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MOVING PICTURE WORLD

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The Brat

METRO PICTURES CORPORATION

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WITH THE TURKS AT GALLIPOLI

SEIZED ENEMY FILM
WHERE WAR HISTORY
WAS MADE—ANOTHER
FOREIGN EXCLUSIVE
IN ISSUE NO. 55 of

KINOGRAMS

A SPECIALTY NEWS
REEL DE LUXE, NOT
A PROGRAM FILLER

Issued by KINOGRAM PUBLISHING CORPORATION
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34654

Every person who sees

"THE MIRACLE MAN"

Mayflower Photoplay Corporation's

GEORGE LOANE TUCKER

production

becomes a living,
breathing,
vehement,
golden-voiced advertisement of its merit.

Try it and see.

Its fame will be spread by an endless chain.

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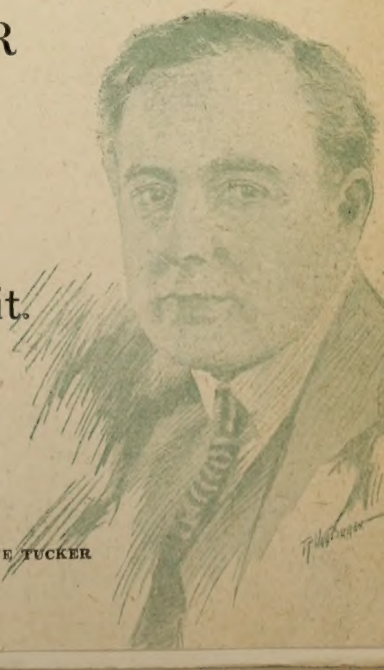


GEORGE LOANE TUCKER

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

What do you want in a picture?

Story?—"The Miracle Man" has one of boundless appeal.

Acting?—Under Mr. Tucker's direction, the players achieve glorious success.

Production?—The staging of every scene is a triumph of art.

Titles?—Its main title is sure-fire; its sub-titles are gems of pithy story-telling, humor and strong punches.

Photography?—Some of its scenes deserve to be framed in an art gallery of masterpieces.

A Paramount-Artcraft Picture

"The Miracle Man" has everything in it, in exactly the right proportion. It is a miracle of photoplay production.

You'll say so, too.

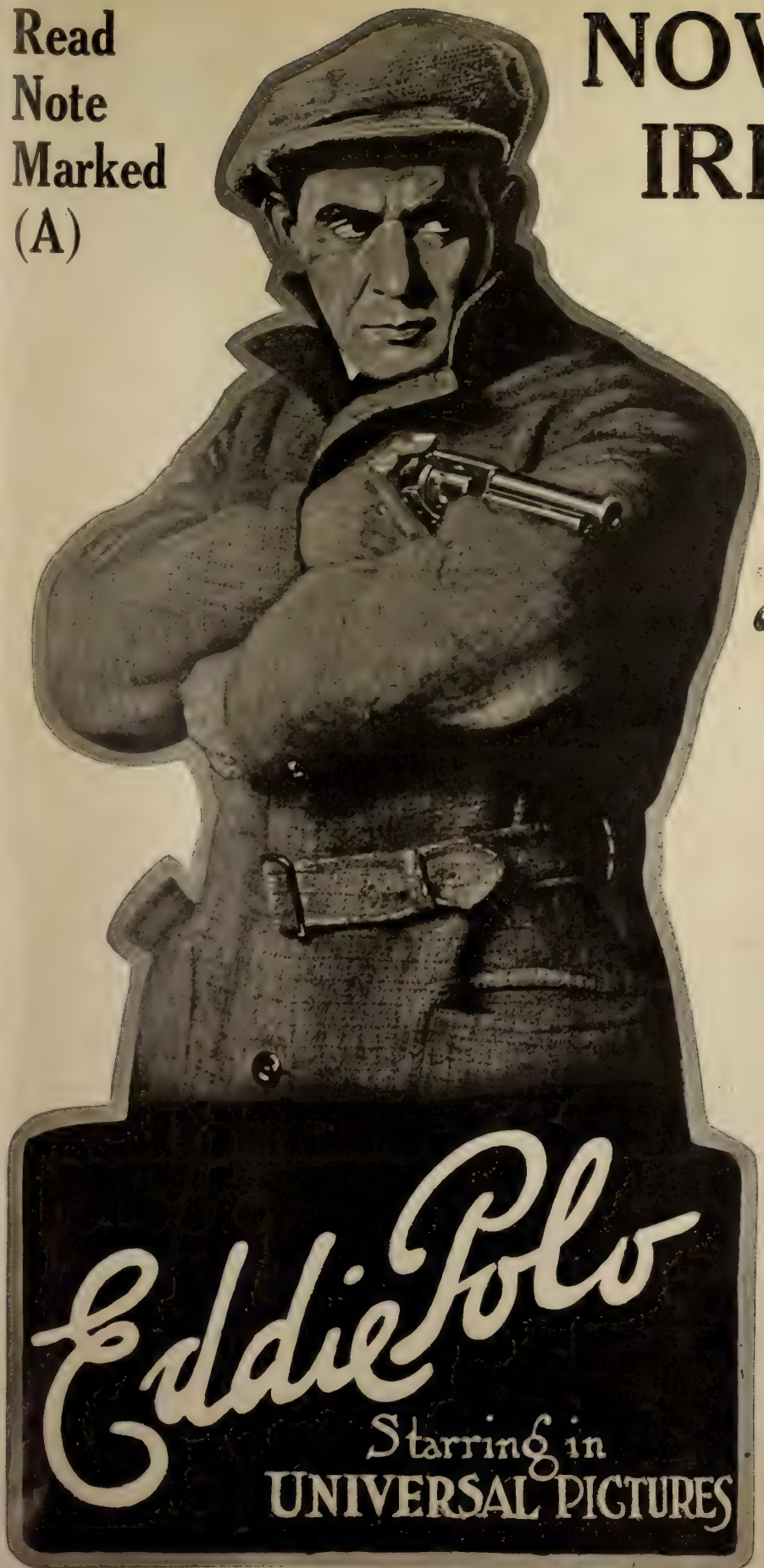
TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Read Note Marked (A)

NOW IN IRELAND



Eddie Polo is now in Ireland, being starred in the Universal's mighty new serial sensation, the first and only serial in the history of the film business that takes in two continents for its stage. In due time the title of this big new serial sensation will be announced. In the meantime you can build a still greater following for POLO in your house by playing all the—

10 BIG "CYCLONE SMITH" STORIES

that are two reels each and produced on the elaborate scale of the costliest 5-reel subjects. SPECIAL in story, titling, handling, tinting and production. Big settings and big action. Biggest two-reel subjects ever filmed by Universal. See them all at your nearest Universal Exchange.

(A) The Universal's Poster Department has issued a 3-sheet as shown by accompanying illustration. It has a wide red border line around the figure. You can secure one of these three-sheets from any Universal Exchange, paste it on a compo board or heavy cardboard and then cut it around the red border. Put an easel in the back and stand this striking cut-out in front of your theatre. AT little or no expense you have a swell ballyhoo flash of POLO. TRY IT!!!

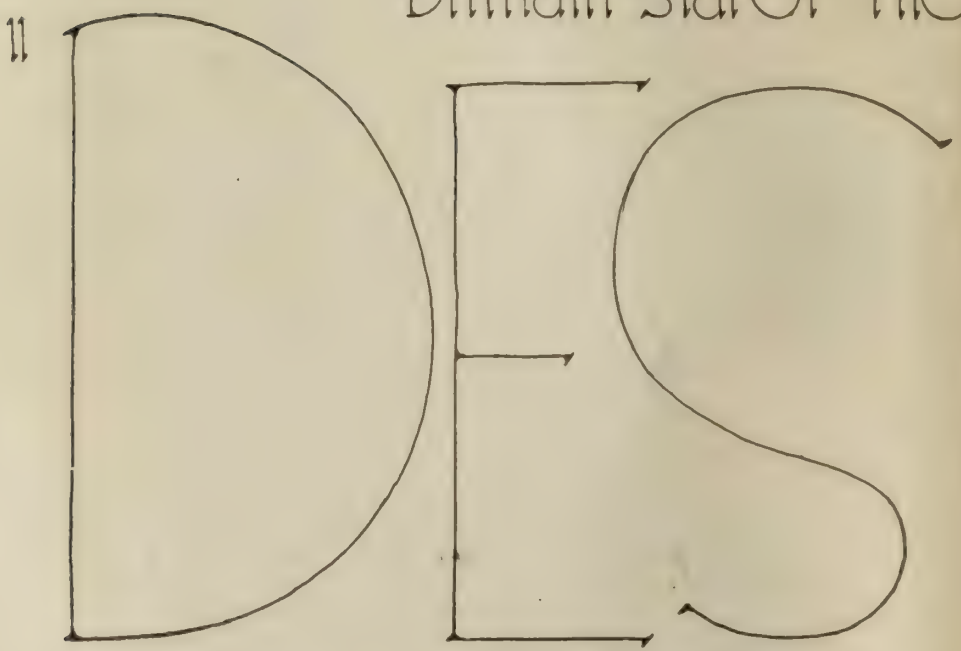
UNIVERSAL

"WATCH FOR THE BIG TWELVE"

Carl Laemmle

Dorothy

Brilliant Star of "The



The Production that
of People into Theatres
before. A production
far and away above
Pictures unusually
appointment your near
Exchange will exhibit this

George Eastman, the King of Film, Proves to Be a Right Royal Host

Inventor-Manufacturer Entertains Members of the National Association of the Motion Picture Industry and at Banquet Announces Intention to Found Musical and Motion Picture Institution With an Endowment of Over Two Million Dollars.

GEORGE EASTMAN on Tuesday, August 5, entertained at Rochester the members of the National Association of the Motion Picture Industry. In the forenoon and early afternoon the visitors, who had arrived in town in the morning, were shown over the great plant at Kodak Park. There was an elaborate luncheon in one of the vast dining rooms. In the evening, following the session of the National Association at the Seneca Hotel, Mr. Eastman was host at a banquet at the Genesee Valley Club.

At the close of the dinner Mr. Eastman in the course of an extended speech announced the foundation of an institution for the cultivation of music and under the same roof of a great temple for motion pictures. The film and camera manufacturer introduced the head of the University of Rochester, Dr. Rush Rhees, who he said would explain the details of the project. Other speakers were William A. Brady, Adolph Zukor, Walter A. Irwin and J. E. Brulatour.

To Spend Three and a Half Millions.

Three and a half million dollars is the sum now named as the amount of money involved. Four hundred thousand dollars has been paid for the site, which will front 226 feet on Gibbs street, 73 feet on Main street and 254 feet on Swan street. One million dollars has been set aside for the construction. For the endowment there has been deposited to the account of the university securities at the present market value of $2,140,000. The institution is to be owned by the University of Rochester and to be administered by a board of trustees to be named jointly by Mr. Eastman and the board of trustees.

The architects are McKim, Mead & White, of New York, and Gordon & Kaelber, of Rochester, with Russell B. Smith, Inc., of New York, as consulting engineers. Acoustic problems have been confided to Professor Floyd R. Watson, of the University of Illinois.

Building to Be in Two Parts.

The great building will be divided into two parts. The music school proper will contain thoroughly equipped offices, class rooms, studios and a small assembly hall seating 500 for school concerts, chamber music and special recitals. This auditorium will be worked out in a beautiful manner and will be known as Kilbourn Hall, in memory of Mr. Eastman's mother. The other half of the building is to contain a music hall seating more than 3,000 persons. The latest principles of safety, acoustics, comfort, lighting and decoration will be employed to make it one of the most magnificent halls of its kind in the country.

In his endowment gift Mr. Eastman stipulates that the income alone is to be used and to be devoted to the support and maintenance of the Eastman School of Music in such a way that the enterprise shall most effectively promote musical interests generally in Rochester and its vicinity.

Great Growth in Fourteen Years.

Mr. Eastman was the first speaker following the close of the dinner. He was given a hearty reception by the large number of out-of-town visitors and citizens of Rochester present.

"Photography has played a great part in the war," said Mr. Eastman, "it has been one of the great instrumentalities. Your association has been commended and given great prominence by our President for the work that you have done. You yourselves have cause for congratulation for the part you have played. Your industry in about fourteen years has grown up from nothing to, I think, the fifth in importance in the United States.

Fire Prevention Important.

"It has been only recently—every one has been so busy with their own interests—that there has been an attempt to do good work. Many things can be done for the industry, but they cannot be done singly. You are started on the right track. Your president and officers are working whole-heartedly, and all that is needed are hearty support and co-operation in order to achieve those things that are most essential. There has been some apathy, but that surely will wear away when the result of the work that is being done becomes more apparent."

The manufacturer talked at length of fire prevention and of the efforts now being made to safeguard the making and handling of films. He said these plans would result in the saving of millions of dollars a year. "Not only will there be a saving of money," he continued, "but there will be an avoidance of the risk that comes from the danger in the mixing of the films. As you all know, that work is well in hand and meeting with active co-operation everywhere. It looks as if it will come to a successful conclusion in the near future."

Dr. Rush Rhees.
President University of Rochester.

Began Experiments in 1878.

Mr. Eastman told of the origin of film in a highly interesting talk and as a matter of necessity dealt largely with chemicals. It was in 1878 he began in an amateur way his experiments with photography. At that time the only process in use was the wet plate, with which process the bulk of photographers of the present generation are not familiar. The glass plate had to be coated with collodion and then sensitized in a silver bath, and that had to be carried to a dark room on an even keel, so that for an amateur it was a difficult process to practice.

The gelatine dry plate had been discovered several years before, but the few who had succeeded in making gelatine dry plates for their own use could never make anyone believe it was rapid. No one believed a dry plate could be made ten times as fast as a wet one. The speaker went down the long line of difficulties in the way of the inventive photographer. He told of the glass tables over which it was necessary to pass film, how by piecing out he got them up to sixty feet in length, and then by importing glass twenty feet in length the tables were extended to 200 feet. There were twenty-four of these. Then came the machines, of which today there are fifty giant examples, each working twenty-four hours, and some of which have not been stopped in eight months.

Industry Really Born in 1905.

In 1895 the total sales of film had been 21,000 feet. That was after four years of manufacture. It was not until 1905, Mr. Eastman said, that the industry was born. There was no camera, no film, no producer and no exhibitor—in the sense in which we look upon those factors today. Mr. Eastman continued:

"The greatest successes that are being achieved in the exhibiting end of the business lately have been in connection with music. There seems to be a natural alliance between music and pic-

(Continued on page 948.)

George Eastman, Sitting in Center of Front Row, and the Members of the National Association of the Motion Picture Industry Who Were His Guests at Rochester.

Each face in this remarkable picture stands out like an individual portrait, for the Eastman cameraman, who shot this group in front of the Kodak Parks Works, was resolved to show the assembled big guns of the industry what could be done with a photographic plate and a camera. The picture of the Eastman gathering was not the only unique feature about it. It was unique in everything from its conception to the efficient manner in which it was carried out.

ASSOCIATION MEETS IN ROCHESTER

Third Annual Convention of N. A. M. P. I. Held at Seneca Hotel—Excepting One Vice President, All Officers Re-elected—Ninety-three Companies Now Members

THE third annual convention of the National Association of the Motion Picture Industry was held on August 5 in the Seneca Hotel, Rochester, N. Y. The session was called to order by President William A. Brady at 4:30 o'clock. There was a goodly attendance of members who had journeyed to Rochester as the guests of George Eastman, who, later, was elected a life honorary member. With the exception of one of the vice presidents, all of the officers were re-elected.

The annual report of the association, prepared by Executive Secretary Frederick H. Elliott, comprised statements covering generally war co-operation, co-operation with the government and other agencies, with the Treasury, the Food and Fuel Administration, Commission of Training Camp Activities; the declaration of motion pictures as an essential industry; the rescinding of war restrictions, the American Red Cross, Y. M. C. A., United War Work Campaign, and the meetings of the various standing and temporary committees; legislative activities and the film theft committee.

Under the heading of "Membership Committee" the report shows ninety-three companies now listed as members of the association, among them being forty-seven producers. Twenty-eight companies have been added to the rolls during the year and fourteen have been dropped for various reasons.

93 Companies Listed.

The work of the committee on film exchange buildings is characterized as among the more important of the year. As to affiliated organizations, the report expresses the hope that a working arrangement may be made with the Motion Picture Directors Association, Associations of Cameramen, Film Exporters of America and Society of Motion Picture Engineers.

The distributors' division has requested Charles C. Pettijohn to arrange with Louis F. Blumenthal, of the national exhibitors' organization, for the formation of a committee to draft plans to accomplish the repeal of special taxation.

Describing the action of the association in shutting down on the production and distribution of new pictures during the influenza epidemic of last year, the secretary states that upward of 100,000 pieces of mail matter were sent out by the committee. The expense of this work approximated $2,000.

Attention is called to the fact that the fifteen distributing companies affiliated with the association have under their control 500 exchanges. It is planned to bring these under the banner of the association. The chairman of the merger committee has been Lewis Innerarity, of the Pathe Exchange, but during the session, he resigned, owing to pressure of other duties. Quite a number of other matters are brought out in the course of the report, which covers thirty-seven pages.

Brady Again Refers to Exhibitors.

President Brady, in the course of a verbal report, spoke of the era of prosperity that has come upon the theatrical business. He referred to the industry's accomplishments during the war.

"There is no reason why the exhibitors should not be a part of us or at least affiliated with us," the president went on. "The present situation means a split in our influence and force for good. One of the most important things we should do in the future, is to bring about a change through which the exhibitors of the United States could be brought into the association. The exhibitors have worked and done wonderful things. They are working now and doing wonderful things for the elimination of the present taxes. It is an unhappy condition of affairs whereby they are not a part of the association."

Mr. Brady referred to the bolt of the exhibitors, "using the word in the most respectful manner and without the desire to offend any one." "Exhibitors throughout the United States are the most desirable sort of men," he continued. The speaker alluded to the work done by the New York state exhibitors headed by Sydney S. Cohen. "If other exhibitors do as well as they did in this state, that would be an enormous achievement," he said.

$5,000 Balance on Hand.

Mr. Brady praised the work of Gabriel Hess, chairman of the censorship committee, who, during the past twelve months, he said had given the association remarkable service. As to the general censorship situation, the president declared the association must get action. He rapped dirty pictures, and did not except those exhibited with government approval. He quoted a Federal Judge as expressing surprise that the association should permit such subjects to be circulated.

Treasurer J. E. Broulatour read his annual report, which showed approximately $45,000 taken in during the year, with a balance of $5,000 on hand, and $15,000 outstanding.

The association adopted a resolution presented by C. C. Pettijohn, Louis F. Blumenthal and Lewis Innerarity whereby the body offered full co-operation to national, state and local governments in presenting to the people democratic principles.

A lively controversy was precipitated over the adoption of the report of the censorship committee, presented by Chairman Hess. J. Robert Rubin, Adolph Zukor and John C. Flinn were among the speakers who favored changes in the report. The objections raised by Mr. Rubin and the others were that the result of the work of the joint committee of the association and the National Board of Review went too far in recognizing on the part of the association, the principle of censorship,

Doug Fairbanks Unlocks the Safe of United Artists' Releases in "His Majesty: the American."
It takes a lot of water to quench the thirst of the industry, so Doug is using it, both left and right. Marjorie Daw helps him at the left.

of conceding to the board authority the producers denied to others.

One of the changes suggested was that the subjects "should" be submitted instead of "shall" be submitted and that the proposed action be intended to secure advice and suggestions rather than arbitrary decision. Against the change of the report were, among others, Chairman Hess, Arthur S. Friend, C. C. Pettijohn, Walter W. Irwin and P. A. Powers. The action of the committee finally was sustained: 4 to 32. The report was as follows:

Whereas, the National Association of the Motion Picture Industry recognizes that the National Board of Review, having established, through long experience and study of the problem of motion picture regulation, the confidence and support of the general public, is logically the one existing organization for motion picture review of a democratic nature looking toward the preservation of the freedom of the motion picture screen and the maintenance of the American principles of the freedom of expression; and

Whereas, the National Association of the Motion Picture Industry recognizes that the National Board of Review has demonstrated its ability to pass consistent judgment upon the moral characteristics of the motion picture; and

Whereas, the National Association of the Motion Picture Industry is opposed to the enactment of any law establishing pre-publicity censorship of motion pictures; Therefore be it

RESOLVED:

1. That all producers or distributors of motion pictures shall submit to The National Board of Review all dramatic pictures produced and distributed by them prior to the date of release of the picture and shall accept any and all rulings made by the said National Board of Review in respect thereto under the procedure adopted by the Executive Committee of the National Board, to wit:

A. Pictures must be submitted in original instance to the Review Committee of the National Board.

B. In cases where the producer disagrees with the decision of the Review Committee he must so state in writing, appealing for a reconsideration of the picture by the General Committee or Board of Appeal of the National Board of Review.

C. Each producer or distributor submitting its product to the National Board for review agrees to accept the decisions of The National Board as representative of public opinion and to abide by these decisions as to the passage and condemnation of pictures.

D. Any responsible citizen may register with The National Board of Review a written complaint on any picture either placed upon exhibition or produced for exhibition such complaint to be considered by a committee of the National Board and if found warranted the Board will reconsider the picture. If the National Board decides to withdraw its original approval of the picture it will make its own announcement to the press and to its correspondents relative to the withdrawal of such approval.

E. The prerogative of The National Board of Review includes the right to call in experts with a view to obtaining their technical advice in special fields when photoplays of particular importance dealing with controversial subjects come before the General Committee of the National Board. Such experts as the National Board calls in are leaders in particular professions, representatives of social or civic organizations or representative citizens. The National Board does not allow its ad- to vote. Decision is reached in executive session.

2. That all producers or distributors shall attach at the beginning of the first reel of each picture produced and distributed by them the insignia of the National Board of Review indicating that the picture has been reviewed by the National Board and shall remove same upon order of the National Board.

3. That the National Association of the Motion Picture Industry shall take all possible steps to encourage the public to withhold its patronage from all theatres exhibiting any pictures which have not been submitted to the National Board of Review in accordance with the procedure outlined in the first paragraph.

4. That the National Association of the Motion Picture Industry agrees to assist in arousing the constituted authorities in each locality to a complete enforcement of all laws against the exhibition of any picture not submitted to the National Board of Review and which may be found to be obscene, immoral, salacious or tending to corrupt or debase morals with a view to a complete protection of the public as designed by these laws as enacted.

5. That the National Association of the Motion Picture Industry reaffirms its unalterable opposition to any form of pre-publicity censorship of motion pictures by political appointees as being contrary to the principles of American democracy.

6. That the National Association of the Motion Picture Industry invites the co-operation of all social agencies in furthering the adoption of an amendment to the Constitution of the United States prohibiting the enactment of any law abridging the freedom of expression through the medium of the motion picture, to the same effect as is provided in Article No. 1 of the ten original amendments to the Constitution of the United States that were declared in force December 15, 1917, prohibiting the enactment of any law abridging the freedom of speech or of the press.

The following were elected directors:

Producers' Division, Class 1.—Adolph Zukor, William A. Brady, William Fox, Samuel Goldwyn, D. W. Griffith, Carl Laemmle, Albert E. Smith, J. Stuart Blackton, Richard A. Rowland, Joseph M. Schenck, Paul Brunet, Lewis J. Selznick.

Supply and Equipment Division, Class 3.—J. E. Brulatour, Willard B. Cook, Joseph F. Coufal, Walter J. Moore, E. M. Porter, Will C. Smith, L. P. Weber, Harry H. Allen, B. F. Porter.

Distributors' Division, Class 4.—Walter W. Irwin, Lewis Innerarity, Arthur S. Friend, Ricord Gradwell, P. A. Powers, W. E. Alkinson, W. R. Shehan, Percy L. Waters, John M. Quinn, J. D. Williams, Gabriel L. Hess, William J. Clark.

General Division, Class 5.—John C. Flinn, Lesley Mason, J. Robert Rubin, Fred J. Beecroft, Paul H. Cromelin, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, George Blaisdell.

All of the officers were re-elected with the exception of the substitution of Samuel Goldwyn as vice-president in place of William L. Sherrill.

Alexander J. Herbert

English actor who plays juvenile lead in Metro's Screen Classic, "The Man Who Stayed at Home." He had the same role in the English and American stage productions.

B. M. Goldsmith Makes Statement.

B. M. Goldsmith, general counselor for the Minneapolis Film Board of Trade attended the convention as special representative. He was promised a hearing at the convention, but in the discussion of the resolution on censorship he was overlooked. In an interview with Mr. Goldsmith after the adjournment of the convention he said:

"The report of the Exchange Managers' Association as read to the convention will probably meet the approval of the Minneapolis Board of Trade as well as other film boards of trade. I believe the amalgamation will do a great amount of good for the industry in all its departments. The Exchange Men's Associations affiliation with the National Association will accomplish the full co-operation of the exchanges. It will be necessary in centralizing the exchange associations in the National Association to establish uniform bylaws, trade rules and policies so as to be in position to co-operate with the National Association in local and state censorship and matters of like nature.

"Another great work would be the abolishing of unfair practices by exhibitors and exchanges and the creating and maintaining of a higher standard of business conduct between the two. In fact this link is indispensable and inevitable."

Fox Schedules a Walsh Picture.

The announcement by William Fox of the release on September 7, of a new George Walsh picture, "The Winning Stroke" is a herald of the rapid maturing of the Fox plans, as previously announced, for making the year 1919-20 the greatest year in Fox Film Corporation's history.

"The Winning Stroke" mingles comedy and big thrills and stunts in one delightful blend that makes a typical George Walsh story. It is replete with action.

Bathing Girls in 175th Performance.

The Mack Sennett Bathing Girls, now booked at B. S. Moss' Broadway Theatre, New York, will give their 175th consecutive performance at that house on Aug. 11.

Leah Baird Elected Arteo Officer.

Closely following the announcement of the purchase of the entire stock of Artco Productions, Inc., by Arthur F. Beck, and the installation of Mr. Beck as president of that particularly active concern, comes that of Leah Baird's election as secretary and treasurer of the corporation.

Giving An Outsider's View of Film Exporting

Interesting Light On Public Mind in South America Shed by Well-Informed Yankee Who Is Not in Any Way Connected With the Industry

EDITORIAL FOREWORD.

IN the first place "Jack Throne" is a pen-name used by a gentleman who has written to Moving Picture World—"from the outside looking in." We value the contribution as shedding impartial light on a subject of vital interest to the film exporting business. In identifying himself, our contributor encloses this note with the story we print below:

"Having been connected with a mission to Brazil involving diplomatic relations, it was a part of my experience to come in contact with diplomatic situations. Needless I suppose to say, our 'colony,' representing everything American, fully appreciated **each careless act on the part of other Americans, and came to realize the crying need for Americans to stand consistently for those things we like to term and be termed 'American.'**

"It is surprising, perhaps, but a short stay will reveal, that a conflict exists among all colonies in these South American countries for supremacy in influence, and **the United States is favored in several ways of increasing hers, if she will awaken to the need—and take advantage of it."**

By "Jack Thorne"

A TWO-YEAR sojourn in Brazil, several trips to Montevideo and Buenos Aires; an interest in the American exporting business, and an interest in motion pictures, lead the writer to feel himself qualified as an amateur authority upon motion pictures exported to these countries—especially to Brazil.

This country, the largest and richest in resources of the South American countries, was among others of that continent which served as legitimate prey for war-time speculators, but it seems from late reports she was one of the few in the New World which failed to profit by the war.

Films are enumerated among products exported to this country from the United States. It has come to be universally recognized that the potent value of films for spreading ideas is probably unequaled, and certainly unsurpassed, by any other means. This statement is made with a view to neutrality, for the spreading may be efficacious for either good or bad. It is my intention to present the effects of some few types of pictures seen there.

American Films In Majority.

American films are greatly in the majority, perhaps because we produce more than is made in any other country. French and Italian makes closely rival each other for second place, but both are considerably behind U. S. brands.

As every one knows this is a Latin country, although few seem to know that Portuguese is the language, and all Latin peoples, collectively, are intersympathetic to a remarkable degree when a common cause prompts it. Mexico naturally falls within this group of nations.

Without naming the producer nor the production, we will cite two examples of poor diplomacy in exported films. One was a Mexican-bandit story. An American-produced Mexican-bandit story is a delicate subject before a Latin audience, from the outset, but if properly managed might do a great deal towards enlightening other people as to our attitude towards this little country.

Sub-Title Gives Offense.

The plot was **par excellence**—for a U. S. audience. Several reels unfolded a perfectly developed tale of inhuman cruelty, dare-deviltry, wonderful acting by some of the foremost artists of the screen, and lead up to the climax, the bandit had two American women imprisoned and one of the heroes was riding to the border for a rescuing cowboy party. He reached them, and there flashed on the screen, "Two **white** women in Mexican hands....."

"At the theatre in which I saw this, a few left, and others indignantly criticized it.

"Are we not **white?"** they said.

The writer, please understand, is heart and soul in sympathy with those who are endeavoring to push American-made products in this most fertile territory, young, rich and growing countries that will need imported products for a long time. The above instances injures not only the film itself, but the producing, the company, and other American-made things.

In short, it arouses an anti-American feeling.

In another, the comic part was a character intended to ridicule the Englishman with his monocle and well-known English habits. Volumes could be written in argument against such a production at all, to say nothing of exporting them to other countries where England has equal right to build an influence.

Other Nationalities Object.

As to such material within a country, we pass it as a matter of taste and the demands of locality. But such material should not be permitted exportation to a foreign country.

A board of censorship, composed of men selected from among all American exporters, other than that of films, could probably do a vast amount of good for everything American.

There is another phase to the acceptance of American films. Sentiment and sympathy has a great deal to do with any and everything. **The American outlook, the common perspective so to speak, is expressed in nothing so well as motion pictures.** It might be said quite truthfully that, as a nation, we have the most optimistic perspective in the world.

Latin-American countries are more inclined towards that European viewpoint of fatality which some one re-

Two Burning Moments from "The World Aflame," Showing, at the Left, Frank Keenan, Mayor, Quieting the Strikers.
Frank Keenan enacts an Ole Hanson role in this Pathe feature, a big industrial story with a timely lesson.

cently called "a malady of the soul," which makes one enjoy arias cadencing in a minor key—eternally, inevitably sad.

Tragedy, as yet, is not popular in the United States. But traditional ideas of fatality educate one to enjoy tragedy.

The State of Latin Mind.

In a vaudeville house in Rio the popular heroine, a pretty young girl, full of health and the idol of a nightly audience, was in a comic scene including a large company. She had just "put across a punch" that brought a laugh from the house, and continued the called-for bit of song.

Her rich young voice ended in the inevitable minor key which contracted the heart muscles of one who could not really understand whence came this anguish for something more suggested than real. It was as if a soul cried out for pity and compassion from an oblivion impenetrable to the unitiated—and in a country so young, from a creature so young!

Contact with these people has led the writer to believe that it is their supreme faith in the after-death existence which causes this place in their hearts and minds for the tragic stories.

Cites Direct Comparison.

It was the good fortune of the writer to see the same story produced by an American company and an Italian company shown in the same theatre but a short time apart. The American actress was well-known and frequently appeared in this theatre. The other was Francesca Bertini, the best known Italian actress in films.

The American picture probably represented an outlay of cost treble that of the other. The gowns of the star were obviously the ultra-expensive type. In downright expense ours was far the superior.

But in the other probably the locale was natural. There was no mistaking the ruins, the Catholic faith, the familiarity and ease of interior cathedral settings and scenes, the attitude of subject toward sovereign and the imitated sovereign's manner copied from life; and, perhaps, the most delicate but striking difference, if discerned, was the relation of man to woman.

It is probably the most difficult task of the American actress, who is a woman having worked her way to the top of the ladder, to assume the mental attitude of the European woman, who, no matter how popular and well-known, yet retain the deeply imbedded idea that man is master, and for all their strength in dominating, it is from a source limited within this almost religious attitude. Their power comes more from suggestion than command.

"Monte Cristo" Done As Serial.

Another notable film production under a European banner was "The Count of Monte Cristo" in thirty-two reels. The acting was perfect—or it might be said the story was re-lived—and the house was crowded during the several performances of the eight parts. Yes, it was in serial, but upon a plan different from ours; and, again, natural locations, traditions inbred or inherited by the characters, were of incalculable aid in "putting it across."

But, we should regret to see it shown by an American company in the same theatre—just as we should regret, by the way, to see Americans afflicted with the above-mentioned "malady of the soul."

The cinema, or moving-picture theatre, in Brazil is keeping pace with the modern progress of the films. They differ from ours in some small details. The lobby is also a waiting room, where one waits for the beginning of the next performance, as there is no interruption during the projection of a film.

To offset the inconvenience which this system entails, in most of the better class houses, there are two theatres. One does not wait longer than half the time required in showing a play.

Entertain in the Lobbies.

Their artistic taste is given full play in decorating this lobby, and some good effects are obtained. Usually there is an orchestra here, and of no mean ability, to amuse those waiting; and American popular music is rapidly advancing as a rival to classic airs, the appreciation of which is a part of the Brazilian's birthright.

A comparison of our popular music would lead to almost the same results as a comparison of the pictures; what we really need is a softening here and there to make our wares—and ourselves—more acceptable to them.

American films that prove most popular are society comedy-drama, and those typical of American home life. It is interesting to see how they select American stars for themselves, and angle for films in which these appear.

There are few male stars whose talents are exploited by American companies while they are still in companies other than their own. But the writer has in mind one of our actors who has never been featured alone, but who has the lead opposite some of our most popular feminine artists. One might be justified in saying he was just a character man—a "lover-character."

Cites Individual Popularity.

But in what is probably the very first theatre in Rio de Janeiro that shows pictures exclusively, his name preceded that of the star in large, red electric bulbs—and many were turned away from the box office each night—no room.

The writer would gladly name this actor but for the apparently obvious intention to boost an individual, hence a particular company, whereas, nothing of the kind is intended. Any picture which advertises handsome people, expensive gowns and jewels, and society settings, is sure of proving popular in these countries.

Appeals for Consistency.

Since the films have such great influence; since a great deal of money and effort is being expended to develop foreign trade with these countries; since the Government has done its share toward cementing friendly relations; since every true American desires his country to be truly presented to the world for analysis and comprehension—let us hope that co-operation will effect a consistency in everything American.

It is our belief that when a person, a group of persons, a company, a group of companies, an industry, a group of industries, finds itself of a big influence, it is their duty to shoulder the responsibility which necessarily goes with the influence and use it for the best benefits of all concerned—it surely must be the paying way.

A Remarkable "Headlight."

Of Louis Bennison, the happy star of Goldwyn Western features.

Wounded Soldiers Act in "Everybody's Sweetheart"

ONE of the scenes for "Everybody's Sweetheart," the aptly named Selznick Picture in which Elsie Janis will make her screen debut, calls for a number of wounded soldiers as extras. It gave Miss Janis an opportunity to put into practice her favorite motto: "If he was good enough to fight for you, he is more than good enough to work for you." For when the casting director was planning to hire regular motion picture extras to use as the wounded soldiers in the scene referred to, the star spoke up. "Nothing doing," said she to Production Manager Myron Selznick, "we need wounded soldiers for the scene and I'm going to get real doughboys and pay them real money for their time."

Miss Janis hurried over to a military hospital, located near the Selznick studio—she went personally, for this was a matter which she wanted to take care of herself.

The next day, forty of the men descended in a body on the Selznick studio and took part in the scene from "Everybody's Sweetheart."

Blackton Retitled New Feature.

The first production of The J. Stuart Blackton Feature Pictures, Inc., Mr. Blackton's nw organization, has again undergone a change of title. Instead of bearing the name "Moonshine and Shadow," as previously announced, it will be released as "My Boy."

After much consideration it was thought that "My Boy" would be a more definitely appealing title and better reflect the wealth of human interest which the story is said to contain. The distribution plans have not yet been arranged, but important negotiations are now under way and an interesting announcement will be made shortly.

Twin City Publicist Declares That Press Sheets Are Compiled for Small Places to Neglect of the Large Towns

WHEN will motion picture producers overcome the silly notion that newspapers are going to print the material that is turned out by their high-priced publicity departments?

What is the average, live, up-to-date newspaper man in the opinion of our film impresarios and their expensive writers? A fool?

Why is it that all publicity departments grind out yards and yards of cheap, uninforming twaddle for the small town editors, and let the editors of the cities, who are in a position to do them good on a big scale, shift for themselves?

And what, by the way, is the reason that publicity departments are failing to improve the standard of material used in the small town papers?

Why do they cling to the idea that the country editor doesn't know much, and will stand for anything at all that happens to be submitted under the names of these great producers?

How long are producers going to preach co-operation, and then deny exhibitors co-operation where they need it most—in their publicity?

When are the publicity departments going to wake up to a broad conception of their work and go at it as though they had something of value to sell?

THESE questions, and a number of others of similar character, have raised by G. N. Briggs, in charge of publicity for the Finkelstein & Ruben chain of theatres in Minneapolis and St. Paul. He has raised them with the publicity departments of all the leading producers, and claims that not one has been able to give a satisfactory answer.

A number of publicity directors have answered in defense of their product that it is put out exclusively for the small town editor and the small town exhibitor.

The Ratio of Revenue and Usefulness.

The basis of the argument made by Mr. Briggs is that at least 35 per cent. of all revenue from a film comes from the large cities, and that not 1 per cent. of the publicity is suitable for use there.

"Take any press sheet or press book—I don't care which one it is," says Mr. Briggs, "and what do we find? Let us say it is Sadie Sandwich in 'Asleep at the Switch.' First we read that 'Asleep at the Switch' is the greatest thing Miss Sandwich has ever done. Then we are told that Miss Sandwich is the most attractive, beautiful, charming, delightful, intellectual, interesting, capable, sweet, faultless, home-loving, modest female that ever grinned into a camera.

"Next the information is slipped to us that the story of 'Asleep at the Swith' is—here follows a couple of thousand words, all about the plot. Spread around, here and there, are innumerable other summaries of what the picture is about. Also Miss Sandwich is quoted as saying that never in her dear young life has she taken part in a play that pleased her so much as 'Asleep at the Switch.'

Miss Sandwich's Mainfold Talent.

"Here we are advised that Miss Sandwich is a great believer in the fourth dimension and that any time she wants to quit the movies she can become a lecturer at Harvard University. Furthermore, according to these high-priced publicity departments, it became necessary for Miss Sandwich, during the process of making the picture, to trim her corn so that when she kicked the villain in the pants it wouldn't hurt her.

"Now we are told that Jim Jumps, who wrote 'Asleep at the Switch,' has also written 'Eddie the Hard-Boiled Egg,' 'So Be It' and a number of other sensations that no one ever heard of. The company is the greatest ever assembled, including Bill Hairoil, Susan Puff and Olaf Pickle who was last seen as the hat in 'Here's Your Hat.' The director is the only director who ever lived. The photographer is the only one who ever owned a camera. The picture cost $4,000,000,000.

"In the ball-room scene Miss Sandwich wears a diamond that weighs six and seven-eighths pounds. The director announces in a special story that 'to see Miss Sandwich is to love her.' And so on and so on."

The Secrets of Miss Sandwich.

"Miss Sandwich," continues Mr. Briggs, "for all we know might have had a letter from Mrs. Woodrow Wilson inviting her to take a buggy ride; she might be planning to go to France to shoot President Poincare; she might have decided to buy the Philippine Islands, fly across the Pacific Ocean, or any one of a hundred other things in varying degrees of importance that would interest readers of metropolitan dailies, but do the press sheets ever say anything about them? They do not.

"Here is a fair sample of what I refer to—a 'story' from a Paramount press book on Dorothy Gish in 'Nugget Nell.' It says:

" 'Ever know fish so tame they would come when you whistled? Sounds fishy alright, but it is one of the actual scenes in 'Nugget Nell,' the picture in which famous Dorothy Gish stars and which will be shown at the (blank) theatre next (blank). There is no fake about the scene.

" 'The river where the picture was taken is fairly alive with rainbow trout before the fishing season opens, and in the picture hundreds of fish can be seen to come from the opposite side of the creek to the point where Dorothy is lying on the bank. One fish comes so close she pats it with her hand before it swims away.'

" 'Note that there is no fake about the scene. This rainbow trout named William splashed right up to Miss Gish and she asked him how the fishing was and he told her to get the hook and she poked him in the ribs and he grinned, oh, so pleasantly!'

Mr. Briggs States His Case.

"Can you imagine any one," says Mr. Briggs, "who is running around loose believing anything like that, let alone printing it? Still, that's what these high-priced publicity departments are paid for turning out and then they wonder why newspapers don't appreciate what big things the moving picture industry is doing for them."

Mr. Briggs argues:

That in writing exclusively for the small town editor and small town exhibitor, publicity departments are doing so to the exclusion of service to the large cities;

That the aim of every publicity department should be to raise the standard of material used in the small towns instead of giving them any old thing at all;

That Mary Pickford, W. S. Hart, Douglas Fairbanks, Tom Moore, Anita Stewart and all the rest are international characters and that some of them must do something or say something or plan something every day that can be classified as news;

That the best publicity is not the publicity that deals altogether with the par-

The Circle of Thirteen Chairs and the Knife Which So Suddenly Came to Light.
Hands were joined, the lights went out—and then the murder in the dark. The dramatic issue in Pathe's "The Thirteenth Chair."

ticular picture in which a given star is appearing at the time;

That it may be something far removed from screen life and still do the exhibitor who is showing that particular picture a world of good, without reference to the picture, the theatre or the date;

That publicity departments are the best selling agencies the moving picture has, and yet, in exploiting a film or a star they insult the intelligence of newspaper men and newspaper readers.

Wants Get Together Policy.

"It seems to me," says Mr. Briggs, "that one trouble lies in the fact that the pictures are made in California and the publicity is written in New York. At any rate, the publicity we are getting now is positively rank and could be thrown in the furnace for all the good it does us."

On the constructive side, Mr. Briggs suggests:

That studios and publicity departments get together;

That press sheets be prepared for both city and country;

That they be prepared out of legitimate news;

That two summaries of the plot are sufficient in every press book;

That the small town editor should legitimately follow the metropolitan editor in exploiting a picture along educational lines, and this only can be done when publicity departments get away from the notion that they know best what newspapers want.

Cast of Well-Known Players Surrounds Alice Brady in Her First Realart Picture

SUPPORTING Alice Brady in her first Realart production, "Sinners," is a cast that includes some of the best known players on the screen.

"I believe the cast of 'Sinners' is the strongest that ever has been provided for an Alice Brady picture," says Arthur S. Kane, president of Realart Pictures Corporation. "The players, however, were chosen not because of their fame, but because of their adaptability to their respective parts."

Miss Brady will play the role she made famous on the speaking stage, that of little Mary Horton. The original production of "Sinners" had a long run at the Playhouse in New York a few seasons ago.

Crane in Leading Male Role.

James L. Crane will be seen in the leading male part, Bob Merrick. Mr. Crane has been in a number of Broadway dramatic productions. This is not his first work on the screen in support of Miss Brady as he was her leading man in "His Bridal Night."

The comedy ingenue role of Polly Gary is played by Lorraine Frost. Though young in years, Miss Frost has had a long career on the stage in plays ranging from comedy to Shakespearean drama. She was last seen on the screen in "The Light of Happiness."

Old Biograph Player in Cast.

Augusta Anderson, well remembered for her work with the old Biograph when that company was one of the biggest in the producing field, has been cast for the role of Hilda West.

William P. Carleton, for several years the leading man of the Castle Square Stock Company of Boston, will impersonate Horace Worth.

For the role of William Morgan, one of America's most capable actors has been secured. He is Frank Losee, who has a record of twenty-five years in the companies of David Belasco, Charles Frohman, Klaw and Erlanger, the Messrs. Shubert and John Cort. Starting with the Famous Players production of "The Eternal City," he has been on the screen for three years with this same company.

Kent Has Role of Dr. Simpson.

Craufurd Kent, engaged for the role of Dr. Simpson, was on the musical and dramatic stage before becoming well known in photoplay. Among the successes in which he appeared were "The Pink Lady" and "Adele" of the musical variety, and "The Deep Purple" among dramatic productions. Mr. Kent has been acting before the camera for a long time.

The part of Mrs. Horton will be portrayed by Agnes Everett and Nora Reed will take the part of Saidee. The late photoplays in which Miss Reed appeared are "His Bridal Night" with Alice Brady, "The Avalanche" with Elsie Ferguson and "The Career of Katherine Bush," in which Catherine Calvert is starred.

Robert Schnable is well known to picture patrons. He plays the role of a young man about town, known as Joe Garfield.

Will Be Released in Fall.

"Sinners" is being made under the direction of Kenneth Webb, assisted by Dan Pennell. The play was written by Owen Davis, who also wrote "Forever After," the success in which Miss Brady returned to the stage last season. Eve Unsell, who is now in London managing the scenario department of the English studios of the Famous Players-Lasky Corporation, made the screen adaptation of "Sinners."

This first Alice Brady-Realart production will be ready for release in the early fall.

Harry Carey
Western favorite who has renewed his contract with Universal.

Mix Does Many Stunts in "Rough Riding Romance"

IN his latest production, "Rough Riding Romance," first of the eight Mix pictures which Fox Film Corporation has scheduled in its 1919-20 program, Tom Mix has many new stunts. In a number of them his horse, Tony, shares the honors.

To reach the heroine of the story, who is confined in the drawing room of an express train coach, Mix races the train on his horse, ropes a fixture on top of a car, and then draws himself from the saddle and up to the roof. While the train rushes on at full speed he runs along the roof of the car, drops down to the observation car platform, enters the car and reaches the girl. His exit from this position is equally daring. He leaves via the window, crawling under the coach to the trucks and thence to the rods, hanging on to the turnbuckles with the train flying toward San Francisco.

Mix rides Tony up several flights of fire escape on a villa, then into an upper window—a thing never before thought of for motion pictures. Later he rides his horse up and down flights of stairs in the big villa, around balconies, jumps him over the railings routs his foes and, rescuing the heroine, rides down the front steps with her, and away to safety. In this scene he lassoes a chandelier hanging in the centre of the great hall, and swings back and forth on it in an arc of sixty feet, while a mob tries in vain to reach him.

In another scene Mix does some extra fancy roping and lasso manipulating. With his horse on a dead run he lassoes a desperado and quickly manipulates his rope so that when it is drawn taut he has his victim suspended by the feet, head down—the rope drawn over a horizontal flagpole in front of a hotel.

Goldwyn Promises Scheme for National Advertising

WHAT they claim to be the greatest nationwide advertising campaign ever instituted by a producing company, will soon be launched by Goldwyn Pictures along lines designed to bring direct returns to the exhibitor. Over a million dollars will be expended in building up new business for Goldwyn exhibitors and Goldwyn pictures; all worth-while mediums of reaching the public being utilized, including magazines, newspapers and billboards.

A plan is being perfected whereby the Goldwyn advertising will be designed to meet conditions in every locality. The needs of a certain section of the country, a city, or even a small town, will be studied carefully so that the advertising may be arranged especially to aid local exhibitors.

Goldwyn's advertising staff is studying from all angles the theory and actual operation of national advertising as applied to motion pictures. The campaign is being laid out on lines mutually beneficial to Goldwyn and to Goldwyn exhibitors. There will be some definite objective for every dollar expended and the results will be checked up closely in order to make certain that the point aimed at is being reached.

"THE DANGEROUS RIVAL"—FEATURE

Drama Recently Staged with Joplin, Missouri, Locale Reveals Thrilling Exhibition by Messrs. Maxwell and Levy and Is Called to Attention of Exhibitors as Being Best Ever

Scene I—Office of the Grand Central Film Company of St. Louis. Sidney Baker, manager, pencils a telegram, then another, and hands them to the stenographer for copying, and rings for a boy.

"Those ought to start something," he says, chuckling.

Scene II—Lobby of the Hippodrome Theatre, Joplin, Mo., two hours later. Manager Ben Levy reads a telegram, smiles and gazes across the street toward the Electric Theatre with "I-pity-you" expression.

He notices Manager Reynolds Maxwell of the Electric has also received a little yellow envelope. Maxwell reads, crumples the message, and looks over toward Levy with "you-just-wait" expression.

Scene III—Lobby of the Connor Hotel, Joplin, the next day. By accident Levy and Maxwell meet. There is some conversation, then Maxwell inquires:

"How's bookings?"

"Great," answers Levy. "Got my dates for a big First National attraction yesterday. First four days of week after next."

"The h—— you say?" interjects Maxwell. "Why, the same thing happened to me yesterday. Got my dates for a big First National—same four days you mentioned. First time I ever booked a picture for four days."

"Same here," said Levy. "I have 'Auction of Souls' with Aurora Mardiganian."

"And I've 'Daddy Long Legs,' with Mary Pickford."

They parted, each secretly avowing to put on a campaign that will put the other out of business.

IT was a unique situation. The two largest theatres in the city, a mining center with a population of 50,000, had arranged for the showing of the two latest First National attractions on the same four days. Never before had the Electric or the Hippodrome booked a picture for so long a time. Three days had always been the limit for the most exceptional productions.

Out of this situation developed a contest of showmanship unrivaled in Missouri. Manager Levy and Manager Maxwell exerted every effort to outdo the other. And the campaigns brought patrons from mining towns to sixty miles away.

Sunday saw a succession of capacity audiences for both houses, Monday hundreds stood in the two lobbies, Tuesday and Wednesday thousands were turned away.

Small exhibitors in the down town section, who had not spent a cent for advertising, reaped a harvest entertaining the would-be patrons of the Electric and the Hippodrome who had been denied admittance.

Thursday morning Joplin exhibitors who had watched the two campaigns declared the contest a "good draw." Managers Levy and Maxwell are both happy, each secretly believing that he did just a little more business than the other.

Used Different Campaigns.

"Auction of Souls" and "Daddy Long Legs" are widely diversified types of pictures and campaigns were as different as the productions.

At the outset Manager Levy realized his best bet was the Armenian Relief Committee. The campaign for funds for relief in the Near East had just started and the Joplin committee received Manager Levy with open arms. Ten days before the opening, the drive for business was launched. The Joplin Globe and the Joplin News coupled with the name of the film with all the publicity stories for the Armenian Relief Committee.

An elaborate lobby display was arranged. Hundreds of one sheets were plastered over the city. Billboards were purchased wherever available. Heralds were placed in every home.

Used No Stunt Advertising.

"I did not need to do any 'stunt' advertising to put over the film," said Manager Lavy. "The main source of my advertising lay in co-operating with the County Armenian Relief Committee. The chairman of this commitee, a minister, had previously viewed the production and he recommended it strongly to his congregation, as well as to other ministers of both the city and county. The committee was behind in its quota of funds for the relief of the Armenians and the newspapers trying to put the fund over the top, gave us a lot of free advertising.

Churches Co-operate.

"The Sunday before the showing the ministers of the city made announcements from the pulpit of the coming attraction. Some even delivered sermons relative to the subject, with the result that the congregations gave me the best kind of publicity.

"I gave the committee the privilege of taking up a collection on the last night of the showing."

Maxwell's Experience.

Manager Maxwell speaks for himself: "You know the kind of opposition we had. Well, we started in two weeks before the opening. Our first gun was a slide with the crude, misspelled wording: 'Keep yur i on this slid. Sumpin is goina happen. Wach out.' We used this for four days and then changed the wording to: 'Luk ut! Ill be hear soon. Wil tel ye sundy!'

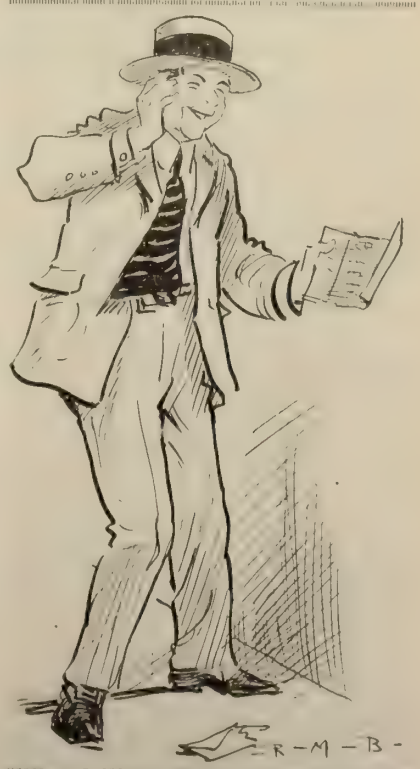
"These slides attracted attention and aroused interest. We had several dozen inquiries from the first. Our next slide along with teasers in the newspapers, read: 'See the grate prune strik next Sunday.' This was followed with announcements of the picture, with the dates.

"Billboards shouted the program on Monday. Tuesday an attractive lobby display was arranged and a twenty-five foot banner put up in front. Ten thousand heralds were distributed—and not one of them handed out at the theatre. On the same day the book stores arranged display windows.

Book Stores Help.

"These displays consisted of photographs of Miss Pickford, copies of the book 'Daddy Long Legs' and announce-

"What I Won't Do to Levy and the Hippodrome,"
Said Reynolds Maxwell, of the Electric, when he read his telegram.



"What I Won't Do to Maxwell and the Electric,"
Said Ben Levy, of the Hippodrome, as he read his telegram.

When the Two Exhibitors Discovered They Were Day-and-Dated on Two Specials.
And what's more, for four days each in a two-day town.

ment of the showing of the screen production. Cards called attention to the fact that Miss Pickford paid $40,000 for the right to screen the story. The music stores arranged displays of the song 'Dear Old Daddy Long Legs' and cards announced the showing of the picture at the Electric. Our leading dry goods store advertised a sale of Mary Pickford Gingham and a display window was devoted to the gingham and the fact that it was guaranteed to be the kind used by Miss Pickford in the film.

"We used the song 'Dear Old Daddy Long Legs' with great success."

Scene IV—Office of the Grand Central Film Company. Baker looks over the reports on the showing of "Daddy Long Legs" and "Auction of Souls" in Joplin, grins and reads:

"Despite opposition, business was very good."

"Although the house across the street was playing another First National attraction, we did a wonderfully big business."

"Along Came Ruth," a Stage Success Purchased by Metro as Next Starring Vehicle for May Allison

SCREEN CLASSICS, INC., announces the purchase of the screen rights to Henry W. Savage's stage success, "Along Came Ruth." It will be produced as a starring vehicle for May Allison, according to a statement by Maxwell Karger, director general of Screen Classics, Inc., at the same time that he made public the news of the purchase. The comedy drama was written by Holman Day, from the French play, "La Demoiselle de Magasin," by Fonson and Wicheler.

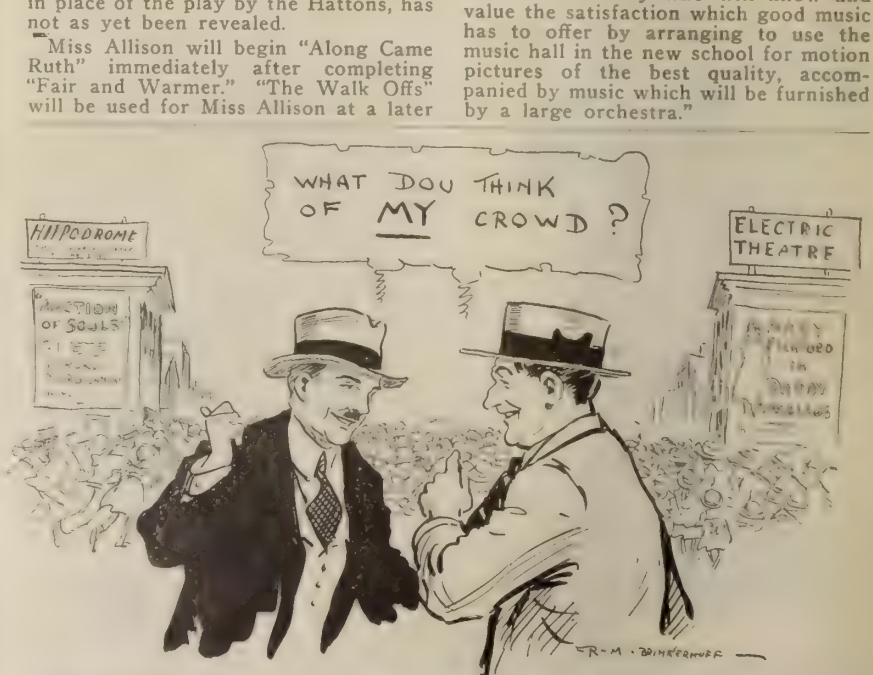
When presented in New York, with Irene Fenwick in the leading feminine role, the play had a most successful and extended run. One of the members of the original stage cast was Joseph Kilgour, who will be remembered for his excellent enactment of important parts in Metro and Screen Classics, Inc., productions.

While the supporting cast has not as yet been selected, it has been intimated that Maxwell Karger probably will cast Mr. Kilgour for the part which he played with such success in the stage production.

Will Soon Begin on New Play.

Regarding the next starring vehicle for Miss Allison, however, to follow the production she is at present working in, Avery Hopwood's "Fair and Warmer," it was expected to be "The Walk Offs," by the well-known playwrights, Frederic and Fanny Hatton. What caused Mr. Karger to reconsider his decision to present the comedienne in "Along Came Ruth" at this juncture, in place of the play by the Hattons, has not as yet been revealed.

Miss Allison will begin "Along Came Ruth" immediately after completing "Fair and Warmer." "The Walk Offs" will be used for Miss Allison at a later date. Mr. Karger's move undoubtedly was influenced by his belief that "Along Came Ruth" would be more favorable for May Allison at this time than the other production.



The Generals Declared an Armistice to Discuss Their War and Gaze Upon the Poor Victims.

George Eastman a Royal Host

(Continued from page 937.)

tures. As I am very much interested in music as well as in pictures, I am going to build in Rochester a motion picture house with the view of using music and pictures in alliance.

"That house is to be operated broadly so that the profits from the motion pictures will all go into music. The plans have been partly formed, and I am going to ask the president of the University of Rochester, in whose charge the project is to be, to tell you of those plans. I want to bespeak from you your hearty sympathy. Dr. Rush Rhees, president of the University of Rochester."

To Install Dozen Pipe Organs.

Dr. Rhees in opening said that among other equipment of the musical institution there would be a dozen pipe organs and a proportionate number of pianos.

"Mr. Eastman proposes to call in the aid of motion pictures in connection with his great enterprise for musical education," said Dr. Rhees. "The alliance between music and pictures is not new, having been worked out on an extensive scale in a number of metropolitan picture theatres, a development in which S. L. Rothapfel, of New York, has been a highly successful pioneer. The success of those theatres has demonstrated not only that the enjoyment of the best motion pictures is greatly enhanced when they are interpreted by carefully selected music but also the people who are attracted to motion picture entertainments find interest and pleasure in music notably increased.

"This fact indicates the possibility of greatly enlarging the number of persons in the community who will know and value the satisfaction which good music has to offer by arranging to use the music hall in the new school for motion pictures of the best quality, accompanied by music which will be furnished by a large orchestra."

WILL RELEASE ALLAN DWAN PICTURES

Realart Contracts with Mayflower Corporation to Circulate Eight Subjects—"Soldiers of Fortune" Is First

ANNOUNCEMENT is made by the Realart Pictures Corporation, that it will release the Allan Dwan productions. The arrangement is effective through a contract made between Mayflower Photoplay Corporation, of which Isaac Wolper is president, and Realart, through its president, Arthur S. Kane.

Eight successive Dwan productions are covered by the contract between Mayflower and Realart. The amount to be paid for them is said to run high.

The announcement was made at the time Realart was organized that not only would this new concern produce photoplays with its own stars but would be in the market for productions of merit from all sources.

Wolper Makes Statement.

When seen at his office, Isaac Wolper, president of Mayflower Photoplay Corporation, expressed himself as highly gratified over the arrangements made.

"It is a source of great pleasure and satisfaction to my associates and myself to know the distribution of Allan Dwan productions will be in such capable hands," said he. "It was no impulse of the moment. The negotiations recently concluded, began the latter part of April, when Realart was only being formed and was not yet incorporated. In associating Mr. Dwan with ourselves we knew one of the prominent directors of the country had come with us. Consequently, the nature of the distributing affiliation was of the utmost concern to all of us.

"We regard Arthur Kane as one of the foremost marketing experts of the country. With the handling of our attractions now in his care and that of his associates we feel secure.

Planning Extensive Advertising.

"Special arrangements are well under way for nationwide exploitation of Allan Dwan Productions. Mayflower intends to put every ounce of energy possible back of Allan Dwan publicity in addition to the heralding of this master director and his attractions which will be done by Realart. Mr. Dwan has secured some of the most popular books and plays."

Mr. Dwan himself is on the Pacific Coast producing pictures, but a statement from him was secured through his counsel.

"There were only four concerns through which I consented to have Allan Dwan Productions released," said Mr. Dwan. "Realart was one of them. The fact that the contract has been placed with Realart speaks for itself. For myself, I can say my whole heart and soul is in Allan Dwan productions. Neither effort, energy, time nor money will be spared to make each particular one a step in advance in photoplay producing."

"Soldiers of Fortune" the First.

The first of the Allan Dwan productions to be released by Realart Pictures Corporation will be "Soldiers of Fortune." It is a picturization of the story of romance and adventure by Richard Harding Davis. The book was published by Charles Scribner's Sons and, though it was presented to the reading public about twenty years ago, the demand for it has not decreased as the publishers regularly get out added editions.

As a stage play, "Soldiers of Fortune" has achieved fame and success wherever there are theatres and theatregoers. Charles Frohman's Savoy Theatre was the scene of its New York premiere on March 17, 1902. The play is over seventeen years old, but it is still played in stock companies.

Suitable for Picturization.

"Soldiers of Fortune" lends itself admirably to photodramatization. Of course, the story has been slightly changed to meet present day conditions, but it is a story that has a universal appeal.

Mr. Dwan is now engaged in supervising the cutting, titling and assembling of "Soldiers of Fortune" on the Pacific Coast where the picture was filmed.

Goldwyn Features Are Booked by Broadway Houses

FOUR of the five Goldwyn productions offered were accepted by the committee representing the Strand Theatre headed by Managing Director Jack Eaton; the fourth received the unanimous indorsement of E. J. Bowes, vice-president and managing director of the new Capitol, and his staff.

Booked for an early showing at the Strand are "The World and Its Woman," a story of modern Russia claimed by the producers to be the greatest drama in which Miss Farrar has ever appeared; "Lord and Lady Algy," a comedy of society life starring Tom Moore; "Strictly Confidential," a Madge Kennedy starring vehicle, and "Almost a Husband," in which Will Rogers, Follies star, will be presented.

Managing Director Bowes booked the Rex Beach picture "The Girl from Outside," for two weeks as one of the initial offerings at the Capitol, although it is not likely that the theatre will be opened until the latter part of September.

Geraldine Farrar's vehicle is a drama of modern Russia, directed by Frank Lloyd and depicting the industrial and social struggles of that country.

Tom Moore, in "Lord and Lady Algy," has the delightful role of a nobleman with an uncontrollable proclivity for betting. The screen version of this famous stage success presents the opportunity of showing a horse race on the screen. "Strictly Confidential" is the film version of the Jerome K. Jerome story "Fanny and the Servant Problem," which saw the stage under the title of "The New Lady Bantock." Will Rogers returns to the Goldwyn family, after a season with the Follies, in "Almost a Husband."

Allan Dwan
Who has signed contract to direct pictures for Realart.

Special 24 Sheets for Two Vitagraph Features

VITAGRAPH has prepared special twenty-four sheet stands for "The Gamblers" and "The Wolf," two of its features which are nearing release.

Both of the new twenty-four sheets are fine examples of the lithographer's art. The designs are in keeping with the subjects they proclaim. The color scheme has been well brought out by the use of an unusual number of colors.

There is only a limited amount of reading matter in the poster on "The Gamblers." The major portion of the poster is taken up with the top of a poker table with only the hands of the four players showing. The index finger of one hand points to the Ace of Spades, a card which plays an important part in the story of love and high finance. A large portrait of Mr. Morey completes the layout.

For "The Wolf," with all its scenes laid in the mountains of Canada, Vitagraph has provided a poster of a more rugged nature. One big scene, full of life and action, is shown. A large likeness of Earle Williams, placed on the right hand side, lends additional charm to the general effect of the stand.

Both of the twenty-four sheet stands are of the "he who runs may read" type. The reading matter has been kept down to a minimum, and is printed so boldly that it may be read at a distance.

Grace Darmond With Baggot

A caption under a picture of Grace Darmond in the August 9 issue of the Moving Picture World stated that Miss Darmond is in the all-star cast with Francis Ford in the Louis Burston serial, "The Mystery of '13.'"

Which is an error, as Miss Darmond is co-starring with King Baggot in another Burston serial in the making and as yet unnamed. Rosemary Theby plays the lead opposite Francis Ford in "The Mystery of '13.'"

Marsden Directing Earle Williams.

Theodore Marsden, one of the best known directors in the motion picture field and formerly associated with Vitagraph for many years, has returned to the field. He has been engaged by Vitagraph to direct Earle Williams in his next picture, "The Black Gate."

Here's Why They Call Them "Exhibitors" In Contrast With Live "Picture-Showmen"

By H. T. Snowden, World Pictures, Cincinnati.

ON A trip last week I stumbled across an exhibitor who had just traded the old spotted cow for the theatre he was trying to run. The language he used in expressing his views was a mixture of Ozark and Cumberland Mountain lingo.

The conversation ran something like this:

"Why don't you use paper and photos in your lobby, Mr. Perkins?"

"Wal, I was caculatin' on it, but these darn fool kids gum up everything I put out, so I jest use a blackboard and tell the neighbors what I've got inside."

"Since the strike of shippers and inspectors in Cincinnati, how do you find the condition of your film?"

"My machinist hain't had much experience as he spends most of his time repairing guns and bicycles—but he says that he got a spool yesterday and there wasn't any lace on one side, and in eleven different places it wasn't spliced."

"Last night we wuz goin' to have 'The Tiger's Trail,' but when we started to run it, derned if it didn't say something about President Wilson going over to France and a lot of stuff about returning soldiers and a wreck on the B. & O."

"Oh, they shipped you a news reel through error."

"Well, whatever it was, it wasn't what I paid for and I'm going to give 'em a jackin' up. My partner takes care of the bookin', and if he had been here, he would have given them a piece of his mind."

"On Monday night we had a play in two spools and there wasn't any ending to the second spool. It left a girl standing in the middle of a road."

"That's a hell of a place to leave a girl."

"Several of the customers came out and wanted to know when I was going to run the second chapter."

"Do you think you would be interested in World Film service?"

"My partner does all of the booking and he went out to pick blackberries and won't be back 'til tomorrow night. If you got anything with cowboys and Indians I think he'll buy it."

Exit—H. T. Snowden.

DISTRICT EXCHANGES ABOLISH C. O. D.

In Circular Letter to Exhibitors Statement Is Made That Film Industry Is on Cash Basis

NEARLY eight hundred registered letters addressed to that number of exhibitors in the District of Columbia, Maryland, Virginia, Delaware and North Carolina were sent last week by the Exchange Managers' Association of Washington, D. C., as a notification of the proposal to put into effect a positive pay-in-advance system in the rental of films.

The letter sets forth that the members, after a conference with representative exhibitors from Virginia, Maryland, North Carolina, Delaware and the District of Columbia have adopted the following amendment to the Association's trade rules:

Desire C. O. D. Elimination.

"On and after Monday, August 18, 1919, remittances covering film and advertising charges must positively be in the office of the exchange prior to the time film is to be shipped; otherwise film will not be shipped.

"In order that this provision may not be misinterpreted," the letter reads, "we are writing to you at this time and asking your co-operation in eliminating the C. O. D. nuisance.

On Cash Basis.

"The motion picture industry is on a cash basis, as you know production costs, distribution costs, etc., are all paid in advance and we feel that we are not imposing a hardship on the exhibitors when we ask for remittances in the same way. The express companies and post office department are notoriously slow in making returns on C. O. D. shipments and this new ruling will make such shipments unnecessary in the future."

The recipients of the letter are requested to acknowledge receipt thereof "in order that there may be no reason for future complaints or misunderstandings."

Many Sign Communication.

The letters are signed by the American Film Company, Baltimore Film Exchange, Capital Film Service, Exhibitors Film Exchange, Exhibitors' Mutual, Fox Film Corporation, Metro Pictures Corporation, Pathe, Inc., Vitagraph, Inc., Realart Pictures Corporation, Palmore & Homand, Famous Players-Lasky Corporation, Goldwyn Pictures Corporation, Select Pictures Corporation, Super Films Attractions, Inc., Triangle Distributing Corporation, W. W. Hodkinson Corporation, Washington Film Exchange, World Film Exchange, Liberty Film Exchange, Variety Pictures Corporation, United Pictures Corporation and the Film Clearing House.

Rapid Work Being Done on New Wharton Serial

A WEEK ago Theodore Wharton set for himself a big task, it was the construction and equipment of a studio which was to be ready for the reception of a company inside of six weeks. Now the accomplishment is assured, and the forthcoming Wharton serial for the Pathe program, "The Crooked Dagger," starring Jack Norworth, will be started on August 18.

The new Wharton studio will be located at Ithaca. A week ago it was a skating rink, but the producer's army of electricians and carpenters moved in overnight and now it is rapidly approaching the appearance of a fully equipped motion picture plant.

When finished the studio will be an all-steel supporting structure, twenty feet high inside. A rotary converter to supply direct current has been installed, and the lighting equipment, including the latest successful devices available, is ready for installation.

Too Much Directing Will Spoil Stories, Says Edwards

DIRECTOR J. Gordon Edwards of Fox Film Corporation, who is making the eight William Farnum de luxe productions which will be among the features of the current Fox program, believes that too much directing is as likely to spoil a picture as too little.

"Other things being equal," said Mr. Edwards after completing "Wolves of the Night," the first of the new season Farnum Pictures, released August 10, "the less directing a director does the better the picture will be. Let the actor inject his own personality into the work. If he happens to have temperament—and every artist is supposed to have that—give it play, and you will get the naturalness and grace of action without which the drama would be dead. When a director directs every step, every gesture, the actor becomes self-conscious and stiff, even nervous, working every minute with one eye on the director and the other on the camera."

For years Mr. Edwards had been a successful stage director with such stars as Henrietta Crossman, Wilton Lackaye, Amelia Bingham, Marguerite Clark and Virginia Harned, and had been an actor himself, when he became associated with William Fox as stage director of the Academy of Music. When Mr. Fox took up motion pictures he made Mr. Edwards his first director.

In "Close to Nature" the De Havens Have Holiday

THE Goldwyn Distributing Corporation announces the release of the latest Capitol Comedy picture, "Close to Nature," in which William Parsons presents Mr. and Mrs. Carter De Haven. As in their first Capitol Comedy pictures, Mr. and Mrs. Carter De Haven continue to air the troubles of a young married couple. This time the cause of their rupture lies in the choice of a summer resort. Jack wishes to get close to nature, to be with the cows and the chickens, to lie in the hay, or go strolling along quiet country roads in the mountains. Ruth, with an eye to wearing her beautiful new gowns, prefers the seashore with its beach parties in the morning and balls in the evening.

After many unpleasant incidents, they finally arrive at the seashore, where the cool breezes keep all insects away. Down on the beach, a bevy of bathing beauties sport in a garb which is as close to nature as the law allows.

Reviews in Moving Picture World are written from the screen—not press books.

BECK FORMS SERIAL PRODUCING FIRM

Will Make Three Chapter Features a Year—First To Be Released in September by Pathe

THE producing activities of Arthur F. Beck are to include the field of serials. To handle the production of the "continued-next-week" features, he has organized the Arthur F. Beck Serial Productions, Inc., of which he is president.

The first of the three big fifteen episode serials is now in the course of production at the Crystal Studios in New York. It is Charles T. Dazey's melodramatic story, "The Isle of Jewels," and the release date has been announced by Pathe as being in the latter part of September.

Work on the second serial production will start immediately after the release date of the first serial. The title is not ready for publication, but a surprise is promised the field of serialdom by Mr. Beck when the story is made known.

In the meantime some sensational episodes are being steadily added to the belt of Perry Vekroff, the director of the "Isle of Jewels."

Scenes Laid in Many Countries.

The scenes of this production are laid throughout the entire world, and the heroine, to be played by Frankie Mann, is pursued by the criminal, Stuart Holmes, from New York to Arizona, thence to Chinatown, San Francisco, and then by boat to the South Sea Islands, from which the picture obtains its title.

Trailed by the hero, played by Wilfred Lytell, the pursuit leads to Calcutta, Bagdad, the Arabian desert, Cairo, Monte Carlo, South America, and then back to the Isle of Jewels, Love, Romance and Adventure.

The actual taking of the scenes require the company to go to Florida, Cuba, and then aboard ship for about two weeks' cruising in the Gulf of Mexico, landing in Texas for the ranch scenes and then completing the balance of the interior scenes in New York City.

"The Society Exile" Has Set Showing Venice Canal

THE latest Artcraft production, completed by Elsie Ferguson several weeks ago, will be released on August 17, under the title of "The Society Exile," a photoplay drama adapted by Ouida Bergere from the play by Henry Arthur Jones, "We Can't Be as Bad as All That."

The theme of the story is filled with incident and suspense, and the character portrayed by Elsie Ferguson is a good medium for this skilful interpreter of analytical roles.

Two beautiful exterior scenes—Nora's cottage and grounds and a portion of Venice—have been made inside the Famous Players studios. An entire cottage was erected in the Fort Lee studios, set off by shade trees, lawns, flower gardens and gravel walks. The interiors of the cottage rooms were built in the Famous Players studios on Fifty-sixth street, New York.

The entire studio floor was used for the set representing Venice. The Bridge of Sighs was in perfect replica, as were the little houses with over-leaning balconies, real water and real gondolas. It is a success attained by George Fitzmaurice.

The interior sets of the Italian palace were erected in stucco and marble, and the furniture used was rare pieces of worm-eaten antiques, set off by wall tapestries that were loaned by private galleries.

"Sundown Trail" Shows "The West That Was"

"SUNDOWN TRAIL," a Universal six-reel production starring Monroe Salisbury, shows "the West that was," with its daily shooting scrapes and its gaudy dance halls.

Salisbury is seen as "Quiet" Carter, a blue-blooded Southern aristocrat, who discovers that Southern courtesy and procrastination of movement are not desirable around the village, where acceleration of the trigger finger is often desirable.

The story was written by J. G. Hawks and directed by Rollin Sturgeon.

Two spectacular incidents in the production are the hurling of Clyde Fillmore, the heavy, into swirling rapids, and a hand-to-hand knife battle between Salisbury and Fillmore.

Alice Elliot is Salisbury's leading woman. Others in the cast are Beatrice Dominguez and Carl Stockdale.

Corbett to Star in Big Pictures.

The recent announcement that James J. Corbett was to star in big photodramas during the coming year is confirmed by the statement from Universal this week, which tells of the purchase of the screen rights to "Pals," a story written by Edmund Day, a well-known writer of stage dramas. Mr. Corbett will not be new to the play, "Pals," as he had the leading role in this play when it was given a stage production.

Another story purchased for Mr. Corbett is "The Prince of Avenue A," written by Charles T. Dazey, especially for Mr. Corbett. The author of this story is widely known as the author of "In Old Kentucky."

The J. Stuart Blacktons, Sr. and Jr.
On location in the Cumberlands for the Blackton production, "Moonshine and Shadow."

Pollard's 1,000-Seat House Opens in Guthrie, Okla.

GUTHRIE, OKLA., gave notice that it was very much on the map the other night when it turned out in droves to witness the premier performance at the Pollard Theatre.

The new structure compares favorably with many a first class theatre in the larger cities. It has a seating capacity exceeding 1,000 and is modeled after the most approved standards of moving picture theatre architecture.

The house is fifty feet wide with galleries. An uninterrupted view of the stage may be had from any part of the house. The stage is large enough for vaudeville and a large pipe organ is being installed.

The projection department bears evidence of careful consideration and every possible appliance for the projection of pictures has been utilized. The projection room is fireproof and is equipped with two Power's 6B Cameragraphs of the latest design.

Mary Pickford opened the house with "Daddy Long Legs." Three performances were given and at midnight people were still jamming the entrance, while a band rendered music from the balcony overhanging the sidewalk.

"The Thirteenth Chair" Is Booked in Advance

THE THIRTEENTH CHAIR," which Pathe is distributing, made by the Acme Pictures Corporation under the supervision of Leonce Perret, is scheduled for release August 31. It has been booked for week runs by Hulsey's Hippodrome in Dallas; the Capitol Theatre, Elizabeth, N. J., and by the Newark Theatre, in Newark. The Broadway, in Charlotte, N. C., has booked the production for a three-day run.

Six extra prints have been allotted the Chicago exchange in order that all the playing dates contracted for may be accommodated. The Riviera, one of the Windy City's leading film houses, has booked the production for an entire week.

The Isis, in Richmond, Va., has been added to the list of first run theatres booking "The Thirteenth Chair" for a full week.

Traveler's Club Honors Stowell.

William Stowell, who was selected to direct all the motion picture activities of the African expedition which Universal has sent forth in conjunction with the Smithsonian Institution, was made an honorary member of the Travelers' Club of America just prior to embarkation of the expedition on July 16. Mr. Stowell is entitled by the membership to all the privileges and courtesies extended to the members of this club.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Shoot the Bunk But Aim With Much Care.

IN the day that photoplay stars and attractions are pufflicized as they should be—after the manner of stage offerings—there will be need of many more press agents. Anybody who can run a typewriter may be a press agent (so it seems) and to encourage the use of writing machines we give below examples of interesting legends that embody every letter in the alphabet.

Pipe the one-finger exercises:

Prohibition Enters.—The quick brown fox jumps over the lazy dog.

Prohibition Prevails.—Pack my box with five dozen liquor jugs.

Prohibition Enforcement.—Now is the time for all good men to come to the aid of their party.

—x—

The sweetest words ever written: "Enclosed find check."

—x—

"Facts—Not Bunk" Slogan of Metro Publicity Staff.—Morning Telegraph Headline.

Here! Here! Also, Well! Well!

—x—

How Wondrous Are the Noble Works of Good Old "Ma" Nature.

Lightning struck the Dixie Theatre, Huntington, W. Va., recently, and the building was burned to the ground.

This house has been closed for two years and the picture-showman holding the lease has been paying $400 per month rent.

—H. T. S.

—x—

The too-long-silent Terry Ramsaye again comes to bat.

He opines that the William Fox advertising might be called a Theda Barrage.

—x—

Rubber at the Stamp of Genius And Then Page Every Publicist.

I've had rubber stamps made to use at the top of my copy showing the paper it is intended for.

You've helped me out often; now tell me, shall I have a stamp made with the words: "Please play up?"

Do you think it would help?

—Lowell Cash.

—x—

Sol Lesser's pufflicist missed a bet when he did not identify the film that was fired by rays of the sun in Boston as one of Mack Sennett's bathing girl releases.

—x—

It has been discovered by the Empy World's resourceful editor that pufflicists submit pufflicity to influence the pufflic through various trade and general-circulation pufflications.

—x—

Very properly "Her Greatest Performance" should be contributed, by Ellen Terry to the screen.

—x—

Vitagraph Lists "The Gamblers."—Tradepaper Headline.

First aid to the police

"Headlines That Tell a Story."

(With apologies to Zit.)

Sun's Rays Start Film Fires in Boston.—Empy World Headline.

All Pictures Are Not Affected by Heat.—Morning Telegraph Headline.

—x—

The meanest thing you can say: "That Ramble guy steals my stuff and prints it as his own."

Being another version of "Truth crushed to earth."

—x—

She Mourns Her Lost Perspective.

In "Mothers of Men" there is a Cherman Bier Garten in which Claire Whitney makes her screen debut as a singer. Right away Miss Whitney (via Beulah Livingston) "makes a statement" to wit:

"I have fallen off horses, I have gone up in aeroplanes, I have poisoned my husbands, and I have shot a man in self defence, on the silver sheet," says Miss Whitney, "but although I have had untold adventures and committed numberless crimes (perhaps I should say **other** crimes), this is the first time I have so far lost my perspective, as to sing in the 'movies'!"

—x—

In Washington and Chicago, of late, "The Black Star" has not been in the ascendency.

—x—

Earle Williams Bound to Go Over Strong in "The Hornet's Nest."—Vitagraph News Headline.

An achievement that may pass "unheralded and unstung."

—x—

Staten Island Friend Objects to Maltreatment of Whats-in-a-Name.

J. H. Johnson, who is of the staff of Staten Island Daily Advance, says that he objects to seeing THE industry thus abused:

"'Chit, Chat and Chatter,' a colm, or rather four colms, misconducted by one Harry Burns in the 'Year Book of Camera' (price 50 cents.—Advert.) has a paragraph bequeathed to each of the following artists:

"Peggy Highland, Madaline Traverse, Pauline Fredericks, Margarita Fischer, Antoon Mareno and Larry Somen.

"We suggest that those maltreated send their autograph to Mr. Burns for future reference."

—x—

Casson Ferguson is under suspicion by the entire Geraldine Farrar company. Following the disappearance of two demijohns of developer, which the company had taken to San Francisco, Mr. Ferguson was reported seriously ill, and was hurried back to Los Angeles.

—Mabel Condon.

—x—

Whooping Up the Whoops While Catching a Few Catch-Phrases.

TO the various slogans, catch-phrases, battle cries, war whoops (or whatever you call them) that are at present ringing through the trade press will you permit me to add the following:

Fewer and lesser taxes.
More and merrier comedies.
Cooler and cleaner theatres.
Wetter and wiser dry laws.
Fainter and fainter calamity howlers.
Larger and heavier pay envelopes.

I was strongly tempted to add, "fairer and barer bathing beauties," but one who has seen them tells me it would be impossible—so, for that matter, are most of the above.

—Raymond C. Hill.

Telling the World the Truth About a Certain Film Salesman.

(Wrotten by H. T. Snowden, Himself.)

IN the spring of 1905 I forsook my folks and fireside. With a hankering to travel I secured a position as conductor on a merry-go-round, but seeing that possibilities were limited, I resigned and located at Broken Sock, Mississippi, with the Perkins Cannery. My chief duties were to whitewash the blackberries before they were canned, and in this capacity I put forth all my zeal and zest.

It dawned upon me one day that I was doing the toil of a plebian. So I brushed the job and breezed into Chicago, where I located at the What Next Theatre, decorating the lobby.

In the short period of four weeks I was able to hang a six-sheet without ripping the eyelets, and I also became very efficient with a mop and Barkeeper's Friend. I also discovered that it was impossible to hang a twenty-four sheet in a ten-foot lobby.

My rapid rise at the What Next was really astounding. Three years after I had applied for a position at the theatre, I was promoted to chief ticket grabber, and here is where I displayed very rare judgment as a capitalist.

I became very intimate with the cashier, and through a system which later became very popular throughout the country, I amassed a small fortune. Later on, I purchased the theatre from my employer.

As an exhibitor, I was one of the foremost in the Middle West. On one occasion my show failed to arrive, but instead of closing, I ran three reels of leader and two rolls of ten cent tickets and my patrons seemed to be well pleased.

I was only able to operate my theatre at night, so I utilized my time during the day by delivering milk and painting smokestacks.

In the fall of 1912, I sold my theatre and entered the producing field. My first venture was to produce Quaker Oats in serial form. My next subjects were East Lynne and South Bend.

The consolidation of powerful interests forced me to the wall, but instead of checking my luggage to the poor farm. I packed up eighty pounds of mounted paper and an armload of contracts and hit the trail for the Goodsprocket Film Company.

I was born in Tipton, Indiana, for no reason at all, and at one time or other I have been the guest of every sheriff in the United States.

—x—

Will Aeschylus, who contributed to vacation issues of Rambles, please send some more?

We liked his stuff immensely.

—x—

Shall They Become "The Rubbies?"

An item in New York Rialto's program this week is: "Through a Rubber Plant." Which, off hand, seems an original way to rubber at the movies.

—x—

This Week's Laundry Will Be Late.

If service was slow at your favorite restaurant Monday night; if the household dusting was untouched, the washing absent from the lines and shop girls were scarce—blame it on Mack Sennett's "Amateur Night for Bathing Beauties," at the Broadway.

—x—

Unannounced conditions seem to have arisen that will prevent any more movie studios being referred to in print—as per this:

Selznick Studios to Be Last Word in Size and Equipment.—Morning Telegraph Headline.

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DISPLAY ADVERTISING RATES made known on application.

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Saturday, August 16, 1919

Mr. Eastman's Benefaction

TUESDAY, August 5, was a red letter day in Rochester for the motion picture. The occasion was the formal announcement by Dr. Rush Rhees, president of the University of Rochester, of the foundation by George Eastman of an institution for the advancement of musical culture and for the showing of motion pictures under circumstances entirely apart from those of ordinary commercial dictation. In the scholarly language of the educator there was to be a wedding of music and the motion picture. "Music," said the doctor, addressing the producers, "is not a part, it is an ally, of your art."

The figures quoted by Dr. Rhees are impressive. Nearly $400,000 has been spent for the site of the institution. A million dollars has been set aside for the construction of the building. For the endowment securities to the present value of $2,140,000 have been deposited to the credit of the University of Rochester.

The plans for the musical institute contemplate the installation of a dozen pipe organs and a proportionate number of pianos. The whole structure will be erected by the firm which built the Rivoli and Rialto. As all the material entering into construction will be of the finest description naturally it will be months before the doors of the institute are thrown open to the public.

Mr. Eastman previously had pointed out that the industry in the opinion of many had reached a point where it could not grow any more. He was referring to the making of raw material. The field of the producers and exhibitors, he hastened to assure his hearers, was inexhaustible. "The greatest successes that are being achieved in exhibiting lately have been in connection with music," the manufacturer declared. "There seems to be a natural alliance between music and pictures."

The remarks of the members of the National Association indicated there will be increased effort in the direction of improved pictures and that there would be keen competition among directors to be among the list of those honored by the selection of their pictures for showing in the new theatre. The house will seat 3,000 persons. Rochester contains today approximately 300,000 citizens, and the community is rapidly expanding. It is without the bounds of probability that the project can fail. There is every reason to believe that it will be more than a success—that it will, in fact, become a monument to the motion picture national in character, an inspiration to the whole industry and an example for every other large community in the country.

Mr. Eastman has done well by his fellow-citizens and for the great branch of commercial activity in the upbuilding of which he has borne so conspicuous and honorable a part.

ADOLPH ZUKOR never spoke with greater truth than he did when addressing George Eastman and his guests at Rochester Tuesday evening. Mr. Zukor said it was not enough that a producer be also a good merchant. He must be more than that. The motion picture producing business is half and half—equally divided between the artistic and the commercial. If the producers fall short in the former requisite all the wiles of the salesman will not sell his goods.

Your Uncle Sam Is an Apt Pupil

WELL enough we know what the screen did to win the war—and the Government knows better than any of us. Hence follows, logically, the statement that in Washington a "Federal Department of Education" may be created by the proposed acts of a bill that would put Government moving pictures into schools. Knowing how quickly and well the public was "educated" by pictures in the ways and wonders of the war, Uncle Sam has been quick to see the value of the screen in aiming the shooting ideas of the child.

There will be those who will see only, first off, the opposition that screens in schools (if the act become a law) will present to the regular exhibitor of pictures. Look further and it will be disclosed that the very act of showing pictures in schools will not only enlarge the field of "fans" but will give a stamp of authority to motion pictures that is bound to have a good effect upon the relatives of the kiddies who are being educated, in public schools, by what they see upon the screen.

The Government is in possession of millions of feet of film that will never see the light of day unless they are shown under authority of official sanction in places the Government shall select. These films will be the

ones the children will see—films that picture to their youthful minds the wonders accomplished by Uncle Sam while those same kiddies were only "playing war" in the days their elders suffered for the nation. No one can be absolutely sure that the proposed "Federal Department of Education," established and showing films in schools, would not be of lasting advantage to the picture business. Those most concerned might well ponder the prospect, consider it from all angles—and then let Congressmen learn the ultimate conclusion.

THE joy Pat Dowling finds in having his appendix canceled is reflected in his report of the Seattle convention which we "box up" in conspicuous fashion in this issue. As a publicist whose good heart is never downcast we cite Patrique of the essential family of Dowlings.

Confirmation for a Strong Belief

WILLIAM A. BRADY found opportunity in his brief remarks at the Eastman banquet to emphasize one of his favorite beliefs. He had referred to the founding by Rochester's first citizen of an institution for the teaching of music and of the intention to devote to the support of that department the income from the showing of pictures in the theatre adjunct.

"I might suggest to Mr. Eastman," he said, "looking into the future, that the day may come in this same university when the motion picture will be used not only to improve the musical knowledge of the city but also perhaps to assist in the teaching of general knowledge to your students. I am strong in the belief that the motion picture eventually will become the greatest educator in the world."

IF the Government becomes producer of films intended solely for exhibition in schools the screen again will demonstrate its usefulness. While the "Reds" are agitating with this generation the kiddies will be seeing things that will impress them for life—absorbing lessons in patriotism and love of lawful procedure.

Serials Are Speeding to the Fore

WE read and hear great things of the renewal of public interest in the "continued-in-our-next" style of photoplay entertainment, referred to technically as "serials." Ever since the first serial was projected upon the screen (space should be allowed here for the claims of those who were *first*) the serial form of photoplaying has been the leaven in many programs of picture entertainment. There have been serials that "thrilled"—and serials that did not.

Many players of great popularity have made their name and fame through their sensationally successful efforts in eluding the snares of the fowler and finally flopping into happiness after sixteen to twenty weeks of pulsating search for the rainbow's end. Too often have the details of production been slipshod; too often the stories have been ridiculously inconsistent or just plain twaddle—but always there has been a faithful following for the chapter photoplay not only here but abroad.

One authority on serials tells us that a dozen organizations are now busy on this style of screen entertainment—and others are coming into the field. Houses that previously declined to play serials are now booking them. They have demonstrated their qualifications as "business boosters" more than once. The serial man has his statistics and they encourage him to go on.

The calibre of serials, be it said regretfully, has not always kept pace with the advancement of the picture-making art as applied to features in the years that have passed since the episode photoplay was introduced. But with the latter day determination (born of necessity) to put into every screen offering the best ingredients that opportunity affords there has been noted a vast improvement in serials—in the story, the photography, the "sets," locations and general expertness in hooking into the fancy of theatregoers.

YOU may read elsewhere in this issue that Thomas H. Ince has been in New York and while here "replenished his wardrobe by purchasing several classy suits of clothes at a fashionable tailoring establishment." Indicating at first glance that Bill Rudolph has finally awakened the demon of the celebrated green eyes in the breast of the famous director.

Getting All There Is Out of a "Name"

AFTER paying "heavy money" to authors and publishers for the privilege of using famous stories on the screen producers very wisely make every possible effort to capitalize the name of the writer—and sometimes the title of the narrative. Not always, however, do they retain the name of the novel when it comes to circulating the work for the screen. Just why these titles are sometimes changed may results from various causes—to some of us the practice is one of the "great mysteries" of photoplay production.

But in a photoplay now ready to be projected there lately has arisen a new angle. The story in question was started by a writer who met sudden death before he finished the yarn. A famous author was called in to complete the work, after it had started serially in a nationally circulated publication. From the story was made a play, and thereafter a photoplay resulted. If all the names and details are to be used in the billing, it will consume a lot of space fully to inform the public.

In the consequent shuffle it is possible that the man who conceived and started the original story will be left to molder in his grave while the name of the famous author who finished things off for publication will go marching on.

After all, "what's in a name"?

WE are informed that a certain playwright counted 610 "laughs" in his play that is now coming to the screen. When the director and title writer get through with their appointed tasks the playwright may find that his "tab" will show a few score of extra "giggles" thrown in for good measure by the screen fans.

Will There Be No End to "Legislating"?

DISGRUNTLED because picture showmen, by will of the people, have won Sunday opening with local option in this state, some of the politicians are now urging a law that will dictate what style of pictures shall be shown on the day everyone who possibly can rests from his labor.

How disgruntled would be the disappointed ones if moving picture interests should encourage legislation that would command clergymen to base their sermons on subjects that the showmen dictated?

Keeping in Personal Touch

By Sam Spedon

HARRY KOPLER, of Kopler and Goldman, of St. Louis, has been in New York last week. He will remain until Wednesday, August 5. He requested us to deny the report that William Fox is negotiating for the purchase of the Kopler and Goldman theatres, eighteen of them. They are not for sale.

* * *

E. S. Flynn, until recently general sales manager of the Film Clearing House, is now special salesman for Realart. He started in his new position Monday, July 28.

* * *

George Larkin is here from the Coast to play in a new serial.

* * *

Fredrick Dalton came to New York, last week. Mr. Dalton played the heavy in "The Hearts of the North," a Northwestern story, under the direction of Pearce Kingsley. Mr. Dalton was formerly connected with the Kalem and the Lasky companies.

* * *

Charles Dalton has taken Joe De Grasse's place as director, and is already on his way to the Coast.

* * *

Maurice Costello certainly looked the picture of health when we met him on Broadway, New York, last week. Mr. Costello has been engaged with the Vitagraph Company for several months. Aside from mourning the loss of some elm and apple trees during the recent storms, on his estate at Bayside, L. I., he spoke most cheerfully of things in general.

* * *

Lieutenant Victor Shapiro, who was in the battles of Argonne and Chateau-Thierry, has returned from France. Mr. Shapiro, before going overseas, was assistant advertising manager with Vitagraph and afterward did the advertising and publicity for "Parentage."

* * *

We met Hugh D'Arcy on Forty-third street, New York, last week. Mr. D'Arcy was the original publicity man of the Lubin Company in Philadelphia. He is the author of "The Face on the Barroom Floor" and many other poems. It was under the management of Mr. D'Arcy that Bennie Zeidman began his career.

* * *

Tom Brett will soon issue a two-reel Western subject featuring Warren Chandlar. Tom is writing titles for Mrs. Sidney Drew, Ernest Truex, the Lee Kids, Johnny Dooley, "The Birth of a Race," Clarendon Comedies, Physical Culture Comedies and Breden Howel K. L. N. T. comedies. The last are Biograph features produced in Sweden, the originals are by Selma Lagerloll, and rewritten in English by Mr. Brett.

* * *

Thomas Ince has been in New York this week, for a few days. We could not learn the exact mission, but we did learn, incidentally, that he replenished his wardrobe by purchasing several classy suits at a fashionable tailoring establishment. He will have the lead on his stars when it comes to dressing the part.

* * *

"The Birth of a Race" will have a big New York showing early in September.

* * *

The Rialto, Stamford, Conn., will open on Labor Day under the management of George Davis, formerly manager of the Picker Theatres in New York City.

* * *

R. A. Walsh arrived in New York from the Coast, last week. He will direct his brother George. His assistant director will be Walter Lawrence, well known upon the speaking stage.

* * *

The Victory Theatre, Bridgeport, Conn., has opened under the managership of Mr. Canistrachi, formerly owner of the Rome Theatre, that city.

* * *

The Palace Theatre, Bristol, Conn., has opened again under the managership of the owner, Mr. Stone.

* * *

Harry L. Charnas, president of the Standard Film Service Company of Detroit and Cincinnati, is in New York at the Hotel Astor. He will make a stay of several weeks in connection with state rights negotiations.

* * *

Bennie Zeidman, general manager of the Louis Mayer West Coast outfit, arrived in town Sunday, accompanied by Wallace Young, scenario editor, and Billy Shea, than whom there is no better film cutter. Bennie, Wallace, Charles Gerard, the Paramount actor, and Pete Smith were seen riding through Central Park Sunday evening in a "sea-going hack," quite blasé. Pete Milne and George Proctor were later seen following the wheel tracks of the hack which, we understand, led to Millard Webb's home on Central Park West.

* * *

G. E. Schwartz, of Philadelphia, formerly connected with the Electric Supply Company, has started in business for himself. His "shingle" reads: "Short Subject Exchange."

* * *

C. W. Tyler has been appointed branch manager of the Exhibitors Mutual exchange at Indianapolis.

* * *

S. T. Stephen, field manager of the Exhibitors Mutual, wil be "hiking" around Chicago for the next two weeks.

* * *

A combination of interests was reached last week between A. J. Collins, of South Norwalk, and Samuel Kantor, of Norwalk, Conn. This means that the Regent and Palace Theatres, Norwalk, and the Empress Theatre, Danbury, Conn., will be under the control of the one head. Mr. Hamilton still remains in charge of the Palace.

* * *

A fire occurred in the exchange of the Eastern Feature Film Co., on Church street, Boston, last week, with considerable damage. Herman Rifkin is the owner.

* * *

Miller's Long Beach Airdome will show "Josselyn's Wife" this week. Bessie Barriscale, who is featured in this picture, will make a personal appearance at the performance, arranged as a compliment to her during her stay at Long Beach, Long Island.

* * *

Adolph Weiss has purchased the Atlantic Theatre, at One Hundred and Sixteenth street, New York. He also purchased the Nicoland, at One Hundred and Sixty-second street and Third avenue. In addition to these two, Mr. Weiss owns the Manhattan in Greenpoint, Long Island.

* * *

The Elbee Corporation, which controls a chain of theatres in Brooklyn, N. Y., has taken possession of Concord Theatre. The Elbee now includes Norwood, Sheriden and the Concord.

* * *

Ground has already been broken for Poli's new million dollar Capitol Theatre, Hartford, Conn. Plans show it to become the finest theatre in the State.

* * *

Later—Joe Lee and Art MacHugh were seen on Broadway, Sunday night, in the company of Bennie Zeidman, Pete Smith and some other film magnates whose backs we did not recognize. Rumor has it that a new merger was under way, but MacHugh officially denied this, saying that while he was the greatest press agent on Broadway there would be no mergers. Joe Lee said he hated to see his name in the papers, so he did not want to be quoted.

* * *

The notice which appeared on this page last week about Charles C. Burr, of the Paramount-Artcraft organization, taking a day's vacation, the first in five years, was first seen by his wife, and it is said that Mr. Burr will now insist upon a vacation.

* * *

Smiling Bill Parsons has fled the Coast and is now keeping in touch with the streets of New York.

* * *

Joseph Merrick, Eastern supervisor of the Exhibitors Mutual, has resigned to accept a position with Robertson-Cole.

* * *

Austin Interrante, Goldwyn representative for Connecticut, had a protege with him last week in the person of Mr. Fogarty, of the Goldwyn Home Office staff. Mr. Fogarty resembles greatly the writer, Rex Beach.

* * *

Sam Palmer and George Stadler, of Famous Players-Lasky, left New York for parts unknown for a two weeks' vacation.

* * *

Next week the Grand Theatre, Hartford, Conn., goes back to its usual winter policy of burlesque. Mr. Fein remains in charge.

* * *

Rose T. Edler, secretary to Colin Brown, of the Exhibitors Mutual, has gone on her vacation to Sayville, Long Island, for a two weeks' vacation.

* * *

John C. Flinn, of Famous Players-Lasky and Yonkers, announces that a set of triplets were born Monday morning—in the family of James Murray, owner of the Yonkers Garage.

MARYLAND EMPLOYS CLEVELAND PLAN

T. D. Goldberg, Vice-President of Exhibitors' League, Secures First Check for Slide Rent

THE first check obtained for the Exhibitors' League of Maryland under the Cleveland plan of using the screen of various theatres for advertising purposes has been deposited by Thomas D. Goldberg, second vice-president of the organization, who has been working hard on the proposition.

The amount received from the first contract is $1,000. Morris A. Rome, attorney for the League, drew up the contract, which is with a realty corporation developing a tract of land outside of Baltimore. The money has been deposited with Mr. Rome and the initial payment made. The balance of the money is being paid in weekly installments, as the advertising work is done by the thirty theatres which have agreed to run the slides on their screens.

Work With Advertising Agency.

Mr. Goldberg is business manager of the organization and has on the committee on which he is chairman Frank A. Hornig, manager of the Horn and Royal theatres, and William E. Stumpf, manager of the Goodtime Theatre. Mr. Goldberg has already taken the matter up with an advertising agency and is awaiting results.

Mr. Goldberg investigated the plan while he was on his trip to St. Louis to attend the recent meeting of the National Association of the Moving Picture Industry. When he returned, he was very enthusiastic over the plan and has put it into operation after having discussed it with the League. As a result the Maryland organization is the richer by $1,000.

Stresses Need of Funds.

If the plan continues to be successful there should be several thousand dollars in the treasury by the end of the year. In speaking of the plan before the league recently, Mr. Goldberg made one of his strong points by saying that the league needed money to fight its battles and it was much better to have a co-operative plan of raising the money which would be of benefit to all such as the one he has, than to go around, when necessity came, to ask each one to contribute five or ten dollars.

Will Shortly Convene.

The Maryland League received a letter from Harry Bernstein, secretary of the Virginia Exhibitors' League, inviting all the Maryland exhibitors to attend the convention of Virginia, Washington and Maryland film men, which will take place on August 13, 14 and 15, at Ocean View, Va. The repeal of the theatre taxes will be taken up and after the business session various entertainments have been arranged by a committee of three, including Milton Caplon, president of Variety Pictures Corporation of Baltimore; A. Dresner, manager of the Exhibitors' Film Exchange of Washington, and Sidney B. Lust, manager of the Super Film Attractions, Washington.

Nick Weems, sales manager of Variety, has charge of arrangements for the transportation of the film men who will attend the affair with the Baltimore delegation. Fourteen are scheduled to attend. They are F. A. Durkee, Palace; W. D. Pacey, Garden, South Baltimore; Thomas D. Goldberg, Walbrook; Guy L. Wonders, Wilson; E. B. McCurdy, Eureka and Lafayette; F. C. Weber, McCoy; H. E. Reddish, Patterson; W. F. Hayner, Goldwyn; J. Sonin, Paramount; Milton Caplon, Variety; Nick Weems, Variety; W. F. Ballinger, Independent; Mr. Sherwood, Pathe; Mr. Davis, Goldwyn. The delegation from Baltimore will leave on the night of Wednesday, August 13, and return on the night of Friday, August 15. Mr. Weems says that a baseball match between the exhibitors and the exchange men has been planned and that Mr. Lust may be able to have some of the Mack Sennet girls down to Ocean View to have a diving contest with several of the exhibitors.

Move Against Taxes.

Regarding further action that has been taken on the repeal of the taxes, a letter has been received by the Maryland League from Congressman F. N. Zihlman, stating that the repeal of the taxes is receiving his best thought and attention. Petitions, which are ready for signing, asking that the congressmen in various districts vote for the repeal of the taxes, have been sent out to managers of theatres in Maryland by the league headquarters.

Complete Cast for "The Climbers."

The cast for "The Climbers," Vitagraph's screen version of the play by the late Clyde Fitch, has been completed and active work is now under way under the direction of Tom Terris. Corinne Griffith, who is the featured member of the cast, will have the role of Blanche Sterling.

Vitagraph has secured the services of Hugh Huntley for the role of Richard Sterling, one of the two leading male characters. Mr. Huntley was the original "Boy" in the London production of "The Third Degree," and recently has been leading man for Marie Tempest. Vitagraph also has secured George Spottswood for "Trotter," the role he originated in the original production of "The Climbers" on the spoken stage. Among others in the cast are Henry Hallam, Emily Fitzroy, Josephine Whittell, Jane Jennings, Corinne Barker, Charles Halton and many others.

Hugo Mayer Shifts His Connection.

After seven years in association with Barney Eggers as salesman for the Knickerbocker Engraving Company, Hugo Mayer has shifted his connection and joined the Graphic Colorplate Engraving Company as sales representative. Mr. Mayer has a large acquaintance among advertising men in the moving picture industry and has sold no end of "inserts" that have adorned the tradepapers since that attractive and effective style of advertising has been adopted by film publicists. With his new firm Mr. Mayer expects to develop even larger interest than he has achieved in the past.

Washington Exhibitors Endorse.

The Washington (D. C.) Exchange Managers' Association has sent a communication to the House Committee on Post Offices and Post Roads endorsing the Steenerson bill providing for the return of second, third and fourth class mail matter without the sender being compelled to send return postage to the office of destination upon guarantee that the postal charges will be paid by the original sender.

Pat Dowling Reports Seattle Convention From Cot In Providence Hospital After His Appendix Has Suffered Cancellation

I WILL now tell you what I think of the Seattle film convention as viewed from the hospital, which I suppose is as good a place as any to view a film convention from. The most distressing thing was that my appendix had been suffering from the evils of the deposit system, and accumulated a cancellation.

But Christie sent flowers and dough, and Jack Lannon, of Greater Feature here, says you can cut a lot of footage or appendage from a Mick and he is still 100 per cent., and stand on that—so that much goes for the absent member.

The convention here started with Fay Tincher, Christie comedienne riding through town in a Wild West outfit, with the Chief of Police dressed up as Buffalo Bill. When the parade got to the hotel, one of the local fans asked:

"Who is that big fellow with Fay? Is that Bill Hart?"

"No," we replied, "that's your Chief of Police!"

"Well, well," said the fan. "My, how he's aged!"

Fay Tincher, Bessie Love and Beatriz Michelena and all the Mrs. Exhibitors had a tea party, while the men folk had a beefsteak dinner back of Film Row in an empty building. Some of the men folk discovered a beaten track to an "oasis" around the corner where the Mr. Exhibitors exclaimed:

"My goodness, I thought this state went dry a couple of years ago!"

Along about 11 p. m. somebody thought of going and getting the Mrs. Exhibitors. But all the Mrs. Exhibitors had gone out to a Mrs. Exhibitor's house where they were exclaiming:

"My goodness, I thought this state went dry a couple of years ago!"

The convention was a great success. Don't know what happened at the business meetings, but I guess there was a resolution about censorship or Sunday closing or something.

Rise of Eastman Kodak Company Constitutes Industrial Romance

Starting Forty Years Ago With Second-Hand Engine of Two Horsepower Kodak Park Alone Now Contains 2150 Motors, Sheltered in Over a Hundred Large Buildings, and Furnishing Employment to Seven Thousand Employes—How Raw Film Is Made.

As the Kodak Park panorama unfolds, one surprise follows another in rapid succession. Three miles from the heart of Rochester, fronting on the beautiful boulevard which stretches farther along to Lake Ontario, Kodak Park is ideally situated. Here are situated the principal works of the Eastman Kodak Company, the largest of the five plants of the company in Rochester. The four other plants are the Camera Works, Century Works, Premo Works and Hawkeye Works.

Kodak Park is a city in itself, comprising 225 acres of land and dotted with more than 100 buildings. The employes number 7,000, one third of whom are women. The principal product of the park is film, photographic paper and dry plates. The other plants are devoted to the making of cameras and auxiliary apparatus.

Smoke Is Absent.

Sixteen acres of land are laid out in trees, shrubs, flowers and lawns. Vine-clad buildings help to carry out the park-like aspect of the place, the usual smoke-dimmed atmosphere of a large industrial plant being entirely absent. The park is a place of beauty to look at, even as the employes find it a most attractive and congenial place to work in.

One Building Is 740 Feet Long.

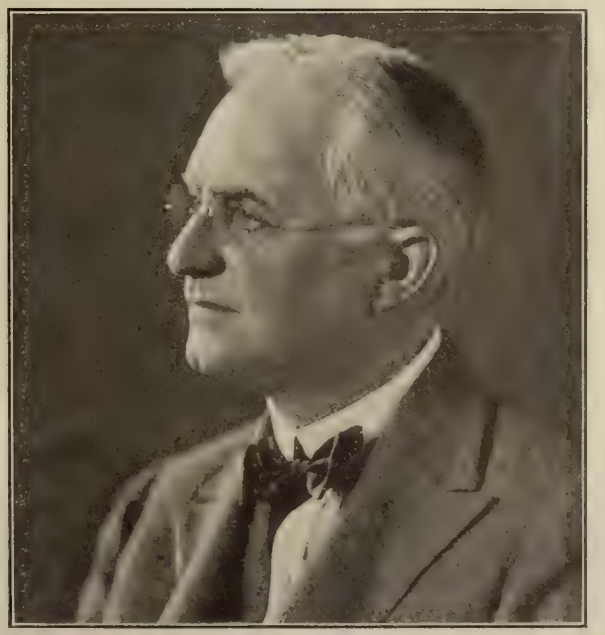
An idea of the size of some of the buildings may be gained when it is known that one of the largest buildings is 740 feet long. The baryta building is 150 feet wide, 560 long, and comprises nine acres of floor space. Eighteen thousand cubic yards of concrete, 1,500 tons of reinforcing steel, and 1,000,000 feet of lumber were required to build it.

It was in this building that during the war was located the Kodak Park School of Aerial Photography. Because of the great size of the building, it was an easy task to provide dormitories, laboratory space, lecture rooms and offices on a single floor for the 600 men attending the school at one time. A total of 2,177 officers and men of the United States Army was trained here in a period of nine and a half months.

Extensive Water Supply System.

A private water supply system furnishes water from Lake Ontario to the plant, a distance of six miles. The end of the 42-inch intake pipe is a mile and a half from the shore, at a depth of 50 feet. A pumping station on the lake shore pumps the water through a 24-inch pipe line to a 5,000,000-gallon reservoir at Kodak Park. This system has a capacity of 15,000,000 gallons daily, sufficient to supply a city with a population of 200,000.

One of the livest organizations at Kodak Park is the Fire Department, which consists of 160 members. The equipment consists of three hose carts, a hook and ladder truck, two chemical wagons, a pulmotor, Draeger helmets and diving suits. The organization is kept at high efficiency by means of frequent drills. Each department has its own volunteer fire company to see that fire extinguishers are handled properly and that the employes leave the buildings promptly in case of fire.



GEORGE EASTMAN.

Burn 350 Tons of Coal a Day.

A total of 2,150 motors, ranging in size from one-twelfth of one horsepower to 150 horsepower, are required to operate the machinery at Kodak Park. The power house contains 22 boilers with an actual capacity of 8,500 horsepower. About 350 tons of coal a day are required to operate the plant.

A steady temperature is maintained by the use of six ammonia compression ice-making and refrigerating machines, with a total capacity of 2,620 tons, and twelve ammonia absorption refrigerating machines, with a capacity of 1,700 tons, making a total of 4,320 tons. This is equal to the work done by the melting of 4,320 tons of ice, 157 carloads, in 24 hours.

Paper boxes and cartons by the tens of thousands are required at the park, and a department is maintained especially for their manufacture. The capacity of the boxmaking plant is from 40,000 to 50,000 complete boxes a day.

Luncheon Is Served at Cost.

A special building is provided for luncheon facilities. One dining room is for the women and one for the men. Provision is made for serving 2,700 employes at one time, with food at cost prices.

During the summer, concerts by a band made up entirely of park employes are given twice a week. In the winter the band plays once a week in the assembly hall. The latter is situated at the top of the dining hall and is frequently used for various social events.

Two giant chimneys rise high above Kodak Park to a height of 366 feet. It is estimated that a person standing at the top of one of these chimneys can see, on a clear day, to a point twenty-five miles out on Lake Ontario.

Community Spirit Highly Developed.

Social betterment and welfare work for its employes have long been put into everyday practice by the company. Almost every form of club found in the average community bears the name of Kodak Park, made up of Eastman employes. An athletic field permits almost every form of sport, and at every season of the year ample facilities are always available for recreation and social activities. A hospital well equipped assures prompt attention for bodily ills.

Hundreds of trades and professions are represented in the personnel of Kodak Park, from the highly skilled technical staff of the great research laboratory to scores of classifications of skilled and semi-skilled labor. All these are necessary to the attainment of the highest aim of the Eastman Kodak Company, the rock upon which its basis is firmly established—to make its products as good as is humanly possible. To one who has visited Kodak Park, who has glimpsed its wonders and viewed its surroundings, such is not surprising.

Three Tons of Silver Used Weekly in Motion Picture Film Manufacture

Striking Figures Run Through Story of Development of Substance That Made Possible the Great Screen Productions of Today—Mysteries of Laboratory Uncovered

An outstanding feature in the manufacture of raw motion picture film by the Eastman Kodak Company has been the continued ability to produce film in enormously increasing volumes, to keep pace with the tremendous strides made by the industry as a whole, and at the same time maintain necessary high average quality throughout. Back in the early nineties, when motion picture films was first being produced, the troubles of making large quantities were not so insistent, but the vision of a big, new field of endeavor held by Mr. Eastman and the men who helped him instilled in them, even in those early days, the idea of preparedness, and so their pioneer efforts to be ready ameliorated the task of preparing for the ever-increasing production that was necessary later when the flood of new demands for film began to surge down upon them.

Evolution of Motion Picture Film.

The idea of film for photographic purposes first occurred to Mr. Eastman in the late eighties, and it was due largely to his early efforts that the film camera became a practicability. The courts, in fact, have ruled that Eastman Film made the complete commercial success of the motion picture camera possible. Like so many epoch-making products, photographic film had to pass through a series of stages to reach its present high-quality development. First the film had a backing of paper, and the production of this type of film and the so-called "stripping film," the emulsion of which was so made that when placed in water it could be removed from the paper backing, dried and then transferred to a transparent backing of gelatine, made the first Kodak with the famed slogan, "You Press The Button, We Do The Rest," a possibility.

Old School Photographers Amazed.

Film with a paper backing was only temporary, however, for the great desideratum was film with a transparent base or support. After months of application, Mr. Eastman and his assistants brought out film with cellulose as a base and then the great series of developments that came as a result of the production of Kodak transparent flexible photographic film in ever-increasing quantities revolutionized the entire photographic industry.

Motion picture results especially have been spectacular and have introduced into the realm of photography a new conception of the art brought about by these results that professional photographers with their glass plates had never been able to obtain. Even to this day, professional photographers of the old school gasp at some of the things the motion picture man with film can accomplish. It is in the handling of difficult lighting that film has particularly demonstrated a superiority.

The beauty, for instance, of a picture made against the light has long been recognized, but with plates the danger of halation—the reflection of light by the back surface of the glass, thus causing hazy outlines and clogged shadows—has precluded the extensive use of this method of exposure.

Portrait Making Revolutionized.

It remained for the motion picture photographer to prove that these results could be obtained, with film, however, instead of plates, and it is due largely to the awakening accomplished thereby that so many professional photographers are discarding plates and using film, portrait film to be exact, a product in essential make-up the same as motion picture film.

With the continually growing popularity of motion pictures, the demand for Kodak film mounted higher and higher, and one might almost think that the men who hold the destinies of the huge Kodak Park plant, where motion picture film is made, in their hands were often hard put to keep up with this rapidly increasing demand. But they kept their ears close to the ground and tried to sense what the future requirements would be.

Vision and Pluck Required.

Quality in those early days, as now, was of paramount consideration; but the company went further and made elaborate preparations for the future. Consequently, as the demand for film stock grew, the company was always ready with the goods and prepared to make shipments promptly, without a hitch.

It takes a great deal of time, and incidentally a great deal of money, to prepare for the manufacture of photographic film of high average quality in the large quantities necessary for the present-day production, or for that matter, to prepare for such great increases in production as have been necessary in the past. And to keep ahead of the demand and always be ready for big business as the Eastman Company has done requires vision and pluck—the vision to anticipate every demand and the pluck to spend millions of dollars as a toll for preparedness.

Over 100 Buildings in Plant.

As a result of this continued campaign of preparedness the big plant at Kodak Park has spread and spread until there are now more than one hundred large buildings with an aggregate floor space of eighty acres with other buildings of huge additional floor areas contemplated to take care of continued increases. Kodak Park comprises 225 acres, 18 acres of which are laid out with trees, shrubs, flowers and lawns.

Close on to 7,000 men and women find employment in this great photographic establishment, which is the world headquarters for the manufacture of raw cinematograph film, as well as other photographic materials. More than 5,000 persons, in addition, are employed by the Eastman Kodak Company in Ro-

Main Office of Eastman Kodak.
A sixteen-story office building, the highest in Rochester.

When a Single Horsepower Gave George Eastman Pause

SOMETHING like forty years ago a young man answered an advertisement of a second-hand engine for sale. The engine was intelligently examined, and the price, $125, carefully weighed. The engine seemed to be worth the money.

With a quizzical smile the young man said: "I really need only a one-horsepower engine. This one is two horsepower. But perhaps the business will grow up to it. I'll take it."

That young man was George Eastman. He has been adding horsepower ever since, and those who work most closely with him agree that it is not merely in the factories that he has increased the horsepower—the years seem but to add to his own dynamic energy.

chester in four other plants, where various types of cameras and photographic supplies are made. At the Kodak Park Works photographic film, paper and plates are the chief products.

Use Three Tons of Silver Weekly.

The story about the making of Kodak film is one of continuous interest. Many diversified products enter its manufacture. Who, for instance, outside those in the "know" would think that bales and bales of raw cotton are required for the making of the thin transparent backing on which the light sensitive picturemaking coating is spread, or who again would imagine for one instant that some three tons of silver bullion are used each week in the Kodak Park plant for making the sensitive coating? Three tons of silver a week! Think of it! Close on to five million troy ounces a year; almost as much as the total output of the white metal from Arizona, one of the leading silver-producing states of the Union!

Acid by the Thousand Tons Required.

When the sixteen-to-one idea fell into the discard way back in 1896, everybody said that the silver industry had absolutely and irrevocably passed to the bow-wows; but the many photographers throughout the world, together with the movies, have helped bring it back with a mighty thud. Besides the silver and cotton, there are the various acids for treating these products, thousands of tons of which are required. Then come the organic solvents, including alcohol and other liquids, for converting the nitrated cotton into a honeylike fluid from which the thin film is made, and lastly the gelatine and chemical compounds for making the sensitive coating.

A Striking Industrial Romance.

The totals of finished output almost pass one's understanding. A perusal of them year by year for the past three decades, casts light on one of the most striking industrial romances ever enacted. Strangely enough, back in 1889, Mr. Edison, that other pioneering wizard of the motion picture field, was the first purchaser of Eastman motion picture film. From the time of that initial sale to Mr. Edison, up to 1896, what was to be the sixth great industry of the country was slowly finding itself, and a slow though healthy growth was taking place.

In 1896, the sale of Eastman motion picture film in large quantities for commercial use became a reality, and in this year, over 1,000,000 feet of film was sold. From 1896 to 1904, when the sales mounted to 10,000,000 feet, the increases from year to year were such as to indicate a very rosy future for the new industry.

Film Output 120,000 Miles Yearly.

After 1904, the demand for film jumped from one startling figure to another until, at the present time, more than 50,000,000 feet of motion picture film are made each month at the great Kodak Park plant. This means a figure not far from 10,000 miles for one month, and some 120,000 miles a year. If all the rolls of film made in one year were tied together, a ribbon of film could be banded around the earth at the equator almost five times.

For the convenience of analyzing the various steps taken in the manufacture of Kodak film, four general processes may be considered as follows (1) chemical preparation of raw materials, such as the cotton and silver already mentioned; (2) forming of the support or cellulose backing for the sensitive coating (which is called the emulsion) by spreading it in thin layers on the surfaces of huge wheels; (3) spreading of the sensitive emulsion in a thin layer on the support; (4) slitting of large film rolls into stock sizes, inspection and packing for shipment.

Great Selective Care Required.

Of course, in making anything that requires such a high degree of quality and refinement as photographic film, every process must be conducted in the cleanest of surroundings. High average quality is another important requisite in photographic film; it means that a photographer can get the same kind of good results at one time with one piece of film that he can with another piece from different stock at another time, providing in both cases the conditions of exposure are the same. Moreover, to get a high-average quality film in the large quantities necessary for present day production requires the greatest care in the selection of raw materials and repeated tests and examinations—and rejections.

Then again the manufacture of a product in large batches is far different from that in small lots—it requires complete reorganization of the plant—and it is here that the genius for organization and conduct of big things that has exemplified everything done in the Kodak way is so marked.

The campaign for an absolutely uniform product commences with the treatment and selection of raw materials, and is particularly rigid in connection with cotton. After being carefully cleansed and prepared to make it soluble the cotton is passed through a huge drying machine in order to remove the moisture which it contains under ordinary atmospheric conditions. In 1918, 2,500,000 pounds of raw cotton were used. Special machines, called nitrating centrifugals, are used to mix the cotton with nitrating acids.

Cotton Is Nitrated.

These acids act upon the cotton in such a way that it later may be dissolved into honeylike "dope" and subsequently formed into a transparent sheet, or film backing.

After being treated with acids the cotton, when washed and dried, is called nitrated cotton. A nitrating machine is shown in one of the accompanying illustrations, with cover raised, and consists of a large-sized perforated basket which rotates in a vat.

A mixture of nitric acid and sulphuric acid is poured into the vat until the cotton is completely immersed. Operators protected by rubber gloves and goggles, so as not to be burned by splashing acid, douse the cotton with paddles, as shown. The sulphuric acid is used to dilute the nitric acid and to absorb any moisutre present in the mixture.

The Making of Kodak "Dope."

After a short immersion, the acid is drained off from the cotton and then the basket is rotated at a high speed to throw out through the perforations as much of the acid as possible. The treated cotton is next removed to tanks of

Left, the Cotton Washing Tanks, Where the Cotton Is Washed After a Nitric Acid Bath; Right, "Movie" Film Shipping Room.

water, where it gets its first washing. After being rinsed in the before-mentioned tanks, the cotton again is passed into centrifugals, where water is played on it, and then conveyed to other water tanks, where it is thoroughly washed to remove all traces of acid.

Cotton Is Dissolved.

The excess of water is now removed and the cotton is then ready to be taken into solution by organic solvents. When dissolved, the cotton is changed to a thick viscous fluid resembling honey, which, in Kodak parlance, is called "dope." Two small barrels were used to make the dope in 1891, as shown in one of the accompanying illustrations; 425 times as much dope is now being made as in that early year of the industry.

A Triumph in Engineering.

The dope is passed through an elaborate system of filters and finally spread in thin layers on highly polished wheels, which form parts of immense machines several stories high, weighing approximately 150 tons. When dried it becomes the familiar transparent backing on which the sensitive material is coated. In designing these huge machines for spreading the dope the engineering talent of the Kodak Company registered a distinct triumph. In fact, without these machines, large quantity production of film would be almost impossible, for if the glass-top tables were utilized to make the film, as was the case prior to the advent of the roll coating machines, as they are called, almost as much acreage as that of the total floor area of the Kodak Park Works would have to be devoted to the glass surfaces necessary for coating the film the old way.

Some Figures on Accuracy.

In spite of the mammoth size of the machines, the accuracy is such that in a roll of film, as it comes from the machine, 3½ feet wide by 2,000 feet long, the variation in thickness is not more than one-half of a thousandth of an inch from end to end. Two thicknesses of support are made, one being about .003 inch thick, for ordinary N. C. or Kodak film, and the other .005 inch thick, for motion-picture film.

The silver which is used in such great quantities to make the sensitive emulsion is the purest that can be obtained. The proverbial slogan, "99.9 per cent. pure," is only enough to begin with in this case. The silver comes in bars weighing about 500 troy ounces. Each bar of silver is placed in a large porcelain crock, as shown in one of the accompanying illustrations, containing dilute nitric acid. Silver nitrate is formed in solution which, in the next step, is evaporated to the point of crystalization.

Where Treasure Goes to "Soak."

In viewing the many crocks with their wealth of contents, as shown in the illustration, one is dangerously liable to let his imagination go rife. Think of all the treasures literally going to "soak"! The precious solution of silver nitrate is poured into evaporating dishes which are placed on steam tables, where the solution is heated to facilitate evaporation. After a certain amount of the silver nitrate has been crystalized, the crystals and liquid remaining, which is called mother liquor, are poured off into draining dishes which allow the mother liquor to drain off.

An Everlasting Search for Purity.

Here again we get that everlasting search for purity which is so necessary for high-quality photographic material. The silver nitrate crystals are next redissolved and recrystalized until all impurities are removed—a process which virtually reduces itself into a chase after that one-tenth per cent. of foreign matter in the bullion silver in order to have in the final run a straight "100 per cent. pure" product. The pure white silver nitrate crystals are now placed in porcelain draining baskets, as shown herewith, where as much of the liquid as possible is drained off. The crystals are next placed in shallow glass trays and allowed to dry at first on open racks and then in drying closets. They are finally placed in covered jars and stored until needed.

The Making of Emulsion.

We now come to that mysterious something, the light-sensitive emulsion on which, when coated on the cellulose backing, the invisible or latent image is impressed, and through suitable chemical development brought out as a negative. To make a sensitive emulsion a silver nitrate solution is mixed with a solution of potassium bromide and gelatine dissolved in hot water, thus forming insoluble silver bromide in the solution, which is the compound that is sensitive to light.

The warm solution of gelatine containing the silver bromide is coated on the nitro-cellulose backing already described. The gelatine solution with the silver compound in it is called an emulsion because of the way in which the silver bromide remains suspended in the gelatine.

Dark Rooms Add to Difficulties.

After the emulsion has been applied, the film is handled only in dark rooms which are kept at a constant temperature and humidity. The mixing of the emulsion is also performed in dark rooms. Of course, the need of handling the huge quantities of sensitive film and operating numerous machines in dark rooms increases the difficulty of manufacture and greatly adds to the care and vigilance that must always be exercised to secure a high quality product. The large rolls of sensitized film are now packed in long tin cans and stored in a special room until the slitting and inspection departments are ready for them.

In the manufacture of such a highly sensitive material as moving picture film, and particularly of a reliable product of high average quality as now demanded, a continual search for defects from start to finish is absolutely essential. For this reason inspections and tests figure in practically every process.

Testing Department Well Organized.

In fact, the company's testing department is about as thorough and well organized as it is humanly possible to make it. Besides repeated chemical tests of raw materials, emulsions, etc., strips are taken from every large roll of film and subjected to numerous tests. The entire surface of every large roll before being cut up is also closely examined by a special inspector. The negative film is tested for speed of exposure with apparatus designed for the purpose and for quality by actual studio tests.

Accuracy Is Necessity.

To illustrate to what great lengths the inspection department goes to see that only high grade material is sent out, the care with which the perforating machines are repeatedly examined and tested each day is particularly worthy of mention. The process of perforating the film accurately is important because

Showing a Little of the Part Played by Silver in the Work at the Great Eastman Rochester Plant.
The silver ingots are being weighed at the right. In the center they are being dissolved in nitric acid, and at the left the liquid is being drained from the silver nitrate crystals.

unless the perforations are correct in spacing and alignment, unsteadiness both in the camera and the projecting machine will be the result.

Machines Examined Daily.

Each machine is daily subjected to a rigid test, all guides and punches being carefully examined with gauges which show up to ten-thousandths of an inch variations in dimensions due to wear. Lengths of film are also tested for variation in pitch and alignment. Moreover, gauge tests are made for width and the perforations are examined under powerful glasses to see that the edges are clean-cut and uniform.

In line with that continual striving for the utmost cleanliness in every corner and niche of the big factory where sensitized film is produced, all winding, slitting and perforating machines are provided with suction outlets which obviate the possibility of small specks of dust adhering to the film.

Obtaining Speed Determinations.

Speed determinations are also made by means of the Hurter-Driffield method and are checked by a Chapman Jones plate tester. In the former, strips of film 7 inches long and 2 inches wide are placed in a rotating black sector, so perforated as to give with one exposure a series of gradations, and exposed 26 seconds in front of a lamp of known rating. Each exposure is expressed in candle-meter-seconds. The density or amount of silver for each gradation strip is obtained by means of a photometer and a characteristic curve plotted. From the curve thus obtained, the amount of latitude in exposure which is permissible can be readily obtained.

The characteristic curve commences with a decidedly bent section, this curve merges into a straight line which finally runs into a curve which is the reverse of the first curved portion. The straight line section indicates the latitude of correct exposure. A full exposition of the Hurter-Driffield method for determining speed of film and plates is contained in the Photo Miniature of November, 1903, No. 56.

Non-Inflammable Films Also Made.

The Chapman Jones plate tester, with which speed tests are checked, consists of a series of strips of varying capacities mounted on a glass plate. Exposures of a certain number of candle-meter-seconds are made through these strips and the resulting densities on the film determined.

The finished film, after a final inspection, is wrapped in black paper and packed in tin containers, which in turn are placed in strawboard containers. The film is then ready for shipment.

Safety or non-inflammable film is also being made by the Eastman Kodak Company, the support for the emulsion being of cellulose acetate. The preparation of this support is similar to the other, excepting that the cotton is treated with acetic anhydride and acetic acid, instead of nitric and sulphuric acid. Panchromatic film is another product manufactured by the Eastman Kodak Company. The emulsion of this film is sensitive to practically all the colors of the spectrum and is used in the cinemaphotography in natural colors.

Tall White Tower of Kodak Building Marks Home of Great Eastman Plant

REACHING high up toward the clouds, seemingly in mute token of its supremacy above all other things in view, a white tower tops the sky line of Rochester.

Surmounting a tall white building, it stands out in striking contrast. Proud of its elevation, at the top of a building whose height is unchallenged by any other in the city, this tower seems to take upon itself the dignity and the grandeur of a monument.

It is fitting that it should be so. It points out to the observer in the distance the home of the greatest industry in the Kodak City, the main offices of the Eastman Kodak Company. Notable as a fine piece of architectural work, an ideal of modernity and a lasting tribute to ingenuity, it is the home of Rochester's greatest industry, one that is known to the four corners of the globe and wherever moving picture film has flashed its wonders upon a screen.

Stands Out in Any Weather.

During the daytime, when nature is at her best, the bright golden ball at the top of the tower reflects the glory of the dazzling sun, even as the moving picture film has brought light and happiness to millions of people. The sun does not always shine, but even the clouds cannot obscure the lustre of the ball. Be they of fleecy white, of silver hue, or the darker clouds of storms, the golden color always may be seen plainly.

When the purpling haze of evening has sunk into the sable mantle of darkness a huge electric sign blazons forth the message that the Eastman Kodak Company is still there, even as in thousands of theatres its film flashes on the screen. To a visitor approaching the city it is a sign of welcome, to the traveler returning home a sign of joy, and to all who incline their heads to its clear brilliance it holds something intangible that impresses one with the greatness of the moving picture industry—the fifth greatest industry.

Welfare of Rochester Has Large Interest for Eastman

GEORGE EASTMAN has little love for money except as an instrument for accomplishing worthy aims. He has always lived unostentatiously. Having no children of his own—he is a bachelor—he has become a kind of father to his home city. His gifts to the public weal are many and varied and total millions. Most of the charitable and educational institutions of Rochester have shared his generosity. He has striven to adorn the city with beautiful parks and costly buildings—all for the good of his fellow men and women.

His own employes have been Mr. Eastman's special care. Kodak Park is an example of how attractive a large plant and its environment can be made. Moreover, he has enabled hundreds of older employes to amass a competency through the ownership of Kodak stock, while his annual distributions to all classes of employes have been notable.

Entrance to Kodak Park, Largest of Five Eastman Plants in Rochester.
The plant is made up of more than 100 buildings scattered over an area of 225 acres. Some 7,000 employes work at this plant.

List of Eastman Employes Sounds Like Professional and Trade Guide

IT takes all kinds of workmen to make cameras and film, and it is an odd mingling of trades.

Who, for instance, would think that men and women trained for work in powder and cartridge factories, brass mills, bakeries, cotton mills, clothing factories and printing and publishing establishments would be needed in the making of film and cameras?

Naturally, one would expect to find an assayer connected with mining operations. Yet an assayer is an important member of the salvage department at Kodak Park, his services being required in the recovery of silver. Of the tons of silver used in the manufacture of sensitized film, plates and paper some is recovered from waste.

The engineering profession is represented in the company's employ by chemical, construction, mechanical and general engineers, and architects are constantly engaged upon new buildings and machinery.

Physicians Care for Workers' Health.

The learned professions are represented by physicians, who with nurses care for the health of the employes. A doctor of science heads the research laboratory and there is patent and other varieties of the legal profession. There are physicians, mathematicians and lens calculators, to say nothing of editors.

In the paper mill all the paper-making trades are found. As cameras are made of wood, metal and leather, nearly all the wood-working, metal-working and leather-working occupations are found. The occupations connected with the company's plants run all the way from men who figure on paper the involved calculations required for a high-speed anastigmat, to the workmen at the bench, who skillfully and with painstaking care put on the finishing touches to the completed article.

Eastman Tells Why He Chose Name of Kodak

THE Kodak was born in June, 1888. Then the name was that of a camera that was superior to anything else on the market. Today the name is known to the ends of the earth as representing the same high standards of things photographic.

"Why did you choose the name Kodak?" Mr. Eastman was asked. "What does it mean?"

"It does not mean anything," he replied. "We wanted a good, strong word, one that could not be misspelt or mispronounced, and, most important of all, one that could be registered as a trademark that would stand all attacks—we had had serious trouble before then through infringements and imitations of our product and the names we used."

Flour City, Then Flower City, Now Kodak City

APPROACHING Rochester from east or west, huge signs greet the eye, bearing the legend: "Rochster, N. Y.—The Kodak City."

Once upon a time Rochester was known as the Flour City. The rich lands of the Genesee Valley formed a fertile garden in which grew an abundance of wheat. The farmers brought their grain to the city to be ground by the mills which dotted the river banks. Flour was shipped in great quantities and by its excellence materially added to the fame of the city.

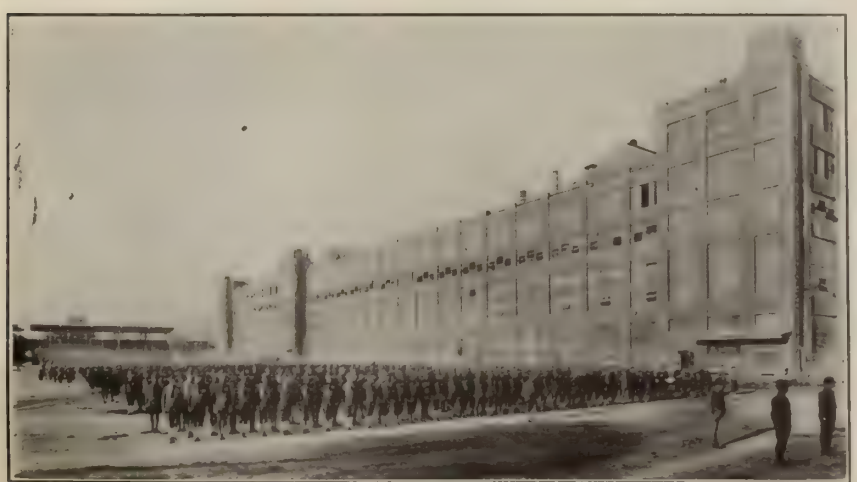
Years ago the name passed to Flower City. Nurseries covering wide stretches of land had long been located in Rochester. Perhaps their proximity instilled in the people a love for flowers. Not only private individuals, but the city government also, took a deep interest in cultivating beautiful flowers until Rochester became famed far and wide as the Flower City.

Later came the Kodak City. Perhaps under this name Rochester has become known to more people than under either of the previous sobriquets. New fame is brought to Rochester with every new achievement in the photographic industry—Rochester's greatest industry—and the city is quite proud of the name.

Kodak Post to Enroll a Thousand.

Kodak Post of the American Legion is a living monument to the patriotism and Americanism of employes of the Eastman Kodak Company. An application has been filed for a charter and the post is to be formed wholly of active service veterans who are in the employ of the company. Hence the name is appropriate.

The post will be an unusually strong link in the Legion, for its membership will be large. Freeman C. Allen, chairman of the Legion in Monroe County, and incidentally an Eastman employe, is authority for the estimate that Kodak Post will enroll at least 1,000 members.



The Battalion of the United States School of Aerial Photography
In front of the barracks at Kodak Park.

Pointed Items Concerning Eastman Plant Activities

YANKEE ingenuity is a match for Hun kulture any time. The Eastman Kodak Company is now, and has been for a long time, making all of the raw materials which it formerly imported from Germany. "Made in America" sounds better, anyway.

That the business of making film and photograph supplies is largely on the increase is evidenced by the building activities at the Eastman plants. It is a dull week nowadays that the Rochster papers do not carry the announcement that the fire marshal has issued a permit for another huge building or two.

"You press the button—we do the rest," was a phrase originated in 1888 when the kodak made its appearance. It "took" with the public because its simplicity placed photography within the reach of nearly everybody.

Social economy, the betterment of working conditions among working people, cleaner factories and better working conditions are subjects that are receiving a great deal of attention today. Very little has been published about what has been done along this line by the Eastman Kodak Company. The firm started nearly thirty years ago and improvement has been so steady and consistent that working conditions now reach an ideal standard.

As proof that Kodak Park is a municipality by itself and entitled to the title of one, it not only has its own health department, but a park department, an educational department and a fire department with a chief and a staff of firemen. But it has no police department—none is needed.

If one meanders down State street in Rochester, within a block from Main street and the Four Corners, one can view the four-story building in which George Eastman began his experiments with dry plates. But he did not occupy the building; just a room of the third floor. It is one of those narrow, old buildings that seem built to stand for a long time. If the brick and stone could only talk, what a tale they might tell of the cradling of a great industry?

George Eastman Sells Stock in His Company to Employes at One Sixth of Its Market Value

TYPICAL of Mr. Eastman's great personal interest in the welfare of his employes is the sharing with them of stock in the company. This plan was announced in April of this year and is recognized as one of the most generous acts for the good of those concerned.

A gift of stock having a market value of about $6,000,000 was involved—a big thing, but to be expected of a big-hearted man.

This stock is sold to employes of the company at its par value, $100 a share, although it is listed on the stock exchange at almost six times this amount. This stock was given outright by Mr. Eastman and the proceeds from its sale form part of a welfare fund. In addition, when he announced his offer it was contingent that the directors of the company set aside a like amount of unissued stock—about 10,000 shares—for the same purpose. The offer was agreed to by the directors.

Workers Stock Increases in Value.

In the case of the stock set aside by the company the sale price ($100 a share) goes into the company's treasury, but the market value of the stock is so high that the plan will eventually operate for the benefit of the employes to the extent of nearly $11,000,000. The employes will eventually receive stock which has a present value of about $12,000,000 at about one-sixth of its cost, and the money which they pay for the block donated by Mr. Eastman will go into a fund for their own benefit.

This plan in no way interferes with the annual wage dividend, and it is estimated that under the stock plan a half million dollars additional will be distributed each year from the start. This amount will gradually increase and under the operation of the plan it is hoped that the time will not be far distant when each employe will be a stockholder in the company.

"Oh Boy!" Soft Drink Is Served in Salt Lake City

IN connection with "Oh, Boy!" the Capellani feature distributed by Pathe, there appeared in a fashionable Salt Lake City soda fountain the "Oh, Boy!" drink. Manager Calkins, of Pathe's Salt Lake City exchange, thought so well of the scheme that he immediately wired the home office about it.

The Schramm-Johnson Company, which maintains a string of largely patronized soda fountains, were the first to add the "Oh, Boy!" drink to their menu.

Through the American Theatre management, the Salt Lake City branch of Pathe has negotiated with the J. G. McDonald chocolate company to place on the market an "Oh, Boy!" chocolate, which has already made its appearance in Utah.

Nazimova Bruised While Acting for "The Brat"

NAZIMOVA carried the realism of her acting so far in "The Brat," her forthcoming release, that after one particularly turbulent scene she was covered with bruises and suffered an injury to her wrist that narrowly escaped being a fracture of the bone.

The scene was one of the earlier episodes in Nazimova's and Charles Bryant's adaptation of Maude Fulton's stage success. The setting was a laundry in the basement of a slum tenement. Into these squalid surroundings comes a boy friend of the brat's pursued by the police. The brat hides him and then braves the combined wrath of her cruel aunt and the officers.

Millie Davenport, playing the aunt who runs the laundry, and an extra man of large bulk who played one of the police officers, rehearsed the violent scene. Each time he seized her the policeman gripped the bare flesh of Nazimova's arm in his powerful grasp and then hurled her from him, over a bench and into the farthest corner of the room.

"Too tame, too tame," objected Nazimova, as each time she picked herself up and returned to the center of the set.

She rehearsed the scene seven times before director Blache gave the cameraman, Eugene Gaudio, the word to photograph it. Then, as there was a precautionary retake, Nazimova was hurled across the set no less than nine times. It was not until the next day that it was learned that in one of her falls Nazimova suffered a painful injury to her wrist and that she was covered with bruises inflicted when her body came in contact with several heavy articles of furniture in the set.

Left, One of Two First Barrels Used to Make All the "Dope" in 1891.
Now 425 times as much "dope" is being made. Center is raw cotton, used in the manufacture of transparent backing of all film. Right, is a cotton nitrating centrifugal machine in which surplus acid is thrown off.

Rich Setting Designed for Lytell in "Lombardi, Ltd."

THE new dark stage at the Screen Classics, Inc., studios in Hollywood underwent its christening recently when a set representing the designing room of an exclusive New York dressmaking establishment was completed and Bert Lytell played in it one of the big scenes of "Lombardi, Ltd." the comedy drama the star is using as his first stellar vehicle under the "fewer and better" pictures slogan adopted by Metro Pictures Corporation. Jack Conway is directing and Maxwell Karger personally supervising "Lombardi, Ltd."

The set, designed by M. P. Staulcup, Mr. Lytell's technical director, is one of the most expensive and beautiful yet built by the Metro technical staff, and it holds the exact center of the new $38,000 stage. It is the private retreat of Tito Lombardi, eccentric and lovable modiste, which character Mr. Lytell is assuming. The floor is muffled in a thick carpet of deep blue, and the walls are hung with Oriental tapestries. A low mahogany desk fills one corner, while directly opposite is one of the wonderful gown creations for which Lombardi is noted. Large Rockwood vases are placed at artistic intervals and at one end of the room is a lifelike painting in oil, the result of leisure moments of the designer of gowns.

Indiana Sunday Showing Goes to Criminal Court

PICTURE theatres will not be operated on Sundays at Marion, Ind., as a result of a decision given July 26, by Judge Murray, of the Grant county superior court, in the case of the injunction suit filed by officials of the Mutual Theatre Company to enjoin the city officials from interfering with the operation of the Sunday shows.

Judge Murray denied the petition for the injunction and based his action on his interpretation on that section of the old Indiana law prohibiting persons from engaging in their usual avocation on Sundays. The law generally referred to as one of the old "blue laws" was originally enacted in 1855, and was amended by the legislature of 1909, by adding a section to permit Sunday baseball.

After outlining his reason for not upholding the plaintiff in any of the contentions of the petition, the court said:

"This court feels that this is not a proper matter for a court of equity, that there is an adequate remedy at law, and that this matter should be determined in the criminal court of this state."

The petition for the temporary injunction was filed by the theatre company, which operates the Lyric, Indiana and Royal-Grand theatres, following the arrest a few weeks ago of George Spurr, treasurer of the company, after he had started to open the Indiana on Sunday. His case, involving the Sunday opening, was appealed to the criminal court.

Reviews in Moving Picture World are written from the screen—not press books.

Chicago News Letter

by Jas. S. McQuade

RACE RIOTS AFFECT CHICAGO HOUSES

Early in Disturbed Week Theatres Are Forced to Close Temporarily but Later Reopen Doors

MOVING picture business suffered severely in Chicago during the week of July 28, owing to the race riots and the traction strike, the latter closing all transportation of passengers on the surface and elevated lines.

The riots originated at the Twenty-ninth street beach, on the South Side, Sunday, July 27, over the death of a colored boy, who was drowned. The trouble grew Sunday night, Monday and all Monday night, and spread to the Loop district on Tuesday. Vicious fighting and recriminations were carried on all that day, the Chicago police force, though vastly outnumbered, handling the battling mobs fearlessly.

On Wednesday evening, the State troops, a force of 6,200 men, were called out by Mayor Thompson, and by their coolness and intrepid action soon cowed the lawless elements of the blacks and whites. The affected district was much quieter Thursday, and on Friday and the two following days, the fighting had ceased altogether. The troops and a large force of police are still in the disturbed zone at the time of writing, and much needed food has been distributed in the district.

The casualties during the five days of strife were 32 dead and over 300 injured.

The strike of the surface and "L" men ended Friday night, so that cars of both systems were running at four o'clock, Saturday morning.

All picture theatres between Twenty-second street and Sixty-third street, in the rioting district, were closed indefinitely, Tuesday morning.

Owing to the sudden strike of the surface and "L" men the exhibition of pictures was considerably affected in other parts of the city, Tuesday.

After that date, however, until the strike ended, neighborhood theatres were showing to the usual attendance. In the Loop district, the attendance at picture theatres was about one-half of the regular during the day, but dwindled at nights to a small fraction of the customary patronage.

To Build Picture House on Old Interocean Site

IN my Chicago letter of February 1, this year, it was stated that the site of the old Interocean Building on West Monroe, near Dearborn street, had been leased to William S. Barbee, for a period of 25 years, beginning January 1, this year, at an annual rental of $50,000 for the first 15 years, $60,000 for the succeeding five and $75,000 for the last five years.

It was also stated in the same article that Harry Moir, president of the Morrison Hotel Company, has secured the lease, which has since proved to be incorrect. Mr. Moir had secured some of the stock of the concern, but was not the dominant factor in the enterprise, Mr. Barbee having exercised that prerogative by virtue of his holdings of the stock of the concern and also by his rights as its founder.

I saw Mr. Barbee one day last week at his office in the Federal Reserve Building, after learning that work had begun in remodeling the Interocean building into a modern theatre for pictures with a sprinkling of high class vaudeville, and learned that he was president and manager of the Barbee Loop Theatre Company, which has been incorporated under the laws of Illinois, with a capital stock of $100,000. He informed me that the lease had been secured from the old Adsit estate and that work would be carried on energetically, in order to have the theatre in readiness for opening on November 1.

House Will Seat 1,000.

Mr. Barbee estimates that the conversion of the present building into a modern theatre, with two stories of offices above it, will cost between $150,000 and $175,000. The firm of Postle & Fischer, architects, has drawn the plans and will have charge of the work.

Mr. Barbee aims at making the new theatre—which will be built to seat 1,000 persons—one of the most sumptuous in the city, so far as comfort and appearance are concerned. An innovation in the way of ventilation will be introduced at the new house. The air will be kept cool and pure by introducing fresh air at all times from the deep underground tunnel which ramifies the "Loop" district.

Mr. Barbee is a prominent member of the well known Hamilton Club and has a wide acquaintance among substantial business men of the city. He has a natural liking for the show business and has many friends and acquaintances among prominent theatrical, vaudeville and screen people.

The site of the new theatre has tempted several well known people in

Hale Hamilton in "The Four Flusher" Isn't at All Flushed with Success Or the Well-Known Lucre.
The only one who is flushed is the kid at the left who has a choice huckleberry pie flush in this forthcoming Metro.

the moving picture business; but the fact that it is off State street and Madison street and, therefore, away from the passing crowds at night, has caused them to hesitate and then to drop the matter. I wish Mr. Barbee and his company the best of luck and trust they will accomplish what others feared to attempt. The brave deserve support as well as praise.

First Fairbanks Picture Booked Heavily in South

RALPH O. PROCTOR, assistant general manager of the United Artists Corporation, arrived in the city Thursday, July 31, and left for Omaha the Friday evening following. He came in from Kansas City, Mo., after finishing a tour which covered the entire South.

Since leaving New York he visited Philadelphia, Washington, D. C., Atlanta, New Orleans, Dallas and the Missouri city. In the latter, business was very good, despite the grilling weather. He found the entire South in a prosperous condition and everyone was buoyant with hope over the cotton crop, which promises to be well up as a record breaker.

The moving picture business throughout the South is very prosperous, Mr. Proctor emphasized, and with the single exception of Washington, which was suffering from the effects of the race riots when he was there, his tour was most encouraging. Throughout the southern territory there has been a noticeable increase in the receipts of exhibitors since the dry law took effect, Mr. Proctor informed me, and everyone seemed to be in favor of its retention.

He found that the demand for the first release of the "Big Four," Douglas Fairbanks in "His Majesty, the American," was away beyond his expectations, both in the matter of the number of days for which it was booked, in each particular case, and in the number of bookings made. In connection with this he declared himself as being positive that the day of longer runs is certainly here for pictures of merit.

Long Runs Have the Call.

"Every exhibitor with whom I talked said that the combination of star and story, and a production in keeping with both, spell big profits beyond any former realization," said Mr. Proctor.

On the trip from Chicago, he will make a survey of business conditions, checking up branch offices to see that each is getting started on the right foot for the first release. After Omaha he will visit, in order, Denver, Salt Lake, Los Angeles, San Francisco, Seattle, Spokane and Minneapolis. Then he will revisit Chicago and leave for Detroit, Cleveland, Pittsburgh and Boston. He does not intend visiting Canadian cities on this trip.

Crump Is Made Assistant Manager of Realart's Office

L. G. CRUMP was appointed assistant manager of Realart Pictures Corporation about a month ago by General Salesmanager J. S. Woody. His office is in Room 1204 Consumers Building.

For three years before his appointment, Mr. Crump was city sales representative for Famous Players-Lasky here, and is well known and popular among Chicago exhibitors. Prior to his connection with Famous Players-Lasky, he held the position of booker for two years in the General Film Company's Chicago office.

When seen last week he stated that up to that time his work for Realart had been chiefly of a missionary character, but that he was then able to report heavy sales for the product and a fine outlook. The first release, "Sinners," with Alice Brady, will be made late in September.

E. S. Rowley, one of the best known salesmen in Chicago, and until recently with W. W. Hodkinson in that capacity, has been appointed North side sales representative by Mr. Crump.

Further Bookings on Fairbanks Film.

"His Majesty, the American," Douglas Fairbanks' first picture for the "Big 4," was booked last week by the Ascher Brothers for their entire circuit and also for a week's run in the Midway Theatre, Rockford, Ill., which is owned by them. Sidney Smith, manager of the Moir houses in the "Loop," has booked it for a week at the Alcazar, immediately following its two weeks' run at the Castle. The program at the Alcazar is run from 8 o'clock in the morning until midnight, daily.

Aiken on Holiday Outing.

Fred C. Aiken, manager of Select's Chicago office, accompanied by Mrs. Aiken, spent a week's vacation recently at the home of Captain and Mrs. Venier, Archibald, O. They motored down there and back, arriving in Chicago Monday, August 4.

Captain Venier is an old personal friend of Mr. Aiken and was engaged in active Red Cross service in France during the Great War.

Goldman Succeeds Fielder.

Sidney J. Goldman, who has been connected with Jewel Productions in various official capacities for the last 14 months, being district manager and manager of Chicago territory during that time, was recently appointed manager of W. W. Hodkinson's Chicago office, to succeed E. C. Fielder, resigned. When seen last week he reported that business was very good.

——"Have a Few Lines Here"——
Bebe Daniels gives some ideas for "line" cuts in "Male and Female," Cecil B. DeMille's Artcraft.

Fred Hartman Goes "Bungalowing."

Fred W. Hartman, owner of the Aristo, this city, and a director of the Illinois Exhibitors Alliance, recently purchased a bungalow at Cedar Lake, Ind., where he intends summering in the years to come. He gave his pet investment its first trial during the week of Monday, August 4.

Griever Buys "Birth of a Race."

Si Griever, who owns the Griever Exchange, which handles state right pictures, recently purchased the rights to "The Birth of a Race," for Cook County. Jone, Linick & Schaefer, recently ran the picture for two weeks at the Randolph Theatre, and now it has been booked over the Lubliner & Trinz circuit, opening at the Pantheon, August 17. The Ascher Brothers, has also booked it for their circuit and will show it about a week later than Lubliner & Trinz.

Louis Laemmle on Vacation.

Louis Laemmle, Universal's manager of sales promotion, returned last week from a vacation of three weeks, at the Interlaken Hotel, Hartland, Wis. He was accompanied by Mrs. Laemmle and their two children. The party enjoyed the trip hugely, passing the time in automobile trips to Oconomowoc Lake and other charming summer resorts.

Jack Freeman's Father Dies Suddenly.

Jack Freeman, owner of the California Theatre and one of the old time exhibitors of Chicago, experienced a great shock recently by the death of his father, who passed away suddenly in his son's theatre one evening recently while viewing the pictures. Heart disease was the cause of his death. The remains were taken to Salina, Kans., for burial.

"Yankee Doodle" Goes Over Despite Mobs and Riots

"YANKEE DOODLE IN BERLIN," with Mack Sennett's Bathing Girls both in pictures and in person, opened July 28 at the Ziegfeld, for a run of five weeks.

The attraction showed to good business throughout the week, Manager Havill of the theatre states, notwithstanding the severe handicap of the closing of street and elevated car service and the race riots. The admission prices are 50 cents, 75 cents and $1.00.

Jones, Linick & Schaefer, have booked the attraction for one week at McVickers, beginning September 1, after the close of the Ziegfeld run, and also at the Rialto for the week of September 8. About half of the customary vaudeville show at each house will be given during the engagement of the Sennett attraction.

Messrs. Brockell and Elliott, who own the entire rights to the picture for Illinois, announce that the attraction will be handled in their territory by three separate road shows, and that a number of Mack Sennett's original bathing girls will appear in person with each show, in all cities visited.

"Fires of Faith" at Orchestra Hall.

Catherine Calvert in "Fires of Faith" at Orchestra Hall, supported by Eugene

O'Brien, Rubye de Remer and a strong cast, was highly appreciated by those who saw it. The attendance, however, was greatly reduced at nights, owing to the street car strike. The afternoon showings had only about half the usual attendance, if that much, as every theatre in the city suffered in the same way from lack of transportation from the outside neighborhoods.

The attraction for Monday, August 4, is Marion Davies in "The Dark Star."

"Six Feet Four" Released in September.

The American Film Company announces that "Six Feet Four," a William Russell special in six reels, will not be released during the summer as was originally planned, but will be released some time in September.

"The Hushed Hour" at Randolph.

"The Woman Thou Gavest Me" closed its third successful week at the Randolph, Sunday, August 3, and was succeeded by Blanche Sweet in "The Hushed Hour."

T. D. Soriero Resigns from Boston Park Theatre

THOMAS D. SORIERO, who has been manager of the Park Theatre, Boston, for the last four years and a half, has resigned his position at that popular play house, which took effect August 2, when the theatre changed hands.

Before coming to Boston, Mr. Soriero was affiliated with the Keith interests in Providence. He opened the first picture theatre in Providence some fifteen years ago, and came direct to Boston from the Gayety Theatre, Providence. Mr. Soriero also has had parks, theatres, dance halls and stock companies throughout New England, as well as roller skating rinks, and is considered one of the pioneers of the picture business.

While connected with this theatre, Mr. Soriero put it on a firm paying basis. He was the first manager to introduce in person movie stars such as Kitty Gordon and Alice Brady, while their pictures were playing at the theatre.

For the last two years Mr. Soriero headed the advisory board of the Motion Picture News. Many of the theatre's patrons will regret his leaving. He is going to take a long deserved vacation, the first in four years, and upon his return will announce his plans for the coming season.

SERICO COMPANY ENTERS SERIAL FIELD

Is First Concern to Produce a Well Known Fiction Success as Film Play of Episodes

INCORPORATION during the week of July 27 of the Serico Producing Company, of which George N. Wiley, who has long been identified with the industry as a producer, is named as president, shows that the present demand of the market for the works of popular authors has extended to the serial field.

As an introduction of prominent writers to this field, the Serico Company has secured C. N. and A. M. Williamson. The most widely read of Williamson's novels, "A Woman in Grey," has been selected by the Serico Company as its first production.

James Vincent, who produced "The Spirit of Lafayette," will direct the picture, which will be in fifteen episodes. An announcement of the personnel of the cast will be made next week. The adaptation of the story, the title of which will probably be changed for the screen, has been made by Walter Richard Hall.

Production of the new serial will begin the week of August 3. Arrangements are now being completed for its distribution, a statement regarding which will be made in the immediate future. In discussing his new producing activities, Mr. Wiley said:

"The story is not the usual sort of serial material. In other words, it is not just a simple plot, involving a series of hair-breadth adventures and detached incidents, but has plots and counterplots of the most ingenuous character. It is a story that challenges one's ingenuity, but never in any instance insults the intelligence.

"Just as the paper bac': novel and the ten, twenty and thirty cent melodrama on the stage have had their day, so I believe the time of the cheap, trashy serial will soon pass. The public wants melodrama, but Al Woods, a pioneer of the ten, twenty and thirty style of that entertainment, discovered it wants it written and produced in $2 style.

"The time is coming, in my opinion, when the serial on the screen will be accepted by the best patrons of the best theatres, the Strands, Rialtos, Californias, etc., just as the serial story in the better magazines is accepted, and it will be equally representative in quality. That is the kind of serial that we are going to turn out. It will probably take longer to make than any other serial that has ever been produced."

The advertising campaign will be handled by E. Lanning Masters, Inc.

"La Belle Russe" Embodies Advertising Possibilities

A POINT which Fox Film Corporation emphasizes especially concerning "La Belle Russe," the feature in which Theda Bara will be presented in September, is its unusual advertising possibilities for the exhibitors. It is rated by the Fox officials as the greatest production in Theda Bara's career which has included a number of astounding successes.

As it follows closely the Belasco stage play of the same name, it is known to have high dramatic tension. Its double-exposure effects in presenting Miss Bara simultaneously as two different persons greatly strengthen the dramatic finish. Furthermore, it is pointed out that there are abundant advertising possibilities in the fact that as a stage play it achieved fame on two continents.

The question of how to handle newspaper advertising and general publicity is answered in great detail in "La Belle Russe" press sheet, which Fox Film Corporation sends to exhibitors. The sheet contains the newpaper advertising campaign as laid out by the Fox Corporation. It also contains newspaper publicity covering the picture from every angle, and illustrations for newspaper reproduction which the exhibitor can obtain free from his exchange in mat form unless he wants to obtain the cuts which are furnished at a nominal price.

Rumor of Theatre Merger in Northwest.

There is a rumor among motion picture circles of Seattle of a theatre merger in the Pacific Northwest. The Moving Picture World correspondent has been unable to obtain either a direct confirmation or a denial of the rumor.

Mabel Normand, Billiard Babe, Refreshment Radiance, and Jazz Jemima in Goldwyn's "Upstairs."

Mabel worked in a hotel kitchen. She longed to "step out." And did she? "I'll say she did." She's stepping at the right.

Cleveland and Pittsburg Give Notice That National Advertisers Must Pay

THE Cleveland Motion Picture Exhibitors Association, in conjunction with the Pittsburgh Association, has sent a letter to several national advertisers who have been making use of the screen as one of their publicity mediums. The communication, which is signed by the executive secretary of the organization, is self-explanatory:

I am instructed by our executive board to inform you that the theatres represented in this association will not project upon their screens any industrial films, "inserts," pictorial or otherwise, or any pictorial advertising propaganda of a commercial nature whatever, unless the producers and distributors of films of this description shall first obtain the written consent of said motion picture theatre owners or their representatives in this association.

The members of this association are as patriotic and philanthropic as any class of business men, but hereafter all makers and distributors of commercial pictures or "inserted" scenes (camouflaged advertising) must recognize the "publishers'" rights to sanction or refuse the publicity necessary in such matters.

The "publisher" in these cases is, of course, the theatre owner, who has the same rights in such premises as the newspaper publisher has.

Our association's membership represents 96 per cent. of Cuyahoga County's motion picture theatres, all of which are a unit upon this matter. Heretofore we have been ignored entirely by the producers and distributors, who have presumed to pledge our screens ("circulation") which in many cases they never could deliver. We therefore deem it only fair to your firm to give you this information, asking nothing in return except your careful consideration of the subject.

For "trade notes" in re this matter see Moving Picture World, issue July 12, pages 189-190, also editorial pages and St. Louis National Convention notes, showing the national endorsement of our plan of reorganization.

Shall be glad to give further details at any time at this office.

SAM BULLOCK,
Executive Secretary.

Microphotographer Will Make Studies for Prizma

PRIZMA, INC., announces that it has engaged George E. Stone to make a series of microscopic studies in color with a Prizma camera. Stone is an expert in the field of photographic optics, and some of his microscopic pictures of cell life, growing plants and flowers and unconventional slow motion studies, have attracted attention in the entertainment and educational field. He made Prizma's "Trout," a one-reel study photographed in natural colors of the life of trout, from the spawn to maturity. He is also the producer of the black and white series, "How Life Begins," that was seen in theatres several years ago and is still being used extensively in clinics, colleges, and educational circles.

Captain Stone has the happy faculty of being able to make a scientific subject simple and interesting enough to be enjoyed by the average theatre patron.

Jacksonville Exhibitor Uses Four-Page Spread to Exploit "The Red Lantern"

TAKING for advertising virtually the entire space in a four-page amusement section of a daily newspaper previous to the week of showing the Nazimova picture, "The Red Lantern" in Jacksonville, Fla., the New Casino Theatre in that city did a record business for seven solid days. This was on a recent Sunday. The advertisements, one a two-page spread inside, the other two pages divided between halftone layouts and news stories, were done in three colors.

This exploit is cited by the Metro organization, distributor of the Nazimova productions. The New Casino's initial advertising burst was followed on Monday by a four-column spread, two-thirds of a page deep; on Tuesday by a three-column spread, half a page deep; on Wednesday by a two-column, half-page deep ad.; and on Thursday with an announcement running entirely across the page of the paper, the Florida Times-Union, a third of a page deep, which announced that the film was booked for an additional three days.

Co-operates With Department Store.

An exploitation stunt executed by the New Casino was the co-operation with a department store in Jacksonville, in a window display. A five-foot portrait of Nazimova, with several smaller pictures from the play and an announcement of the showing at the New Casino were set in a window exhibiting Chinese silks, kimonas, lanterns and the like—all articles sold by the store.

The New Grand Central Theatres, one in Minneapolis and one in St. Louis, were successful in co-operating with the five and ten cent stores, which did a large business with the song, "The Red Lantern."

In the Kresge store in St. Louis, there was, besides a window display of the song, a young girl dressed in Chinese costume. She appeared in the window, announced that she would sing the song downstairs, and the crowd outside jammed the establishment to buy.

At the theatre itself, Amelia Burnette, soprano, sang the song before the showing. Her name was featured in the lobby display. The lobby was decorated with Chinese lanterns and posters from the picture and strung with ropes of white blossoms.

New Corporation Will Feature Educationals

REGULAR motion picture entertainment for churches will be provided by Screen Entertainment Distributors, Inc., organized this week under the laws of the State of New York, with a capitalization of $100,000, and the following offcers: president, John McAleer, former exchange manager for Universal and other companies; vice-president and treasurer, M. V. Fox, and secretary, George I. Matthews.

The new company will maintain exchanges throughout the country for the handling of bookings exclusively for churches, community centers, schools, settlements, colleges and other institutions, and it already controls all suitable productions for this field of several of the leading companies.

The principal office and the New York exchange is located at 67 West Ninetieth street.

Metro Orders Fifteen New Spotlights.

In order to carry out the lighting effects planned by Director General Maxwell Karger, for forthcoming Screen Classics, Inc., and Nazimova Productions, Clifford Butler, business manager of the Metro studios, has ordered fifteen spotlights of double the ordinary amperage.

This is in addition to the fifty spotlights already in operation in the department of Walter Grams, chief electrician.

Karma With "Yankee Doodle."

Mack Sennett, who is presenting his Bathing Beauties at Moss' Broadway Theatre, New York, has added an Oriental dancer, Geraldine Karma, to "Yankee Doodle in Berlin," as the combined attractions at the Broadway are known.

Marion Davies Goes on Vacation.

Marion Davies leaves shortly on a two-weeks' vacation and on her return will resume work in the Biograph Studio on the series of Cosmopolitan productions which she is making, each based on the work of authors of international reputation.

Three New Universal Stars, Helen Jerome Eddy, George McDaniels, and Ora Carew
Helen Eddy will be starred in "The Trembling Hour"; George McDaniels will have the leading male role in "The Woman Under Cover"; and Ora Carew will be featured in "Loot."

HERBERT BRENON SCORES A BEAT

While Others Discuss Foreign Plans, He Works Quietly on Production Staged in London and Paris

A COMBINATION of excellence has been effected in the production of a five reel feature by securing the services of a director who has helped make motion picture history, and a star who in the spoken drama has been signally honored both here and in England. The director is Herbert Brenon, who began his career in the days when one reel dramas were the piece de resistance of the screen and who had the courage to essay productions of multiple reels. Besides "Neptune's Daughter" and "A Daughter of the Gods." Brenon has produced other pictures.

The star is Marie Doro. She began her stage career playing one night stands in a Belasco production, and came to be a standard Broadway star whose engagements were played in the Empire and Lyceum Theatres where only stars such as Maude Adams, John Drew, Bernhardt, Sir Charles Wyndham, William Gillette, Ethel Barrymore and Nazimova were permitted to appear. After she had been accepted by the dramatic critics, Miss Doro was attracted to the screen by the large salaries offered her.

Brenon Went Quietly Abroad.

Immediately following the armistice nearly every motion picture producing company through its chief official announced that they were making plans to send directors, stars and players to Europe to produce their famous plays and novels in picture form because the locale of these subjects did not permit of a truthful reproduction in this country. They were further influenced, so their statements read, to take this step in order to satisfy the demands of foreign markets and thus compete successfully with foreign producers. While these plans proceeded as far as public print, Herbert Brenon, without fanfare of trumpets, went abroad taking with him Miss Doro and a competent cameraman and proceeded to produce a picture that embodied American methods with European surroundings. Mr. Brenon was no novice in this field. It will be remembered that the first notable picture made by an American director with American actors was "Ivanhoe," the English scenes of which were picturized in the very locale where Sir Walter Scott laid his story. The success of that experiment resulted in 110 prints being sold in England alone.

World Pictures announces that it has secured the distribution of Herbert Brenon's picture for all countries outside of the British Isles. It bears the title "12:10" (Twelve-Ten). The scenes are laid in England and in Paris and were filmed in these locations. The settings embody landscapes seldom found outside of England or the continent.

In support of Miss Doro, Mr. Brenon selected actors whose names are a household word in England. It will be released by World Pictures as a special feature in the early fall.

Garson Engages Albert Parker.

Albert Parker, director of many of Douglas Fairbank's successes, has been secured by Harry Garson, to direct Clara Kimball Young's forthcoming feature picture, "Eyes of Youth." Mr. Parker has a script in readiness and the first scenes of this production are being taken. It is prophesied that "Eyes of Youth" will be Miss Young's greatest offering to the screen to date.

Arthur H. Rosson Directs "Rough Riding Romance"

TOM MIX'S forthcoming picture, "Rough Riding Romance," was made by Arthur H. Rosson, known intimately as "Art" Rosson, and brother of "Dick" Rosson, a young actor of no mean reputation in the silent drama.

Arthur Rosson was born in England while his parents were on a visit to that country, and was brought to the United States while a young child. Of a theatrical family, young Rosson took naturally to the stage; but with the growth of the picture industry he found himself drawn into the swirl with his brother and his sister, Helene.

From the ranks of supporting players, Mr. Rosson was graduated to an assistant directorship, and, having keen powers of observation and instinctive artistic talent, he soon rose to full directorship, where he was recognized at once for the ingenuity with which he secured the striking results which characterize his pictures.

His latest endeavor is the first of Tom Mix's big screen productions scheduled in the elaborate Fox program for the season of 1919-20. In "Rough Riding Romance," Mr. Rosson has reached the zenith of his career as a director.

In Letter to World Louis Burston Comments on Manner in Which His Advertisement Worked

LOUIS BURSTON, president of Burston Films, Inc., writes from the Francis Ford Studios at Hollywood as follows:

"It may interest you to know something of the returns we have had from the first announcement in the Moving Picture World of my latest Francis Ford serial 'The Mystery of "13."' I know that the thirteen page insert was unusual, and I had the advantage of appealing to a great number of your readers who had profited by the success of my former production 'The Silent Mystery,' but there were some most gratifying evidences of your hold upon your subscribers which I want to bring to your attention.

Followed His Moves Closely.

"As you no doubt know I have been on the Coast at the Francis Ford Studios since May, supervising the production of 'The Mystery of "13."' Naturally all business matters connected with the forthcoming release have had to be taken care of at the home office in New York. I have supervised this by means of correspondence and night letters, so that I have been in fairly close touch all the time. But I did not expect that my friends the exhibitors and the state rights men and the distributors interested would follow my movements as closely as they have.

Item Brings Many Inquiries.

"I have a detailed report of the gratifying number of inquiries that have come to the home office regarding many matters touching the release of the new production, but I gave my New York representatives something of a shock when I reported to them the number that have been sent direct to me here at Hollywood as president of our company. I can describe this only to a casual news item appearing in the World which reported that I was here, and that as I was supervising the production I would be here some time.

"The New York office reported to me that after the thirteen page insert appeared the course of the World farther and farther from New York could be traced by the distances from which the inquiries came. A large share of my own correspondence of this nature came from the West, the writers evidently thinking they would gain or save time by addressing me here.

"More Power to the World."

"The important phase of the incident to me is that your readers have been shown to believe in your news columns. As an advertiser of considerable experience I have found that this belief is quite as strong in the matter of your advertising columns. In other words, they cannot see why the management of a great periodical should be willing to be reliable in one section and not in another. More power to the World and its efforts to be of service to its readers.

"LOUIS BURSTON."

Marie Doro.

Rolfe's Technical Staff Engaged.

B. A. Rolfe has rounded out the staff which is to assist him in the making of B. A. Rolfe productions for the new firm of A. H. Fischer Features, Inc.

Mr. Rolfe's staff includes Arthur A. Cadwell, chief cameraman; Patrick (Paddy) Carey, technical director; A. B. V. Flower, art director; John J. Kieley, film editor.

METRO BUYS FIVE DRURY LANE PLAYS

Purchased by President Rowland While in London—To Be Produced as Screen Classic Production

FIVE Drury Lane successes, all of them big melodramas, have been acquired by Metro Pictures Corporation and will be produced with all-star casts under the company's new policy of "fewer, bigger and better" pictures.

The titles of the quintet of stage plays are "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair." They were purchased by Richard A. Rowland, president of Metro and Screen Classics, Inc., in London during his trip through England and the continent, making a personal first-hand survey of the foreign motion picture field.

It is planned to have these London successes converted to the silent drama in colossal productions to be made by Screen Classics, Inc., at its million-dollar studios in Hollywood, Cal., and distributed through the Metro exchange system.

Strong Believer in Melodrama Appeal.

Mr. Rowland is a firm and consistent believer in the broad popular appeal of melodrama, especially melodrama constructed by experts, that not only tugs at the heartstrings and makes the pulses leap, but does not strain the verities. In this regard Drury Lane, London's home of melodrama, has set the standard for the world through all the years from "The Silver King" days until quite recently, when the policy of its management was changed and the famous theatre became the home of opera, feature photodramas and other attractions.

Of the five Drury Lane plays acquired by Metro for Screen Classics, Inc., production, "The Best of Luck" is the last of the melodramas staged in the historic playhouse. It drew very big crowds to the stalls and orchestra pit, and royalty, as well as persons in the humble walks of British life applauded its thrilling moments and spectacular effects.

"The Best of Luck" is a spectacular drama in three acts, with twelve scenes and two tableaux. It was written by Henry Hamilton, Arthur Collins and the late Cecil Raleigh, and produced at Drury Lane (the Theatre Royal) for the first time on Wednesday, September 27, 1916. This, of course, was in the midst of the world war.

In the Drury Lane production there were forty-five principal players in the cast besides the hundreds of extra people figuring in the huge spectacular scenes.

Many Startling Situations.

Several real "thrillers" in the way of startling situations feature the play. They are so gripping and unusual that Metro will defer description of them until the production has been completed. It will entail the services of a large cast and a great amount of special scenic effects and furnishings.

Cecil Raleigh was the author of the four other melodramas bought by Mr. Rowland. He saw "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair" achieve popularity over a period of ten or twelve years. He died after having complete his collaboration on "The Best of Luck."

Goldwyn Will Build Studios in East, as Most of Their Authors Are Living There

BEFORE he left for the Coast last week, after concluding the deal which increased the capitalization of Goldwyn Pictures Corporation from three million to twenty million dollars and made the Shubert, Woods and Selwyn interests a part of the Goldwyn organization, Samuel Goldwyn had gone far toward perfecting the plans for the new studios and laboratory to be erected in the East, near New York.

Several sites are under consideration at the present time, and within the next week or two a choice will be made, after which the erection of the buildings will be immediately started. The foremost experts on studio designing have been working on the plans for several months and something absolutely new in studio construction is promised.

Will Be Larger Than Culver Plant.

The Eastern studios will be as large, if not larger than the Culver City plant, recently acquired by Goldwyn, and in conjunction with the Western buildings will, Goldwyn claims, give them the finest production facilities in the world. Even with the present output, the stages at Culver City have been taxed to their capacity, and with the increase of production, consequent upon the alliance with the Shuberts, A. H. Woods and the Selwyns, greater accommodations become imperative.

The erection of a plant near New York does not mean that operations at Culver City will be in anyway slackened. The Goldwyn company was confronted with two alternatives, either it was forced to double the studio space in the West, or to find quarters in the East equipped to meet the new demands. Several reasons led to the choice of an Eastern plant instead of an expansion of the Coast property.

All of the Eminent Authors—Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott—make their homes in the East and may more easily keep in touch with the actual production of their works if they are handled here. The same applies to many of the playwrights whose stage successes will be brought to the screen by Goldwyn.

Mr. and Mrs. Carter DeHaven Are Regular Devils in Their Own Kitchen.
So much so that you will understand why the title of their next Capitol Comedy for Goldwyn is "Why Divorce?"

To Star Tsuri Aoki in Film Version of McCall Novel

TSURI AOKI, wife of Sessue Hayakawa, popular Japanese screen actor, is engaged to produce three pictures for Universal, all to be special features, elaborately staged and costumed.

The first story Miss Aoki will appear in is a film version of Sydney McCall's well known novel, "The Breath of the Gods," and its scenes are laid in Washington and in Tokio. All the Japanese roles are to be played by Japanese actors and it is stipulated in Miss Aoki's contract that all the accessories used in Japanese sets are to be selected under her supervision in order that every detail of the production may be perfect.

Rollin Sturgeon will direct Miss Aoki, and the first scenes will be shot early next week at Universal City. It is possible the company may make a trip to Washington, D. C., for the purpose of making certain scenes. At present Miss Aoki is in Yosemite finishing a picture with her husband, Mr. Hayakawa, while the casting of her own picture is going forward.

"PEG O' MY HEART" STILL IN COURT

Present Bone of Contention Is the Question of Changes Made in Play for Screen Purposes

AN application to enjoin the Famous Players-Lasky Corporation from releasing the photoplay "Peg o' My Heart," pending a decision by the Supreme Court in the Manners-Morosco suit involving the ownership of the motion picture rights to the play, was presented before Judge Knox in the United States District Court on July 31.

In the present suit J. Hartley Manners, author of the play, is seeking to enjoin the film company from producing and exhibiting a screen version of "Peg o' My Heart" and the making of so-called additions and alterations which he alleges have been introduced, with the result that the photoplay is a "garbled and distorted version" of his play.

Morosco Has Producing Rights.

Under the Manners-Morosco contract the author conveyed the producing rights to Oliver Morosco, and as the contract has been construed under a decision rendered by Judge Julius M. Mayer, which was affirmed by the United States Circuit of Appeals, the producing rights in perpetuity, including the motion picture rights, are vested in the producer.

Subsequent to the decision of the Appellate Court the Famous Players-Lasky Corporation acquired the film rights from Mr. Morosco and produced the screen version of the play at an expense of $65,000, and consummated plans for the release of the photoplay in September.

Alterations Objected To.

David I. Gerber, counsel for the author-playwright, contended that a breach of the Manners-Morosco contract has been committed in making additions and alterations in adapting the play on the screen contrary to the provisions of the contract which contained a clause to the effect that no changes should be made without the approval of the author. Counsel asserted that the first eighty-eight scenes in the photoplay portray incidents which did not appear in the play and he referred to other incidents, particularly the introduction of a dance scene, which the author regards as a violation of his rights.

Unless the release of the photoplay is stayed pending the determination of the appeal in the Manners-Morosco suit, Mr. Gerber urged the Supreme Court may regard the controversy over the ownership of the motion picture rights a moot question and decline to pass on the question as a matter of law.

Film Version Claimed Suitable.

Nathan Burkan, counsel for the Famous Players-Lasky Corporation, asserted that the photoplay has been produced with the utmost fidelity and is a faithful reproduction of the play. The only changes that have been made, he said, are those necessary to portray on the screen what is expressed in dialogue in the spoken drama and such changes, he contended, cannot be construed as additions or alterations.

"The motion picture is a new art," declared Mr. Burkan. "It differs somewhat from the stage drama, and when a stage play is converted into a motion picture, the translation must be made in a manner to conform to the scope and limitations of this new art. You can't make a Chinese copy of the stage play and thereby hope to make an effective motion picture."

Says Changes Are Necessary.

To produce a screen version of a play, Mr. Burkan said, it is necessary to introduce scenes to portray to the audience what is conveyed in dialogue form on the stage, and he contended that the introduction of such scenes cannot be regarded as additional scenes, but merely as another medium of expression of the same episodes.

"Obviously scenes so portrayed, which are related to the dramatic action, cannot be said to be additional scenes," asserted Mr. Burkan. "They are as integral a part of the drama as their narration and description would be in the spoken drama."

Prevention of Release Means Loss.

If the release of the photoplay should be stayed pending the decision of the Supreme Court in the Manners-Morosco suit, Mr. Burkan contended that the film company would be irreparably injured, as the value of the production would be impaired if it is withdrawn after arrangements have been completed for its release. On the other hand, he urged, the author will not be affected by its early release as he will be able to recover damages in the event that he finally establishes his contention that under the Manners-Morosco contract he reserved the motion picture rights.

A representative of the Famous Players-Lasky Corporation extended an invitation to Judge Knox to attend a performance of the photoplay at its studio to determine for himself whether or not there is any basis for the contention advanced by the author that his play has not been accurately reproduced in the screen adaptation, and Judge Knox promised to do so if he deems it necessary in order to pass on the application.

Curfew Tolls No Knell of Parting Day for "Nugget Nell."
The only toll demanded by this latest Dorothy Gish Paramount picture is a peal of laughter. Play on, wild belle!

L. S. Stone Makes Screen Debut in "Man's Desire"

"MAN'S DESIRE," the Robertson-Cole feature distributed by Exhibitors' Mutual, marks the screen debut of Lewis S. Stone, long an actor on the legitimate stage. In this picture of the great Northwest he plays the role of Denton, a big lumberman who marries a girl after her husband is supposed to have been killed, but who returns to mar the happiness of the couple, stealing the wife after he has wounded Denton. Upon recovery Denton tracks him down into the Southland, where he meets a deserved fate and again Denton and his wife are reunited.

When this country entered the war, Lewis Stone deserted the stage and entered the first officers' training camp and won a commission as captain of infantry. He served throughout the war and at its conclusion turned to the camera field.

Mr. Stone wrote the story "Man's Desire." It is about a lumber camp. Its locale, however, is not confined to the lumber regions, for the pursuit of Larkin, the supposedly dead husband leads to the sun-baked desert town where he has established "The Lost Chance" saloon.

The film was directed by Lloyd Ingraham. L. V. Jefferson wrote the continuity. Besides Lewis S. Stone the cast includes Jane Novak, Bill Dyer, George Pearce, Joe Bennett, Charlotte Burton and Jack Lewis.

Late H. A. Strong May Be Succeeded by Eastman

IT is predicted with considerable confidence that George Eastman will succeed Henry Alvah Strong, who died last week, as president of the Eastman Kodak Company of New York. Mr. Eastman is president of the Eastman Kodak Company of New Jersey, of which Mr. Strong was vice-president.

So far no meeting of the directors of the company has been called and the matter has not been officially discussed. Mr. Eastman will leave Rochester for a trip to the West this month, and it is thought that the matter will be deferred until his return. Mr. Strong furnished the original capital with which he and Mr. Eastman formed a partnership out of which the industry grew.

For a long time Mr. Strong held a controlling interest, but financial losses through western investments caused him to sell some of his stock and the control passed to Mr. Eastman. The two men had been warm friends during the years they were engaged in business together.

How the Simplex Made Projection History at Methodist Centenary

When a Regular Stock Projector Threw a Picture Measuring Seventy-five by One Hundred Feet to the Heretofore Unbelievable Distance of Three Hundred and Fifty Feet

By William G. Francke

A NEW chapter in motion picture projection has just been written, the world's record for size of picture and the length of throw shattered and a new world's record involving almost unbelievable figures has been established.

In hundreds of communities, after the "good-night" slide has been shown and the machine and main switches pulled in the numerous projection rooms, men whose duty it is to attend to the projection of motion pictures gather nightly in the various all-night lunch-rooms, the union meeting hall, or convenient street corners, discussing the merits of the various pieces of projection room equipment, both mechanical and electrical, engaging in discussions involving optical and technical questions, in fact talking "shop" from all of its various angles

The Question of Distance.

The question which has oftimes been discussed is the extreme distance at which a commercial projecting machine may successfully project a clearly defined picture and to what size that picture may be extended. In all of these discussions heretofore it has been necessary to resort largely to conjecture and imagination, but the real answer to this question has been recorded through an achievement that is well worth a position in the columns of the trade and technical press.

Since the day that Maybridge, in 1872, at the suggestion of Governor Leland Stanford placed twenty cameras along the Governor's Race Track at Oakland, Cal., in order to catch the various movements of a trotting horse in action, this to prove whether or not a fast trotter has at all times one foot on the ground while trotting, up to the present time, various radical changes have been incorporated in the motion picture projector, each of these changes providing discussion aplenty for those intimately connected with the operation of these projectors as well as those engaged in their manufacture.

That the latest projection achievement should have been staged upon a race track in much the same environment as the motion picture was born is truly a remarkable coincidence, but a far different gathering witnessed this projection feat than had gathered for the sporting event in 1872.

Leaders Visited the Simplex.

In the early part of April there appeared at the Simplex factory two leaders of the Methodist Church in New York—Dr. Christian F. Reisner and Dr. Chester C. Marshall. Both of these gentlemen stand high in the councils of their church and being keen and progressive, they are both advocates of the use of motion pictures for Scriptural teaching. Dr. Reisner is best known on account of his connection with the famous Grace Church on lower Broadway, while Marshall, whose church activities are well known to local New Yorkers, is the pastor of the St. James Methodist Episcopal Church.

For years the Methodist Church has been planning for a centenary which would bring together the leaders and workers of that church from all parts of the world. A huge sum had been appropriated and Columbus, Ohio, was selected as the place to stage this enormous exposition which would include exhibits of all sorts showing missionary and church activities in all quarters of the globe. Two hundred thousand delegates were elected to attend this Centenary which was scheduled to run from June 20 to July 13.

Edwin S. Porter
Vice-President Precision Machine Company.

Leaders of the Industry Co-operated.

It is estimated that there are approximately forty thousand Methodist churches in the United States alone, and with quick perception to see the vast possibilities through entering the church field with their product, the leaders of the motion picture industry co-operated with the Methodist leaders in an endeavor to bring to the Centenary all that was best in the motion picture manufacturing line. Trade paper editors co-operated with the Centenary Committee and the directors of the largest film producing companies agreed to make special pictures for use at the Exposition exclusively. These men of the motion picture industry gradually awakened to the tremendous possibilities offered at this Exposition, and although accustomed to seeing big things done in their own industry they marveled at the magnitude of the Columbus plans.

Both Drs. Reisner and Marshall spent considerable time in the selection of the large and varied program of pictures, many of them being screened and edited at the little Simplex Theatre on Thirty-fourth Street. And then came the selection of the projectors. On account of the many Simplex machines already used in Methodist circles this was the machine chosen as the official projector for the Centenary. Nine regular commercial Simplexes were chosen and shipped to Columbus where they were installed at the Coliseum, Auditorium and Race Track, respectively, under the personal supervision of Leo E. Dwyer.

Regular Type "S" Was Used.

The machines at the Coliseum were the regular Type "S" lamp equipments. The distance here from the machine to screen was 225 feet with a picture 26 feet in width, using 125 amperes of current. This in itself was quite a feat, but the results were not as startingly apparent on account of the 80 feet proscenium arch which caused the 26 feet picture to look proportionately small. An unusually good picture resulted however, in spite of the fact that the picture was projected upon a plain white screen with noon-day projection, it being impossible to shut out entirely the daylight which penetrated the auditorium, which seated between nine and ten thousand.

In the Motion Picture Auditorium seating two thousand the new Simplex Mazda Equipments were used at a distance of 90 feet, the service being supplied from a low voltage outfit. Here a beautiful picture 12 by 16 feet was produced upon a reflective screen. This exhibit was visited by thousands of delegates to the Centenary, their attention being centered upon the performance of this new Simplex equipment, which is especially adaptable for church use on account of its simplicity of operation and wonderful results due to the optical system employed in its construction.

Meanwhile, at the race track, opposite the grand stand with its normal seating capacity increased to 75,000, a large crew of carpenters had constructed a gigantic frame work which attracted the attention of all who attended the Exposition and many conjectures were offered concerning the

ultimate use to which this giant structure was to be put. It is here that new projection history was to be made, although at the beginning no one dreamed that the results finally obtained were possible or even contemplated. Gradually this frame work took the form of a titanic billboard which was thought by thousands would be used for bearing some scriptural legend, but finally a white surface was painted upon it with the familiar round-cornered oblong. The secret was out—it was a motion picture screen as shown on page 646 of the Moving Picture World of Aug. 2, the largest ever attempted and curiosity was still further aroused concerning the machine which would attempt to project a picture upon it that would fill this tremendous surface.

Testing Ability of the Simplex.

The main purpose of the screen had been to use it in connection with stereopticon slide projection. Upon its vast surface these slides would depict to the multitudes the work performed in foreign lands by the Methodist missionaries. Special slides 12 inches square had been prepared for this purpose and a specially built Beseler Stereopticon Machine had been constructed for this purpose.

While the construction of the screen was in progress, two well known motion picture projector men had been consulting with one another concerning the probabilities of testing the ability of the Simplex to project the world's largest picture upon this, the world's largest screen. In order to give the reader an idea of the task which they had laid out for themselves, it might be well to say that one hundred thousand square feet of lumber was used in the construction of this screen, which when finished towered 165 feet above the earth with a lengthwise spread of 135 feet. The picture surface, 115 feet square, was covered with several coats of plain flat white lead. The cost of this enormous structure was estimated at $8,000.

Leo E. Dwyer, president of the Dwyer Brothers & Company, of Cincinnati, Simplex Distributors, and Edwin S. Porter, the well known vice-president of the Precision Machine Company, builders of the Simplex Projector, were the two men who conceived the idea of utilizing this large screen for motion picture purposes. After the close of the various motion picture exhibitions at night these men experimented with lenses and combinations. Starting at a 200 feet distance with a 56 feet picture they gradually increased these figures until the final results were obtained. After the first few nights' results were observed, they were confident that even though they were working with a machine that was not specially constructed for these extreme conditions they would succeed in breaking the world's record.

Local Projectionists Were Interested.

The local projectionists were also very much interested in these experiments and the big screen at the race track was the nightly gathering place of these men. Finally after carefully checking up the closely watched results, Mr. Dwyer announced to those in charge of the Exposition that he was ready to show the world's largest picture. Unfortunately, Mr. Porter had been called back to New York but he left Columbus with the firm knowledge that the machine which he had so much to do with in regard to designing and building was to hang up an unheard-of world's record. And so, on July 4, while thousands were gathered at Toledo watching the world's prize fight championship change hands, one hundred and ten thousand others were gathered at the Columbus race track watching for the first beam of light upon the world's largest motion picture screen.

Among the audience were the leaders of the motion picture industry, many of whom were sceptical of the results. Some there were who believed it possible to fill the large space with a sort of a picture but could not believe that a perfectly clear, sharp definition could be obtained. But when the signal was given and the title appeared upon the screen, clear, sharp and perfectly defined, their doubts faded away, and when the picture followed as steady, brilliant and sharp as any theatre picture could be they realized that the impossible had been accomplished, for they were gazing at a picture 100 by 75 feet in diameter, projected at the unbelievable distance of 350 feet.

A Remarkable Example.

And to those who realized what this meant there came the thought that here indeed was a remarkable example of precision machine work, for the actual picture on the film is ¾ by 1 inch

Leo E. Dwyer
President Dwyer Brothers & Company.

in size and this was being magnified one million four hundred and forty thousand times upon the screen before them without showing the slightest mechanical movement. It should be remembered that the slightest mechanical movement created by the projector itself would correspondingly be magnified these millions of times, resulting in anything but good effect upon the screen. To such a test no other machine has yet been submitted and the scores of experts gathered for this event agreed that the results obtained speak volumes for the manner in which the Simplex is built.

After the first exhibition there was a rush to congratulate Mr. Dwyer for accomplishing this remarkable feat and hundreds of questions of a technical nature were asked him. For the benefit of the many projectionists interested in this performance, it would be well to state that a 2¾ inch projector lens was used for obtaining this large size picture. For illumination a 90 and a 50 ampere rheostat in the multiple series were employed, using 1⅛ inch carbon for the top and 7-16 inch silver tip lower. An 8½ and 7½ inch condensor combination was employed. On an ammeter test it showed that 180 amperes were being sent through the Type "S" Lamp all the time that the machines were running; and it might be of interest to note that at the end of the weeks' performance the carbon holders were clear from burns or arcing bruises.

A Simplex Extralite Shutter was also used and it is estimated that fully 45 per cent additional illumination resulted through its use in this instance.

Columbus Local Aided.

Two members of the Columbus I. A. T. S. E., No. 386, operated the machines. These men, Charles Reed and Carl Offenderfer, helped considerably in obtaining with Mr. Dwyer the final results, and much credit is due these men for the untiring manner in which they worked until the early morning hours in their attempt to obtain for the Simplex the world's championship in projection. And the Columbus Local Union through its business agent, S. A. Westall, has congratulated the Precision Machine Company highly upon these performances of the Simplexes.

It is safe to say that thousands of Methodist church men who had never attended a motion picture performance were impressed by what they saw at Columbus, and this feat by the Simplex machine has done much toward opening for the entire industry the church field which is greater today by number of churches than is the motion picture field itself by number of theatres. And Mr. Dwyer, too, has received hundreds of congratulatory messages for the splendid part which he played in establishing this world's record; while at the Simplex factory numerous inquiries have been received concerning the new figures involved in this history-making performance from people who had heard of it and were anxious for details.

Greatest Projection Feat Attempted.

While this feat has been conceded as being the biggest thing in projection ever attempted, there is one element in the opinion of projection experts which makes it still more remarkable, and that is that the machines which were employed for this record breaking achievement were ordinary stock machines taken out of the regular factory production, and were built in the same manner as are thousand of other Simplexes turned out yearly.

And during the various tests, and even during the making of the remarkable record itself, nothing of a special nature was used to help combat the abnormal prevailing conditions, such as moonlight shining directly upon the screen and the numerous other definition-destroying elements accompanying outdoor projection.

So while the motion picture itself found its birth upon an American race track, it should always be a source of gratification to every man in our industry to know that an American machine broke a world's record before an American record-breaking audience in an American city, again substantiating our oft-boasted claims of American ingenuity and progressiveness.

ROWLAND ON WAY HOME FROM EUROPE

Metro's President Completes Survey of Foreign Field—Treasurer Engel Coming East with "The Brat"

RICHARD A. ROWLAND, president of Metro Pictures Corporation and Screen Classics, Inc., is homeward bound aboard the Holland liner Nieuw Amsterdam after a first hand survey of the foreign motion picture field that took him through Great Britain, France, Belgium and Italy, and covered a period of two months and a half.

W. E. Atkinson, Metro general manager, received a wireless message from Mr. Rowland from mid-ocean, saying that all was well aboard the Nieuw Amsterdam and that the Metro president expected to land early in the coming week. The radio dispatch followed Mr. Rowland's cable from England announcing his departure for New York.

At the same time Mr. Atkinson received a wire from the Pacific Coast announcing that Joseph W. Engel treasurer of Metro Pictures Corporation, was leaving for New York with a completed print of "The Brat," the newest Nazimova production, which Metro has announced for release September 1. A special showing of "The Brat" in the Metro projection room has been arranged for Mr. Rowland.

Conferences Planned by Cable.

Already Mr. Rowland has arranged by cable for a series of conferences with Messrs. Atkinson and Engel and other Metro officials to be held at the first available moment after his arrival, when they will perfect the details of Metro's 1919-1920 policy of "fewer, bigger and better" pictures. The results of Mr. Rowland's European survey will have a significant bearing on these conferences.

In a series of letters and cablegrams beginning shortly after his arrival in Europe, Mr. Rowland informed Mr. Atkinson that Metro's outlook abroad was promising in the extreme. He has been highly optimistic—so much so that his messages have imparted a spirit of unrestrained enthusiasm to the entire Metro personnel, which is prepared for an era of Metro advancement such as has never been the portion of this organization.

Omaha Theatre Changes to Policy of Weekly Run

ON August 3, Manager Ballantyne launched a new policy at the Muse, Omaha, Neb., running each picture for a full week's run. The first was the Pathe release, "Oh, Boy!" Robert Cuscaden's orchestra, which formerly played only for the evening shows, was engaged for the matinees as well. A song and dance sketch, taken from the stage success, was presented by six clever and attractive girls under the personal direction of Madame Rodstrom and Alice Britton. A special stage was erected for the chorus. The girls also danced and sang in the aisles of the theatre.

"The wisdom of longer runs has been proved time and again to my satisfaction," said Manager Ballantyne, who is the first Omaha exhibitor to adopt this policy. "I can spend more in advertising the individual production; I can concentrate more on making it a success by lending atmosphere with interior fixtures and decorations; I can benefit by the word-of-mouth advertising, and I know that Omaha is plenty large enough to supply people to fill my house for every show. I am starting in August, and by September the plan will be in full swing in my house."

Maxwell Karger Reports Progress on Three Stage Plays Now Being Prepared for Screen

PROGRESS in the production of the first three of the thirty-six plays and novels which Screen Classics, Inc., is at present filming at its spacious studios in Hollywood, is reported in advices from Maxwell Karger, director general of Screen Classics, Inc., received at the Metro offices in New York.

May Allison appears in the scenes of the internationally famous Avery Hopwood's "Fair and Warmer." It combines absurdity of situation with probability and naturalness of characters. After making a record run in New York the play was taken to London for a two years' engagement.

From Avery Hopwood's Story.

The plot is by Avery Hopwood, who wrote "Seven Days," "Nobody's Widow," "Our Little Wife," "Sadie Love" and other successful comedies produced in New York.

June Mathis and A. P. Younger, collaborated in turning out the script. The direction is in the hands of Henry Otto, and the photography by Arthur Martinelli. The cast includes Pell Trenton, Eugene Pallette, Christine Mayo, William Buckley, and Effie Conley.

Bert Lytell in "Lombardi, Ltd." has a part entirely different from anything in which he hitherto has appeared on the screen, that of Tito Lombardi, a temperamental and more than capable Italian dressmaker.

Bevy of Girls in Cast.

For the supporting cast in the new Lytell feature a bevy of beautiful girls has been gathered. This applies not only to the principals, but also to the swarm of girls taking the smaller roles, such as those of manikins or models. Alice Lake is again Lytell's leading woman. Juanita Hansen plays the character of Phyllis Manning, whom Tito thinks he loves; and Thea Talbot, Ann May and Jean Mendoza has responsible roles.

Joseph Kilgour has the character of Rickey, or Ricardo, one which gave the producers considerable difficulty.

The scenario has been done by June Mathis. Robert Kurrle is in charge of the photographic work.

New Opportunities for Viola Dana.

In "Please Get Married," a screen version of a recent New York theatrical hit, as the persecuted little bride of Ferdinand Oliver Walton, who one minute is sure she is married and the next is convinced she's not, Viola Dana has some new opportunities.

When presented in New York with Edith Taliaferro and Ernest Truex in the two principal parts, "Please Get Married" was proclaimed by critics and the public to be one of the most surprising, delightful and spicy of comedies, although at no time did it become risque.

Playing opposite the star is Antrim Short, while Margaret Campbell has the role of the bride's mother. Her father is played by Harry Todd.

The script for the feature has been prepared by Finis Fox, of the Screen Classics, Inc.; scenario staff.

John E. Ince is the director of the production and John Arnold the photographer.

Ellen Terry, Greatest of Great, Appears in "Her Greatest Performance"
The noted actress is seen here in a tragic moment from the production which Triangle is marketing.

LAWRENCE WEBER IS WITH WORLD FILMS

In Association with Bobby North, Successful New York Producer Will Have New Distributor

WORLD PICTURES announces the signing of contracts whereby it will secure the distribution of photoplays made by the Lawrence Weber Picture Production Company. Mr. Weber has associated with him Bobby North.

Lawrence Weber is New York theatrical manager, who, it is claimed, has been identified with a higher ratio of successes to the number of productions he has made or been connected with than any other manager in the world. He has to his credit, as a result of his judgment of theatrical values, such international hits as "Fine Feathers," "A Pair of Sixes," "Nothing But The Truth," "Nothing But Lies," "A Full House," "A Pair of Queens," "The Only Girl," "The Climax," "Yes or No," "The Very Idea," and others equally successful. In the above productions he was a partner with Joe Weber, Harry Frazee and William Anderson. He was one of the moving spirits in the creation of the Columbia Amusement Company, which organized a wheel controlling forty theatres in the prominent cities throughout the United States.

Produced Many Successes.

His moving picture experience as a producer began with the formation of Popular Plays and Players. This was one of the original companies that composed a group of producers whose pictures were distributed by Metro. It was Mr. Weber's company that introduced Mme. Petrova to the screen and scored with her in "The Heart of a Painted Woman," "The Tigress," "What Will People Say" and "My Madonna." Popular Plays and Players first put the stories of Robert W. Service, the Klondike poet, on the silver sheet, when they picturized "The Shooting of Dan Magrue," with Edmund Breese as the star. Popular Plays and Players starred John Barrymore in "Raffles," Hornung's greatest play, after it had been an international success on the spoken stage. All in all, Popular Plays and Players produced for the screen over twenty first class features that have succeeded.

Mr. Weber's constant associate in his picture career was Bobby North, whose theatrical experiences cover a wide range from Ziegfeld's Follies to David Belasco's dramatic productions. He has also won some fame as a director of spoken productions. When Mr. Weber began to produce pictures, he secured the services of Mr. North, who became his production manager, with the four years' experience in this line.

Pathe to Conduct Extensive Advertising and Exploitation Campaign on "The Thirteenth Chair"

WHEN Pathe's photoplay version of "The Thirteenth Chair," probably the greatest stage success of recent years, is released on August 31, it will be accompanied by a very large exploitation and advertising campaign.

Every effort will be stressed by Pathe to establish "The Thirteenth Chair" as great a success in screen form as it was in the "legitimate," and according to reports from the William B. Harris offices, which staged the Bayard Veiller triumph, it did more than $1,000,000 net business.

Because of the wide publicity accorded the play as a spoken drama, Pathe regards the screen version as one of the best prospects from the exhibitor's standpoint that it has ever issued. There is no large city in the country in which the piece has not played, and in the smaller cities many stock companies have presented the play time and again.

Special Promotion Book Prepared.

Leonce Perret, who directed the production for the Acme Pictures Corporation, took every advantage of the many enthralling situations afforded by the Veiller mystery play, and has evolved one of the interest sustaining, suspenseful dramas of the motion picture year.

Pathe has prepared a special exploitation book on "The Thirteenth Chair" which contains many novel features calculated to help the exhibitor to put over the play.

A particularly novel "stunt" has been framed by the Pathe exploitation department, in the form of a slip cover, made to fit any ordinary kitchen chair. It is made of strong cloth with the advertising design stenciled in three places, twice on the front and once on the back. There are many ways in which exhibitors can obtain publicity by the use of these covers. Two or three of them placed in the lobby a week before playing date would arouse much attention. Pathe's exploitation department also suggests that these covers be placed on chairs in hotel foyers, department stores, music stores, furniture show rooms, and other places where they will be likely to be seen by big crowds.

A nation-wide billboard campaign is being conducted on the production by Pathe. A most impressive series of posters, ranging from the twenty-four sheet down to the one sheet has been created for the feature, and each has been so designed as to make an exceptional cut-out if so desired.

We'd Heard of a Three-Ring Circus and Ring-Around-the-Rosy—
But this situation plays rings about our imagination. There's even a ring on Louise Fazenda's forehead in "Treating 'Em Rough," Paramount-Sennett Comedy.

Not a Single Exterior View Seen in "Fair and Warmer"

FAIR AND WARMER," the international farce success by Avery Hopwood which has been fashioned by June Mathis and A. P. Younger into a screen vehicle in which May Allison will make her debut in Screen Classics, Inc., productions under Metro's "fewer and better" pictures policy, has the distinction of being a motion picture in which not a single scene is laid in the out-of-doors.

"From the first, motion pictures have been able to show with the utmost fidelity incidents taking place in the open, which on the stage would be depicted with painted scenery or merely described by the characters," said Maxwell Karger, director general of Screen Classics, Inc. "It may be said that in the days when the cinema art was still groping half-heartedly toward the light, it was this capacity to show vividly the outside life that kept it alive until its art was really assured.

"But in Mr. Hopwood's farce, the entire action takes place in one room during one evening," Mr. Karger continued. "In making the play into a picture, Miss Mathis and Mr. Younger extended the action to two entire floors of an apartment house, but retained the unity of time."

"Fair and Warmer" is being directed by Henry Otto, and photographed by Arthur Martinelli.

VITAGRAPH BUYS BRITISH EXCHANGE

Ruffell's System, Now Prominent in Northern England, Will Change Ownership on October 1

ALBERT E. SMITH, president of the Vitagraph Company, announced on August 5 the outright purchase of Ruffell's system of exchanges in the north of England. The purchase represents a revolution in the process of distribution for a vital portion of western Europe. The system will be taken over on October 1.

As a result of the deal, which was negotiated by George H. Smith, head of Vitagraph's English branch and brother of Albert E. Smith, Vitagraph again becomes a figure in the establishment of exchanges in Great Britain. Vitagraph's European and American interests thus will be thrown into new competition.

One of Oldest Exchanges.

Ruffell's, one of the oldest exchange units in Europe, up to now has virtually controlled the film business of northern England. Through this clearing house, all American films had to make their way. It served as a general exchange for the various companies, giving priority to none. It has one of the finest buildings of its kind in Great Britain. It was built especially as a film exchange, and is strategically located at the St. Martin's end of Longacre.

Ruffel's has operated under a routine peculiar to itself. The method has stood for years as a testimonial to the canny traits of the Scotch and Welsh exhibitors. Those film men have the quality of Missourians; they have to be shown every picture they buy.

Films Had to Be on Time.

The system provided regular trade showings of all American films, without fear or favor or regard for shipping exigencies, at its various exchanges. The trade showings occurred on certain days and at no other time. Exhibitors were invited to attend these showings, and make their bookings on the spot for blocks of films covering the whole range of American offerings. Films that arrived too late from the American side missed their chance of exhibition for a month.

In acquiring the Ruffell's system, Vitagraph has established contact with more than 800 theatres. This market completes a distribution field that includes all the principal cities of the British Isles. It brings in the following new territory:

Affects 800 Theatres.

Northumberland, Durham, Westmoreland and Cumberland, with headquarters at Newcastle-on-Tyne; Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire, with headquarters at Leeds; Lancashire, Cheshire and North Wales, with headquarters at Manchester; Staffordshire, Shropshire, Warwickshire, Worcestershire and Leicestershire, with headquarters at Cardiff, and Scotland, with headquarters at Glasgow.

Is London Pioneer.

Vitagraph was the pioneer among companies from this side to plant its agency in London. This occurred when Mr. Smith made a special trip for the purpose in 1905. He next made personal trips to Paris, and laid the foundation for an agency that came into being there in 1906. Ronald A. Reader was placed in charge.

In 1908, with the aid of J. Bernard French, a laboratory was established at the little suburb of Paris called Gennevillier. A few months later a larger plant was established at Courbavois.

Develops Entente Cordiale.

August Wenz, special mechanic for Vitagraph, directed the installation of complete facilities for developing and printing films. The plant now covers eight acres of ground, and is one of the most ambitious film laboratories in Europe. It is believed largely due to the good influence procured by Vitagraph through its employment of French workmen and craftsmen in this foreign laboratory, that the company has been able to transact business through the war.

Is Showy Plant.

Vitagraph's plant is one of the show places around Paris. Its chief executive building was once the dwelling of a mayor of Paris. During the war the Vitagraph laboratory at Courbavois was turned over to the French Government, engendering a cordial relation between the company and the officials of the nation.

Export business for producers of America suffered almost a total lapse during the progress of the war. The cessation was so complete that Mr. Smith recalled Vitagraph's Paris representative, Mr. Reader, in 1915, and appointed him studio manager at Brooklyn. Mr. Reader returned to Europe recently, establishing new offices at Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice, Rouen, Toulon, and other French cities, in addition to reopening offices at several important trade centers.

Universal Will Start Military Comedies Soon

IT was announced by Universal, Aug. 3, that the production of a special series of comedies will be begun at Universal's Coytesville studio within the following ten days. George Cochrane, former director of comedies and Western productions at Universal City, has been elected to direct the new comedies. Mr. Cochrane served with the Marines in France and returned to this country last June.

They will picture the humorous side of the soldier's life. The incidents and scenes will be taken from stories submitted by ex-soldiers. Universal some time ago asked that soldier's submit humorous articles regarding their experiences, and many have been received already by Mr. Cochrane. The first production, not yet titled, will feature George Brown, an Irish comedian, formerly with the marines in France, who was a popular marine entertainer while overseas.

To Employ Service Men.

According to Mr. Cochrane a number of ex-soldiers and marines will be used in the casts of the new comedies. This series of comedies will depict humorous events in a soldier's life from the time he enlists to his return from battles overseas.

It is reported that a special comedy will be produced at the Coytesville studio before the "soldier comedies" are commenced. An announcement of this production will probably be made next week.

Four Individual Pieces of Character Picked from "La Belle Russe," Theda Bara's First Picture Under Her New Fox Contract.
The range of moods from left to right shows the compass of the star in the celebrated Belasco stage drama.
The view at the right is a "Whistler."

SOMBORN OF EQUITY GOES TO COAST

Garson Plant, Where "Eyes of Youth" Is Being Filmed, Is Replica of San Gabriel Mission

H. K. SOMBORN, president of the newly formed Equity Pictures Corporation, left for the Coast, August 1, to consult with Clara Kimball Young in regard to the first production, "Eyes of Youth," on which Miss Young has been at work for the past three weeks, and at the same time to inspect the new Garson Studios, where Miss Young will make all her future productions which are to be released by Equity.

The Garson Studio is one of the most complete plants in the West, and has built its home on a four acre tract in the heart of the Edendale district in Los Angeles. The grounds, building and construction of every sort have been carried out along the beautiful old mission lines that have made the early architecture of Southern California famous. The entrance gate and its high stone walls form an exact reproduction of the walls of the San Gabriel Mission which was established by the Franciscan fathers only a short distance from Los Angeles, about the time of the Revolutionary War. The belfry of this gate and of the adjoining buildings are all adorned with the replica of the old mission chimes. The walls of the grounds are twenty feet in thickness in places and house a large number of the dressing rooms.

Stage Built of Stucco.

One of the striking features of the plant is the great stage which is entirely enclosed and built of stucco, conforming to the general scheme of old architecture, and yet embodying every new idea, convenience and principle of the very latest requirements of motion picture stages. The stage stands well over 60 feet in height and its floor space is 145 feet square, giving considerably over 20,000 square feet of stage room. Extending across one end of this big stage is the scene dock with capacity to handle the flat equipment of a dozen or more productions. Adjoining the stage on the south are the carpenter shops, while the scenic, property and plaster departments are grouped in such a way as to permit of contact with the stage, beneath an old Spanish arcade, affording protection and convenience in any sort of weather.

Camera Department Well Equipped.

The camera department is one of the most completely equipped buildings of its kind in the business. It houses projection rooms, a department for the output of stills, experimental offices and an elaborate portrait gallery, together with cutting rooms and various other departments.

The executive building and building of operations complete the studio equipment with the exception of the bungalow dressing rooms for Clara Kimball Young. This little home is of mission architecture and design, with the famous red tile roof used by the early fathers and mission Indians. It opens upon a grass court, with a small grove of stately date palms and an open air swimming pool. Within, this bungalow is of the most modern type, including every possible necessity, both as a dressing room and as rest quarters.

California Flora Used.

In carrying out the landscape designs, the prevailing forms of California flowers and shrubbery have been used. The date palm, probably the most beautiful of all California tropical plant life, has been used extensively, while a score or more variety of roses have been used both in obtaining a border effect and in sheltering the porches and pergolas.

Executive Staff.

The studios were built by Edward W. Butcher, studio manager for Garson Studios, Inc., under the supervision of Harry Garson. The plans were created by John Voshell, the technical director. The Garson Studios, Inc., has begun operations with the following executive staff: Harry Garson, president and director general; Edward W. Butcher, studio manager; Claude B. Edington, audit department; John M. Voshell, art director; Jack Boland, purchasing agent; Arthur Edeson, photography; Harry Collins, electrical department; Jack Bennett, construction; Frank Pondalac, drapery department; Cash Shockey, scenic artist; and Charles Sewall, properties.

"Eyes of Youth" is the first of four big productions to be released by Equity. The release date is set for October.

Clara Kimball Young.
Now making "Eyes of Youth," first of her productions to be released by Equity Pictures.

Film Theatre Features Hodkinsons for Fortnight

THE screen of the Fun Theatre, Detroit, was Hodkinsonian for almost a fortnight in early July, nine Hodkinson releases being featured within ten days. Louise Glaum opened the nine-day engagement in "Shackles" on July 5. The following day Manager B. H. Switzer presented Bessie Barriscale in "Patriotism," an appropriate attraction for Fourth of July week. Then followed "Come Again Smith," starring J. Warren Kerrigan.

Bessie Barriscale came back in "Within the Cup" on the ninth, and the next day the Fun had its S. R. O. signs working with Katherine Clifford in "The Angel Child." "Whatever the Cost," with Anita King, proved satisfactory on July 11, and the following day found Lillian Walker in "The Love Hunger." "Two Gun Betty," Bessie Barriscale's third production, was received on the 13th, and the event was concluded with Katherine Clifford in "The Law That Divides" on July 14.

Film and Spoken Drama in Competing Theatres

ROBERT W. PRIEST, president of Film Market, Inc., handling the Argus production, "The House Without Children," on the state right market, announces that this picture will be presented with full orchestral accompaniment and theatrical effects at the Klaw and Erlanger Opera House, Cleveland, August 10, and that at the same time a spoken version of the same story with the same title will be produced at the Shubert Colonial Theatre in Cleveland.

This is said to mark the first time that a play has been presented simultaneously as a picture and a spoken drama in Cleveland, if not the first time anywhere in the United States.

Mr. Priest has just returned from a flying trip to Cleveland where an extensive exploitation campaign was mapped out on this production with the producers Argus Enterprises, Inc., and the author Robert H. McLaughlin, and that Mr. McLaughlin has signed a long-term contract with the Argus company for the exclusive production in this country of his successful stage plays and original compositions written especially for the screen.

Foreign Rights Sold.

Foreign rights to this picture already have been sold by Mr. Priest to International Photoplay Distributors, Inc., 1493 Broadway, New York, and George Smith, of that firm, has taken a print to London, where he proposes to hold a trade showing.

"The House Without Children" is the first Argus production. It was directed by Samuel Brodsky and is described as a big human interest story. Great interest is being manifested in Cleveland over the double presentation, especially as Mr. McLaughlin has produced many of his most successful plays in Cleveland for the first time.

Selznick Signs Wesley H. Ruggles.

Myron Selznick announces that he has signed Wesley H. Ruggles to direct Owen Moore in the first of his series of Selznick Pictures.

Mr. Ruggles has directed a number of screen successes, the most pretentious being "For France." Another success which he has just completed is "The Winchester Woman" in which Vitagraph stars Alice Joyce.

Mr. Ruggles will start work at the Selznick studio immediately. The name of Owen Moore's first Selznick Picture will be announced within a few days.

THOMAS ONCE MORE PROVES HIS THEORY

Demonstrates That Business Methods Used in Big Town Are Also Feasible in Smaller Communities

THIS is how H. M. Thomas, manager of the Rialto Theatre at Omaha, Neb., called the bluff of the manager of the Strand Theatre at Council Bluffs, just across the river, and gave that city of twenty-five thousand inhabitants a taste of exhibitor confidence and showmanship which it liked so well that local theatre patrons gave the operators of the five houses there the surprise of their lives.

Thomas is known in Omaha as the "Do You Believe in Me?" exhibitor. The success of his apt use of the question has made him famous. Small town exhibitors—some of them, at least—think the fellow in the big city has all the best of it with larger population, bigger theatres, twenty-piece orchestras, and greater capacity at better prices.

One Manager Declines.

"They're wrong," Thomas declares, and submits facts and figures to prove it. The corroborating evidence is taken from the records of his application of big city methods to a small town.

First in the record is the comment of the manager of the Strand Theatre at Council Bluffs when he was told by C. E. Holah, manager of the First National exchange in Omaha, the price he would have to pay for three days' of "Daddy Long Legs," Mary Pickford's initial release through the circuit.

"Impossible," replied the manager. "At that price, for three days, I'd lose my profits for the last month. Hot weather, people disinterested, a big ad campaign to finance on top of the knockout rental, and probably stiff opposition is a combination I won't tackle."

Holah confided the conversation to Thomas. "Find out how much his daily operating expenses are," the "Do You Believe in Me" exponent answered. "Make the total exclusive of film rental. Then add a fair profit, and offer him the aggregate for a season of four days. I'll go over to Council Bluffs and handle the thing myself."

"I'm satisfied with that arrangement," the Strand manager agreed after Holah had named the price. "But you're wishing a lot of hard luck on yourself with a four days' run in a town that has never supported anything before for longer than three days. Thomas may be a wonder in Omaha, but not in the Bluffs."

The campaign was started from the same premise that Thomas uses in putting personality into the Rialto. He made announcements from the stage every day for a week preceding the opening performance of the film, which in substance were worded like this:

Makes Personal Announcements.

"We are going to show you a great production next week. We pledge you, on our word as a showman and a person who likes entertainment just as much as you do, that it is the greatest picture Mary Pickford has ever made. You'll laugh a lot, you'll perhaps cry a bit, but you'll leave this theatre satisfied that every word I am saying to you now was truth. You've all got friends who are not here now. Tell them what I am saying. Give them your promise that it will be exceptional. We have rented this theatre for four days. That is longer than any picture ever has played in Council Bluffs. We wouldn't pay the big price it is costing unless we were absolutely certain that you will be mighty enthusiastic. Do you believe in me? My name's Thomas!"

The personal statements also touched briefly on the fact that the film had so satisfied Omaha theatre patrons that it had broken the Rialto's attendance record for any week preceding. In the Council Bluffs newspaper advertising, where the weight of fact was deemed essential, Thomas made much of this.

The result was that business was so great on the fourth day that the picture was immediately held over for a fifth day. This was given display ad space in the local newspapers.

"What did this teach me?" Thomas repeated. "Just this—that hundreds of small town managers are losing thousands of dollars a year because they haven't the nerve to take a chance on a good picture for an extended run."

Manager Blotcky Arranges Lobby with Real Tent, Smoking Fireplace, and Growing Grass

THE lobby of the St. Paul Alhambra Theatre, transformed by Manager Ben Blotcky into a realistic imitation of an Indian camp in the wilds, the floor carpeted with growing grass and the ceiling hung with foliage, was the center of attraction for St. Paul film fans this summer in a week's heat.

The moving picture attraction at the Alhambra was "Just Squaw," a Robertson-Cole picture starring Beatrice Michelena. It had been booked to show four days, but the originality of Mr. Blotcky's exploitation proved such a sensation that the film was held over for the full week to meet the demand.

Real Smoke in Fireplace.

One-half of the lobby was set apart for display. The foliage suspended from the ceiling blended admirably with a tree erected in the corner of the lobby. Beside the tree an Indian teepee was pitched, overlooking the mountainous scenery that decorated the walls. To one side of the tent a fireplace constructed of logs, with red electric lights and red ribbon strips, put in motion by a concealed fan, was built. The smoke, winding up from the fire, was made from lime and water, giving the fire a realistic appearance. A large steak (painted) was suspended above the fire on forks.

Live Grass Used.

The floor was covered with real grass, which was carefully watered during the week. Instead of dying, this grass actually grew to a marked extent before the close of the engagement, according to Mr. Blotcky. The lobby walls were decorated with many kinds of Indian relics, clothing and weapons, bow and arrows, old rifles, tomahawks, peace pipes, moccasins and flint stones.

The whole display was inclosed by large logs forking a protecting fence around the decorations. As a result of the stunt the picture went over well, and Manager Blotcky did business.

You Can Just Sense the Speed, the Zip, Dash Paprika, and Sporting Flavor of Fox's "Checkers."

Tom Carrigan and Jean Acker add a little joy to life, center; left is the big wreck scene that entertained half New Jersey the day the Fox forces filmed the smash. Right, some good "turf" stuff.

Holders of Film Manufacturing Secrets May Change Positions

THAT the Eastman Kodak Company, of Rochester, cannot restrain Harry A. Warren from working for the Powers Film Products, Inc., if he so chooses, and that the Powers concern has a right to solicit employes from other concerns by lawful means is the gist of a decision handed down in Supreme Court by Justice Adolph J. Rodenbeck. The court orders, however, that Warren must not reveal any trade secrets of the Eastman Company to the Powers company.

Warren was under contract with the Eastman company as an assistant film coater, receiving $26 a week, under which he agreed in case of leaving the company's employ not to enter the employ of any other manufacturer of photographic supplies. The Eastman company sought to enforce the provisions of the contract and obtained a temporary injunction without notice restraining the Powers company and the defendant Warren.

A motion was made to vacate this injunction and the decision filed by Justice Rodenbeck is made on that motion.

Upholds Freedom of Employes.

It would be a serious check upon the freedom of employes to change their positions, the court says, if another employer could not offer lawful inducements to such employes to work for him. In addition, the court said that Warren was not under contract for any definite period, and so was at liberty to quit at any time, particularly as it is shown that the Eastman company can readily supply his place. The enforcement of provisions of this kind, according to the court, depend upon the necessity for protecting the employer and the reasonableness and equity of the situation.

Upon the subject of the acts of the Powers company in soliciting employes of the Eastman company, Justice Rodenbeck says it is at liberty to solicit such employes by any lawful means, such as the offer of higher wages, better working conditions or improved opportunities for advancement, and that it did not appear that any fraudulent or otherwise unlawful means were employed in the case of Warren.

Stern Brothers Announce Policy on Comedy Making

A. AND J. STERN, producers of the Century and Rainbow comedies, have announced the policy of producing one comedy a week for the coming year.

The productions will be divided as follows:

Thirteen Lion Comedies. Thirteen dog and domestic animal comedies. Thirteen Charley of the Orient features. Thirteen rough and ready comedies.

This series of comedies does not include the monkey comedies which are to be featured by Messrs. Stern. The two producers, whose comedies are released by Universal, have succeeded in obtaining the services of some of the best known comedians and comic character portrayers in the country. Mr. and Mrs. Dan Russell, former vaudeville stars, Chai Hong, the Chinese comedian, Vera Steadman, Dot Farley, Sam Kaufman and Bill Bevan, are among the more prominent stars featured in the Rainbow and Century comedies.

Capitol Theatre, New York, Books War Relief Picture

ANNOUNCEMENT is made of the first of the series of the Stage Women's War Relief productions. The release date has been set as September 1 with one picture being released each month following.

The Capitol Theatre, New York, which is to be opened soon, has booked the picture. The following theatres have booked the series for an early showing. They are Shea's Hippodrome, Buffalo; Regent, Rochester; Strand, Syracuse; Majestic, Tulsa, Okla.; Majestic, Elmira, N. Y.; Palace, Orleans, N. Y.; Lumberg, Niagara Falls; the entire Stanley Circuit of Philadelphia; Imperial, Montreal; Rialto, Washington, D. C.; Olympic, Pittsburgh, Liberty, Youngstown, Ohio; Parkway, Baltimore; Alhambra, Toledo; Victoria, Wilmington, Del.; and the Madison, Detroit.

105 Pounds of Director Land 125 Pounds of Tuna

THE distinction of having caught the largest tuna of the season in Pacific waters goes to the smallest director of the Universal staff of megaphone wielders.

James W. Horne, who directed James J. Corbett in his first big Universal serial, "The Midnight Man," broke all records at Catalina Island recently when he captured a giant fish weighing 124½ pounds after a fight lasting two hours and thirty-five minutes. The weight was taken by J. Willacy, the official weigher of the Tuna Club of the Pacific Coast, which includes the master anglers of the world. By contrast the Universal director weighs only 105 pounds.

You Don't Believe It?
Then write to Jim Horne, Universal director, at the left, and tell him so.

Manager Hill Arranges Tropical Lobby Display

AN excellent demonstration of the exploitation possibilities of Martin Johnson's "South Sea Island Cannibal" stories, released by Robertson-Cole through Exhibitors' Mutual is afforded by the excellent work of T. S. Hill in the lobby of the Majestic Theare, Austin, Texas.

The lobby was turned into a section of a cannibal village, the entrance, exit and ticket booth being covered with grasses and palms to represent South Sea Island huts. Palms and grasses covered the floor and dim lobby lights enhanced the effect of weirdness. Cutouts of large cannibal heads peering from behind palm leaves and various sizes of silhouettes of full figures of warriors and the women gave an atmosphere of depth and realism.

Mr. Hull states that he had to turn people away at the different performances. Special children's matinees were held at 11 a. m., and it was impossible to handle the crowd.

"Daddy Long Legs" Tours Tennessee.

"Daddy Long Legs" is performing another mission in addition to that of spreading smiles and making hearts softer as he goes through the country. He is converting the small town picture theatres from one night to two night policies, with advanced prices.

Tennessee has been a rich field for "Daddy" to work in. The Palace Theatre, at Covington, the Belle, at Springfield, the Patriot, at Dickson, and the Dixie, at Paris, are theatres that played the film for two nights.

At Gallatin, Tenn., the Palace Theatre had formidable Chautauqua opposition, but played the film two nights.

Barrows Opens Chemical Firm.

George L. Barrows, well known among the motion pictures laboratories as the former agent for "Agfa" Products, developers and film dyes, has decided to go into the manufacture of these products. His company will be known as the Sagamore Chemical Company, Inc., of 120-122 West Thirty-first street, New York.

Thomas Meighan in Pittsburgh.

Thomas Meighan is in Pittsburgh, visiting for a couple of weeks with his mother, who is in poor health. On his return to California he will play an important lead in some forthcoming Famous Players-Lasky picture, although it has not been announced whether it will be with Cecil B. DeMille or some other company in the organization.

Appoint Fox Calgary Manager.

Fox Film Corporation announces that Mitchell Rose has been appointed manager of the Fox exchanges at Calgary, Alberta, Canada, by Sam Dembow, home office representative for the Fox company. This is one of the exchanges just opened in western Canada, and is located in the Princess Theatre building, center of Calgary's business district.

AMERICAN ACCESSORIES GAIN GROUND

Even in Those Territories Nearest Germany Yankee Products Preferred to Those of Hun

ACCESSORIES experts of Inter-Ocean Film are now able to show definitely that American film accessories continue to hold their position in the foreign markets, despite the revival of German-made articles predicted with letting-down of war restrictions. The pessimists told of the storing up of carbons, lamps, projectors and miscellaneous devices during hostilities, all to be loosed on the foreign markets at prices anywhere from a half to a third of American rates.

But if there has been such a "storing up" it has not affected the world market. American accessories of all makes are still supreme, the Inter-Ocean men find. They base this conclusion on reports from the entire export field.

Spain Likes American Product.

Every Speer carbon contract, due for renewal, has been renewed. Particularly in Spain was this the case, although the Spanish agents of German carbons had been offering them at prices much under the Speer figure.

Increase in quantity is reported in the Speer orders from Japan, Chile, the Dutch East Indies, and the Far East.

The Fulco accessories, manufactured in Chicago, are now established, through Inter-Ocean's efforts, in England, France, Holland and Peru—where they never had been known before. In Holland they have had a keen fight with German accessories, because of the accessibility of Berlin to the Hague, but the Fulco line is well ahead.

German Competition Offset.

American Wohl Studio Lamps have been ordered for France, Scandinavia, England and Italy, although studio lighting is a field in which the Germans were considered to lead in Europe. Copenhagen, Denmark, a city accustomed to giving preference to German goods, sent in the largest Wohl lamp order, for one dozen.

Gardiner (Detroit, Mich.) screens have been installed in England, France and Italy. One of the Italian installations is in the best cinema in Milan.

"The foreign accessory purchasers," concludes Accessories Manager Kaufman, of Inter-Ocean, "know that the kind of American article that is turned out to-day is just a step ahead of other brands. While that is their belief, we do not fear campaigns by competing manufacturers in other countries."

Design Attractive Displays for Robertson-Cole Films

THE San Francisco office of Exhibitors Mutual has been receiving the congratulations of even rival exchange offices on the manner in which its broad windows have been utilized to exploit current attractions. W. A. Crank, branch manager, and Ed. Loy, are the gentlemen who have been putting it over.

"The Man Who Turned White," featuring H. B. Warner, was the first Robertson-Cole picture to attract their attention. A life size cut-out of H. B. Warner, in Arab costume and mounted on horse-back was arranged in the window. The floor was covered with fine white sand and a cut-out from a desert scene, twenty-four sheet formed the background. Electric lights which could not be seen from the front, shed the radiance of the desert sun on the shining sand and further accentuated the desert effect.

In developing the same idea and applying it to the Robertson-Cole feature, "Better Times," a cut-out of the old Ford car used in making the picture, was placed in the window. A rustic fence formed the back-ground and the Ford was shown tearing along at terrific "speed." A few dogs and chickens of pasteboard and made to appear as if hurrying from in front of the car helped to further the country road idea.

Pike's Peak, Famous Mountain Top, Is Used as Locale of "The Ranger of Pike's Peak',

FIVE directors are busily engaged at Universal City in the making of two-reel Western dramas, under William Pigott, who is acting as supervising director of productions.

Robert E. Wells has taken a company headed by Fritzie Ridgway, former Triangle star, to Colorado Springs to make "The Ranger of Pike's Peak," using the famous mountain top as the location for the scenes. Herbert Hayes and Harry Schumm have the leading masculine roles.

Before going to Colorado Springs the Wells company spent a week at Cheyenne, Wyo., filming the Frontier Days celebration staged there, in which the death-defying feats of the cowboys participating were recorded for the screen. These are being used for the two-reel Western feature, "Winning a Bride."

George Holt is producing "Tempest Cody, Sheriff," one of the Tempest Cody series in which daring Marie Walcamp is seen as the chief peace officer of a wild western town.

Kull Making Two-Reel Westerns.

Edward Kull is producing two-reel westerns with Pete Morrison and Josephine Hill as the stars. His latest picture to be finished is "The Return of Striped Shirt Ransom." Reeves Eason has just completed "The Jack of Hearts," starring Jack Perrin and Josephine Hill. Jack Wells is now shooting "The Crow," the first of the two-reelers starting "Hoot" Gibson and Mildred Moore, former leading woman with Lyons and Moran, Universal comedians. "The Crow" will be followed by "Shameless Saunderson."

Harry Mann has been engaged to direct and star in a series of one-reel comedies, the first of which is entitled "Some Job."

Florence Turner is starring in and directing her own comedy company at Universal City with Phillip Hubbard as her leading man. She has just finished "Oh, It's E. Z.," and is now starting on a comedy called "The Reward."

Making a Comedy a Week."

With a staff of writers headed by Clyde Bruckman, Saturday Evening Post scribe, turning out funny stories and subtitles, Eddie Lyons and Lee Moran, the Big U's twin team of funsters, are making a comedy a week. Their latest picture to be completed is "The Bunged Up Bungalow." Charlotte Merriam has been engaged as their leading feminine star to replace Mildred Moore, who is starring in two-reel western productions with "Hoot" Gibson.

This Mike Is Some Marriage Broker
Bessie Barriscale in one of the big water scenes of "The Woman Michael Married," a Robertson-Cole feature, distributed by Exhibitors Mutual.

Ouida Bergere Prepares Scenario.

Ouida Bergere is now at work on the screen version of "On With the Dance," Michael Morton's drama, which will be released shortly as a Paramount-Artcraft Special. In its motion picture form, the drama will have Mae Murray as the featured player.

In addition to her work "On with the Dance," Miss Bergere is completing the adaptation of Elsie Ferguson's latest production, "Counterfeit," from an original story by Robert Baker. This will be followed in the near future by Miss Bergere's version of A. E. W. Mason's play, "The Witness for the Defense," in which Miss Ferguson will play Stella Derrick. "A Society Exile" also was arranged by Miss Bergere.

Making Exteriors at Nantucket Island.

When Alice Brady and her supporting players in "Sinners," the first production in which she will appear for Realart, learned that exteriors would be made at Nantucket Island they were much pleased.

The long period of rainy weather made it necessary to suspend production work on "Sinners" for the time being. But, the days are clear again at Nantucket and the work of filming the exteriors goes on. Provided St. Swithin does not play a return engagement, the company will return to New York very shortly.

Manager Nolan Tells How Small House Depends on Lobby Display

WHAT will be the fate of small theatres, known in many cities as motion picture landmarks, whose owners devoted the best years of their lives to the advancement of the silent art and who now seem unable to bear the pressure of a merciless capital, that has turned "holes-in-the-walls," into sparkling dream palaces? How long can the small show house endure?

Of intense interest to the world of showmen, irrespective of prominence, is the answer to the foregoing question.

It is the actual, cold-blooded, dollars-and-cents answer of J. R. Nolan, manager of the Bijou Dream Theatre, Cleveland, seating exactly 350 persons and located in the heart of that city's business district—a theatre which some exhibitors have been dooming to failure but which has always kept its head with the aid of the fifty or more persons who usually stand in the rear, just ahead of the "S. R. O." sign.

How It Is Done.

His answer is: The small theatre can hold on indefinitely, as long as it is under the direction of a live-wire exhibitor ever awake to good attractions at the right prices, watchful of the progressive march of exploitation and careful to keep his house inviting. But how?

The use of handbills, once thought to be a helpful method of exploitation for an uptown theatre, is practically impossible. Many times the distribution is deemed offensive to pedestrians.

Newspaper advertising for the small uptown theatre is another bugaboo. The rates are almost prohibitive in the light of what returns could be expected from a house which only seats 350 persons Big space in the newspapers would mean arousing of interest but it would not be good business on the part of the Bijou Dream.

Billboards are wonderful advertising for a theatre that can justify the expenditure. But a theatre seating 350 people could hardly be expected to do much billboard advertising. Consequently the Bijou Dream does not.

There is one method of exploitation which is the "life" of the small theatre and that is the lobby display.

Lobby Is Opportunity.

Thousands of persons daily pass the Bijou Dream. The lobby arouses their interest in a manner far more effective than either newspaper or billbord exploitation. Big displays that extend across the entire width of the lobby characterize the presentation of the Bijou Dream. Tasty, attractive artistically correct, this method of exploitation enables the Bijou Dream to compete with any other Cleveland theatre in the matter of arousing the attention of pedestrians.

"We find that by building up attractive lobby displays we have the edge on theatres which rely on other methods of drawing patrons," said Mr. Nolan. "In the matter of newspapers we are of course eclipsed by the bigger houses. In fact we depend upon our lobby displays.

A Successful Display.

"One of the best pulling lobby displays I ever constructed was the one I used recently in exploitation of 'Daddy Long Legs,' starring Mary Pickford, and released by First National. To get up this lobby I used cut-outs of the blackboard from six-sheet posters. I had these framed to give a school effect to the lobby. I also used a number of slates with drawings which children might be expected to make. The proverbial dunce cap and switch and other school room traditions were carefully observed. All contributed toward a very novel arrangement.

How to Beat Competition.

"The picture had a phenomenal run, staying here for two weeks. And I can't remember a time when the little theatre wasn't crowded to capacity.

"The small theatre is a money-maker when it's managed right. If the exhibitor forgets about the thousand and one disadvantages he must work under, and keep his mind strictly upon getting good attractions, presenting them at the right prices and boosted by good lobby display, if he takes as much pride in his small theatre as he would in a million-dollar house, and if he holds down expense, there's not much else to do then but count your wealth."

Many Big Theatres Book Pathe Feature, "Oh, Boy!"

KUNZ BROTHERS, directors of the Princess Theatre in Springfield, have contracted for a week's run on Capellani's "Oh Boy," at the highest price they ever paid for any feature motion picture. They are also giving the Capellani feature the longest run ever accorded a picture in their theatre. They contracted for "Oh Boy" after screening, and booked it for a week, regardless of their twice weekly change policy.

Among the theatres which booked "Oh Boy" for extended stays while the hot wave was at its height, are the following: Adams, Detroit, 7 days; Queen, San Antonio, 7 days; Strand, Boise, Idaho, 6 days; Goodwin, Newark, 7 days; Pershing-Kinds, St. Louis, 7 days; Alcazar, Chicago, 7 days; Opera House, Cleveland, 7 days; Temple, Toledo, 7 days; Strand, Lusk, Wyo., 5 days; Empress Peoria, 5 days; Colonial, Richmond, 6 days; Strand, Cleveland, 7 days; Liberty, Kansas City, 7 days; Rialto, Lincoln, 7 days; Majestic, Hartford, 7 days; Colonial, Indianapolis, 7 days; Rivoli, Denver, 7 days; Princess, Sioux Falls, 7 days; Rialto, Des Moines, 7 days; and the American, Terre Haute, for 7 days.

"Will You Have Lemon in Your Tea?"
William Farnum, indeed, does not look as if he were afternoon-teaing in his Fox, "Wolves of the Night."

Eileen Percy Deserts Screen for Some Time

EILEEN PERCY, who recently married Ulrich Busch, does not expect to appear before the camera for some time. Her latest screen appearance is in support of Sessue Hayakawa in his Robertson-Cole feature, "The Gray Horizon," which is to be released within the next few weeks through Exhibitors Mutual.

In "The Gray Horizon" she has the role of Doris Furthman, the wife of the man whom Yano Masata, Sessue Hayakawa, kills and for whose sake he destroys the evidence which would justify his act. Sessue Hayakawa has the role of a Japanese artist, who lives in the solitude of the mountains.

The film is not only a dramatic production, but it is also one of the most artistic pictures that has been seen on the screen. The views laid in the mountains showing the rising sun and the snow-capped peaks, the rippling mountain torrent and the wooded slopes are camera paintings of scenic grandeur.

Philadelphians Feature Song.

The song entitled "Dear Old Daddy Long Legs," inspired by the title and theme of Jean Webster's story and play, "Daddy Long Legs," a film version of which is now being distributed through the First National Exhibitors' Circuit with Mary Pickford in the role of Jerusha Abbott, the little orphan girl, is being used to advantage by Philadelphia exhibitors to exploit the showing of the picture at their theatres.

Many managers in the Quaker City have made arrangements with singers to appear at their theatre a few days in advance of the showing of the feature and have them sing the song at each performance. As the chorus is flashed on the screen, the audiences are quick to take their cue and they join in the singing of the chorus.

Foreign Sales of Bech, Van Siclen.

Mr. Wortham, of Bech, Van Siclen & Company, Inc., announces the sale of "Wild Honey" and "Caliber 38" for England, and "A House Divided" for England, France, Belgium, Switzerland, Holland, Germany, Austria, Hungary, Poland, Roumania, Bulgaria, Greece and Turkey.

"Wild Honey," "Caliber 38," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars," "Romance of the Underworld," "Marriage," "Out of the Night," "Marriage for Convenience" for Spain and Portugal.

DOROTHY PHILLIPS IN TRAGIC ROLE

In "The Right to Happiness," She Has Part of Russian Idealist Who Gives Life for Sister

GREATER love hath no man than this, that he lay down his life for his friend" is the keynote of the character of Sonia, the little Russian anarchist and mob leader in "The Right to Happiness." Both unchecked passions and extreme pathos are claimed to be vividly portrayed in this photodrama. Timely, yet hearkening to the dramatic requirement, love, the film is a product of the knowledge and skill of Allen Holubar, the director of the production, and of Dorothy Phillips, the star. This Universal-Jewel production, which was recently completed, is scheduled for release in the near future.

Dorothy Phillips Has Dual Role.

Allen Holubar is the author of the story as well as the director, and is co-author with Olga Linek School on the scenario. It is claimed by the producers that Dorothy Phillips gives to the world, in this production, some of the most delicate and dramatic acting of screen history.

Recently published articles have suggested that the dual role is not to the liking of the audiences of photodramas. As a wild Russian girl and a pampered daughter of the rich, it is claimed that Miss Phillips contradicts statements of that sort.

Has Russian Locales.

The locales of the story are laid in Russia at the time of the chaotic war-time turmoil and the City of New York during the reconstruction period following the great war. Elaborate scenes of Russia during periods recent and of nineteen years ago are shown, as well as scenes of the lower East Side and wealthy homes of the American metropolis.

The story itself tells of an American manufacturer in Russia, who, as a widower, leaves his twin daughters in the care of a trustworthy governess. While away from his home, the Russian soldier element, crazed with drink, attacks the homes of prominent persons and the Jews. Upon his return, one of the daughters is missing. He returns to America with the one daughter, where he becomes a king of finance and a worshipper of the dollar, with no regard for the men he employs.

Picture Is Tragedy.

Nineteen years later, the two girls, not knowing they are sisters, meet at the moment when the wealthy girl's life is threatened by an angry mob which storms the home of her father. It is then that Sonia, the courageous girl who lives up to her ideals, receives the bullet of the assassin which was meant for the rich girl.

Screen personages supporting Miss Phillips in "The Right to Happiness" are Robert Anderson, who is to be starred by Universal, as the faithful lover of Sonia; William Stowell, who was opposite Miss Phillips in "The Heart of Humanity" and in "Destiny"; Henry Barrows, Winter Hall, Margaret Mann, Stanhope Wheatcroft, and Alma Bennett.

London Film Man Closes for Studio Equipment

A. H. SOWERBUTTS, managing director of United Kingdom Photoplays, London, is in New York and has signed for the complete line of studio equipment controlled in foreign fields by the Inter-Ocean Film Corporation. Mr. Sowerbutts is headquartering at Inter-Ocean Building and residing at the Astor.

"England feels no bitterness whatever against American producers now working there, despite the ravings of a small section of our own industry of which you may have read," said the visitor. "The mass of us have not lost our sanity enough to believe that no possible good can come of such an invasion. If America is at the pinnacle in film producing, England can only benefit by the work on her shores of American producing talent. She will benefit as you folk did when the French studio wizards came to your country.

"Along other good things American, we want your best studio accessories. For England is frankly tired of her old place in the producing field. We are going to turn out the best. We are going to use the best tools. British Charlie Chaplin and Canadian Mary Pickford are evidence that we have the acting talent: we must simply develop this, also the directorial and technical. On the all-important story side we need fear no one—the release lists of the biggest American producing firms show where the work of the British author stands."

Gray Days Loom Up Ahead, Threatening Black Nights for "The Dark Star"
Marion Davies is seen here in a scene from the Paramount-Artcraft picturization of the Robert W. Chambers story.

Dailies Decide to Give Bigger Space to Pictures

THE moving picture industry in Minneapolis has won a victory in the decision of the three daily newspapers to give more space in the future to photoplay news.

The Minneapolis Tribune has opened an enlarged moving picture section in its Sunday issue this summer. The section now covers four pages whereas in the past it only comprised one page.

Publishers of the Minneapolis Journal and the Daily News, whose weekly movie sections have been limited to one page, have announced that they, too, will carry four page sections beginning early in the fall.

A new policy of liberal publicity will be carried out, regardless of paid advertising, according to the announcements made to local exhibitors.

This radical departure from policy constitutes recognition by the editors of the Minneapolis dailies of the important strides which moving pictures have made in the last few years and the popularity they have won from the general public. The editors have decided to co-operate to the fullest extent in the movement for "better pictures," realizing that the photoplay will in a large measure provide clean-cut, wholesome entertainment for many who in the past looked only to the saloon for diversion.

Joyce Feature Near Completion.

Alice Joyce is putting the finishing touches on "The Winchester Woman" at Vitagraph's Eastern studio at Brooklyn. A considerable portion of the action of this new feature by Charles Stokes Wayne is laid out of doors and this work has been completed. Wesley Ruggles is directing Miss Joyce. A week more probably will finish the studio scenes.

The supporting company includes Percy Marmont, Robert Middlemass, Jean Armour, Helen Dixon and Joe Burke.

First National to Distribute Productions Starring Katherine MacDonald—First Two Pictures Completed

KATHERINE MacDONALD, screen star, whose portrayal of the leading part in "The Woman Thou Gavest Me," a Famous Players-Lasky production, recently caused a storm of nation-wide approval and resulted in a number of critics terming her the most beautiful woman on the screen, has signed a two-year contract with the First National Exhibitors' Circuit, Inc.

Announcement of this step was made by B. P. Fineman, president of the Attractions Distributing Corporation, following a series of conferences between executives of First National, Mr. Fineman and Sam E. Rork, of the Katherine MacDonald Pictures Corporation.

The entire output from the Katherine MacDonald company, comprising twelve pictures within the next two years will be released through the Attractions Distributing Company and distributed by First National.

Terms of Miss MacDonald's contract were not revealed. It is stated upon authoritative information that funds placed at her disposal for the production of each of her twelve pictures will enable her to bring forth a series of attractions in which the youth, beauty, personality and talent of the star will be artistically enhanced through the added advantage of the most appropriate and distinctive backgrounds obtainable.

Completes First Two Pictures.

"Miss MacDonald has completed the first two of her twelve productions for First National," Mr. Fineman said. "The consensus of opinion among those who have been invited to the screening of her first two efforts has been that Miss MacDonald's productions are destined to result in a most popular form of motion picture—the combining of a beautiful star of dramatic ability with the best stories obtainable, the finest direction and capable supporting casts.

"It will be the intention of Miss MacDonald to keep entirely away from the trite triangle drama," said Mr. Fineman. "Producing pictures that the exhibitor may feel satisfied are the most pleasing and finest that money can buy will be the chief aim of Miss McDonald."

Exhibitors Show Big Interest in New Mix Film

WITH the approach of the release date, August 24, for the William Fox star series production "Rough Riding Romance," with Tom Mix in the stellar role, exhibitors all over the country are clamoring for last-minute bookings on this sensational feature.

During the making of this picture announcements distributed by the Fox Company concerning the type of picture and the opportunities offered to the star to surpass his greatest successes caused live exhibitors in the larger cities to get in early on their contracts, with the result that most of the larger theatres throughout the country have been taken care of by the Fox exchange managers.

These exchanges now report that they are being swamped with telegrams and letters regarding the availability of prints of this big production, and it is believed at the Fox offices that the demand will exceed the supply, basing estimates on present figures.

"Rough Riding Romance" is the first of the eight Mix productions scheduled for the Fox program for the season of 1919-20, and if the demand for this star's pictures in the balance of the program follows the precedent set by the business of "Rough Riding Romance," the quantity of prints called for on the original schedule will have to be materially enlarged.

Iowa Showman Cleans Up with Olive Thomas Picture

TOM ARTHUR, the manager of the Cecil Theatre, at Mason City, Iowa, recently showed Olive Thomas' first Selznick picture at his house and secured such big business with this production that he sent an unsolicited telegram of congratulation to C. W. Taylor, branch manager for Select Pictures Corporation at Omaha, Neb., which is the exchange that serves Mason City.

Until three years ago, the Cecil Theatre was a legitimate house. With a realization of the future of the motion picture, however, Mr. Arthur converted the Cecil into an exclusive picture theatre. He remodeled and redecorated it, making it one of the most attractive picture houses in all northern Iowa.

When Mr. Arthur played "Upstairs and Down," he employed every exhibitors' accessory issued by Select—twenty-four sheet stands, lobby displays, black and white stills, personal portraits of Olive Thomas, other paper on the production, and advertised liberally.

Katherine MacDonald.
As she will be seen in the first of her attractions to be released by First National. She will produce six pictures a year for two years for the Circuit.

New Emmy Wehlen Picture To Be Released August 11

METRO announces that the last of Emmy Wehlen's all-star series program offerings, "A Favor to a Friend," will be released August 11. The production is a five-part comedy drama of the romantic type.

In addition to the plot of the story, which is an original written especially for Miss Wehlen by Lieut. Luther A. Reed, the star is given the fullest opportunities to display her athletic prowess during the action of the play.

In casting this picture, Metro exerted every care to equip Emmy Wehlen with strong support, and among the principals, who are Jack Mulhall, Miss Wehlen's leading man, Hugh Fay, Joseph Kilgour, Effie Conley Jack Miller, Jr., Harry Todd and Fred H. Warren.

The art interiors, of which there are many of various atmosphere, are said to be on a par with the best of the season's most elaborate pictures, and include the complete interior (from backstage to the box-office) of a Broadway theatre, many handsome drawing room and boudoir "shots" and a massive and richly appointed hunting lodge hall and staircase.

Luther A. Reed, besides writing the story, adapted it to the screen. Arthur Martinelli was the cameraman.

Massive Sets Are Used in Farrar Russian Feature

MASSIVE sets, true in every particular to Russian architecture, as it is found today in the revolution-torn country, are a conspicuous feature of the latest Geraldine Farrar picture, "The World and Its Woman," directed by Frank Lloyd.

Hugo Ballin, the Goldwyn art director, who is a member of the National Academy of Design, was determined that no anachronism should creep into the production, and to make certain that the street scenes and the interiors were in every way accurate, he secured the services of a Russian artist who worked with him and Director Frank Lloyd in staging the production.

In this film the purpose was to secure backgrounds that would be an important factor in carrying out the atmosphere of the intense story, which has a varied locale, many of the most stirring passages of the action calling for street scenes staged on a tremendous scale and utilizing hundreds of extras in some of the most spectacular mob scenes ever screened.

Four Episodes of Duncan Serial Arrive.

The first four of the fifteen episodes that will make up "Smashing Barriers," William Duncan's new chapter play, have just reached Vitagraph's offices here. The chapters already seen are beyond the expectations of the authors, Albert E. Smith and Cyrus Townsend Brady, and according to the company indicate that the new serial will be most interesting and thrilling.

KANSAS FILM SALESMEN PROFIT BY CAR

Exchange Managers Find Automobile Brings Large Town Service Into the Smaller Ones

SAM GOLDFLAMM, representative of the A. H. Blank Enterprises, Kansas City, is the latest film salesman to be equipped with a motor car for covering his territory. The company has bought him a Ford, and Mr. Balsly, manager of the Kansas City office, is confident that the territory can be covered by this means.

It is becoming common in that territory, for distributing organizations to work territory with motor cars. One accessory company serving the motor trade has a record of two routes extending to the extreme western end of the state, covered continuously for two years by motor car, without the salesman missing a call. The system seems to be well adapted to the film industry.

Small Towns Benefited.

The advantage of the motor car is that it will take the salesman to the smallest towns, as well as the big ones. This is a big advantage to the exhibitor—as well as to the salesman and the company. Many exhibitors cannot get into the exchanges often; some of them never come, transacting all their business by mail. Railroad connections are such that salesmen would have to spend a week making three or four small towns while on big-town trips. With the motor car, he can make his big towns—and all the small towns between them.

Helps the Good Picture.

"It's been the practice for exchanges to encourage the salesmen in the skipping of small towns, because of the expense—chiefly in time," said Mr. Balsly. "This means that the small town exhibitor has been deprived of a service, which the salesman, getting acquainted with his town, its moving picture needs and opportunities, can give him. The smaller towns are of course entitled to the good pictures, too—and they are demanding them. The salesman in a motor car can get this business—and he can help the exhibitor to cash in well on it."

There are various practices, among wholesale organizations in Kansas City, with reference to paying expenses of salesmen traveling in motor cars. The tendency seems to be to supply the car, and pay, say, $25 a week, from which the salesman must pay his expenses of hotel and upkeep of car. Some salesmen are on mileage; others on the usual expense account, and either get mileage on cars, or a flat sum for upkeep.

Roads Fairly Good.

Kansas is good automobiling. While there are few paved roads, and the dust gets deep in the summer in some sections, roads are usually passable. Most of the state has a semi-sandy soil into which rain sinks quickly. In every county the roads are dragged after rains. On the average, there is a total of about 30 days out of the year when a motor car cannot easily get over the roads—these days coming in bunches of two or three. Last winter, there was a period of three months when roads were almost impassable over the whole state, because of snow and mud; but many salesmen got through with their motor cars, even under those harassing circumstances.

Beck Signs Wilfred Lytell.

Arthur F. Beck, president of the Arthur Beck Serial Productions, Inc., announces another long time contract with a well known screen and stage actor, Wilfred Lytell.

Wilfred Lytell was destined for a career as an electrical engineer and although a New York boy, he dutifully pursued his studies at Toronto up to the age of nineteen, when the hereditary call proved too strong and he entered the profession of his family. Young Lytell served his apprenticeship in one of the stock companies of his brother, Bert Lytell. From this, he struck out on his own and filled various engagements as juvenile lead with prominent stock companies throughout the country.

Last season, Mr. Lytell played the juvenile lead in A. H. Wood's, "Business Before Pleasure."

"Gray Days Are Your Gray Eyes"—Solos Sessue Hayakawa in "The Gray Horizon"
His horizon at present is over-shot with the gray of lost hope in this Robertson-Cole feature, distributed by Exhibitors Mutual.

R. C. Bruce Will Film British Columbia Scenes

ROBERT C. BRUCE, the Minneapolis man who is competing with Burton Holmes, Lyman H. Howe and C. L. Chester, as a moving picture photographer of nature, has been heard from for the first time since he started out in April on a ten months' tour in search of new material.

The letter received in Minneapolis reveals that the pack horses and steep mountain trails that have been associated for so long with Bruce scenics are to be replaced by a new background. His letter was written on the deck of the thirty-five ton schooner, La Viajera, somewhere in the Gulf of Georgia, British Columbia, bound from Seattle to Skagway, via the "inside channel."

"'La Viajera,' which means in Spanish, 'The Lady Wanderer,'" writes Mr. Bruce, "is seventy-five feet long and was built in 1907 to compete in a race to Honolulu. It carries 3,600 feet of canvas, and has an auxiliary engine of 25 horse power—ideal equipment for a 'scenic shooting' party."

Scores of camera men have made pictures of Alaskan scenery. Without exception they have made Skagway their first stop, passing by a great section that has far more scenic beauty than the territory farther north, according to Mr. Bruce. In the past four years Mr. Bruce roamed through every mountain range from Mexico to the Canadian border. This season he plans to film the beauty spots of the Canadian Northwest, and will travel by water rather than by land.

Several months have been allowed for the voyage along the British Columbian coast, after which the scenic shooters will start for a more remote section.

Orphans Are Given Treat.

The happiest exhibitor in the world was J. F. Dittman recently when he stood in the lobby of his Strand Theatre, Freeport, Ill., and heard the baby voices of more than one hundred children from St. Vincent's Orphanage cheering him, their chubby fists tightly closed around ice-cream spoons.

Dittman had enlisted the co-operation of W. G. Angelos, proprietor of a café next door to the theatre, in an effort to have the orphans as guests at a showing of "Daddy Long Legs." Angelos was delighted to serve the children refreshments during the intermission.

The manner in which the children appreciated the film, which is, in fact, "the love story of an orphan," provided interesting material for Freeport newspapers.

Prospective Buyers of Theatres Warned by Minneapolis Film Board of Trade

THE Minneapolis Film Board of Trade has issued a warning urging that persons considering the purchase of theatres in the Minneapolis territory take great pains to see that the credit standing of the theatre they are about to purchase is good.

Those With Poor Credit Sell.

An invitation has been extended to prospective purchasers to write the Minneapolis Film Board of Trade, 611 Plymouth building, Minneapolis, to obtain credit information.

"It has been brought to the attention of the Film Board of Trade," said Charles Stombaugh, publicity chairman, "that in numerous instances where exhibitors have violated Board of Trade rules, and their credit has been placed in bad standing, that they endeavor to sell their theatres to other parties.

"No individual or group of persons should at any time purchase a theatre or take over its contracts without getting full information as to the standing of that theatre, and according to the terms of all film contracts, these facts are not transferable without the written consent of the exchange.

No Violations Tolerated.

"In a number of cases exhibitors who have bought theatres have written the exchanges that they would take over the contracts of the former owner, and then later refuse to live up to the contracts. The exchange will not permit any violation of contracts when they have given written consent to transfer."

Rolfe to Make Specials for Fischer Features, Inc.

SPECIAL features only will be made by B. A. Rolfe for A. H. Fischer Features, Inc., according to a statement outlining the policy of the new company issued recently. The corporation is occupying the Thanhouser studios in New Rochelle, N. Y., obtained by outright purchase by Mr. Fischer several weeks ago as the home of B. A. Rolfe Productions.

"B. A. Rolfe will devote his efforts exclusively to the production of special features for A. H. Fischer Features, Inc.," says the statement. "That each picture will be a special in every sense of the term, only concededly big and popular stories by celebrated authors will be used. This applies to books of large circulation and to plays of strong box-office value and entertainment merit. In such instances where original 'scripts of exceptional story strength and rare advertising possibilities can be obtained, a deflection will be made.

"Prominent personalities only will be engaged to make up the casts. As a consequence there will be instances where a half dozen or more players can be featured."

Record Bookings on "Splendid Sin."

As announced from the Fox Film Corporation offices, bookings on "The Splendid Sin" up to date give most satisfactory assurances not only of a large and widely distributed indorsement of the work of Miss Traverse, but of the whole expanded Excel program. These bookings, it is argued, are proof of the success of the efforts of William Fox to make of these pictures a perfectly rounded and balanced combination that supplies heart stories, lighter dramas and "happy comedies," all of them full of box office possibilities.

Judging from the reports of these bookings there is no lukewarmness in exhibitors' interest in Madlaine Traverse and her first Excel release of the new season.

Production Started on Beach's "Silver Horde"

PRODUCTION has started on the next Rex Beach Picture based on his novel "The Silver Horde," according to a wire received from the Goldwyn studios at Culver City. Twenty-five motion picture artists have arrived at Lummi Island, Bellingham, Washington, to film the salmon fishing scenes which lend color to the dramatic spectacle and struggle on which the plot centers.

Betty Blythe plays the part of the wealthy society girl from Chicago and her rival Cherry Malotte will be represented by Myrtle Stedman.

The leading man and central figure of the struggle for control of the silver horde of salmon in a fight for love and financial power will be Curtis Cooksey.

It is probable that Robert McKim will also be engaged by Rex Beach and that Fred Stanton will figure prominently. The big scenes that are staged interiorally will be taken in August during Rex Beach's stay at the Culver City studios.

Ford Shows Boy Scouts.

The newest Ford Educational Weekly announced for release by Goldwyn is "Days of Real Sport," in which the work and the aim of the boy scout movement is depicted in a series of stirring incidents.

How the boys live up to their slogan of "One Good Turn a Day," how they are taught not to let just one good turn hinder them from doing others; how they go out of their way to be helpful, courteous and kind are some of the lessons which the boy scouts on the screen have to teach their elders.

Stage Truex Comedy in Century Theatre

Some of the most amusing scenes in "The Night of the Dub," the first two reel comedy starring Ernest Truex, under the management of Amedee J. Van Beuren, were staged at the Century Theatre in New York.

The story which was adapted by Mrs. Sidney Drew from Albert Payson Terhune's Saturday Evening Post story required an elaborate theatre entrance, lobby, and bar. When Mr. Truex told his old friend Morris Gest, of Comstock and Gest the managers of the Century, what the scenes called for, he was offered the use of the big playhouse at Sixty-second street and Central Park West.

Gladys Leslie Starts New Play.

Gladys Leslie has begun work on "Fate in the Balance," from the novelette by Seward W. Hopkins, published in the All Story Magazine. The picture is being made at Vitagraph's Eastern studio in Brooklyn, under the direction of John W. Noble, who recently joined Vitagraph's staff of directors.

"Fate in the Balance" is a mystery play. Miss Leslie has the role of June Wheeler, a young girl earning her own living in Chicago, when a rich uncle dies and leaves her a large and valuable ranch in the far West.

Ginger Ale at a Film Christening! Oh, Time! Oh, Death! Oh, Prohibition!
Mrs. Sidney Drew christens her bathing fish "Minnie" at Sea Gate. Ernest Truex at her left lends "support," while back of them Director Harvey and Amedee J. Van Beuren, president of the company making Drew and Truex comedies, second the idea of giving "Minnie" the well-known "Ha Ha."

EXHIBITORS PUT BAN ON CASH DUES

Cleveland and Pittsburgh Decide to Depend for Revenue Solely on Advertising Slides

By Sam Bullock

IN following up the practical truth that the "power of the screen" can never be demonstrated by an exhibitor unless he runs our official emblem slide or film, Cleveland and Pittsburgh have decided to accept no more cash dues members. That puts the exhibitor in the "slacker" class who thinks his show too "classy" to run just one slide each program showing.

The truth is the so-called "classy" show owners has held himself loftily aloof from any method of attack or defense against the common enemy of the peoples popular pastime. Personally, I have long thought that we should have two exhibitor organizations, viz., the "Highsteppers," as Jake Wells calls them, and the "Doughboys" as I call the "80 per centers," for the "Thoid lahgest industry" does get its velvet from the "Doughboys," as we all know.

The few "highsteppers" who have persistently and consecutively attended our conventions deserve credit for their patience and exercise of good business sense in trying, by their attendance on these occasions, to help make the movie world safe for dime-ocracy, and, naturally, for two-bit-ocracy also.

Dime-ocracy and Two-bit-ocracy.

However, we have proved that the movie aristocrat will not mix with the movie proletarian, and so it is up to the "doughboys" to go it alone and demonstrate the "power of the screen," instead of talking about it. The "highsteppers" could then form the N. C. C. C. (National Chin Chin Club).

Their slogan could very fittingly be, "What the Hell Do We Care," and at every annual convention they could still exercise their high-born prerogative and advise the "doughboys" how to organize and utilize the "tree-men-jous power of the screen."

Introducing the N. C. C. C.

To most members of the N. C. C. C. the thought of running one modest little, don't-tread-on-me slide will cause them to throw several fits, but none of them offer to duplicate it on fifteen feet of film. The "atmosphere" of their temple of art must not be "disturbed." "If the plot of the drahma is oriental," as one highstepper explained to me. "I want my patrons to carry the oriental atmosphere home with them!"

Yes sir, he is so atmospherically temperamental that he cannot find a place at the end of his program, even, wherewith he can do his bit toward reminding all and sundry of "the power of the screen" and so he is a "slacker" with all his aristocratic oriental alibis for exemption claims. He won't fight nor even hint that he is "prepared." He won't work nor subscribe to pay others to do so. He is an o-ri-en-tal-eyed member of the N. C. C. C., and Cleveland and Pittsburgh don't want him. That's all. SAM BULLOCK.

Shows Views of Siam.

The wonders of a progressive Oriental city, about which little is known by the average American, are revealed in the current Paramount-Burton Holmes Travel Picture entitled "Bangkok, the Royal City of Siam."

Bangkok, it is shown, is as a metropolis more different from other cities than Siam itself is different from other countries.

Kansas House Has Model Airplane.

"Some mechanical device outside the theatre catches the eye, and the eye can then calmly and easily read the announcements of our pictures—likewise be impressed with the name 'Doric'." That is the principle upon which A. M. Eisner, manager of the Doric Theatre, Kansas City, is working, to get people thinking about the Doric, and remember it.

The attraction was a miniature airplane that circled swiftly in a small radius above the Doric's classic front. It was an aerofan, the first one brought to Kansas City, a fan that could be used for a fan inside, or used as this was, to puzzle people.

Empire State Exhibitors' Committee Holds Three Day Session at Rochester

Rochester, N. Y., Aug. 6.

THE executive committee of the New York State Motion Picture Exhibitiors' League opened a three-day conference at the Hotel Seneca in Rochester yesterday. Big things were in the air, but a cloak of secrecy veiled the meeting of the commitee, and on Wednesday it was announced that no statement would be forthcoming until the matters before the committee had been thashed out more completely.

Outside of the meeting many rumors were floating around but none of them were confirmed or denied by the members of the committee who were seen. It was freely talked about in the lobby of the hotel that one of the reasons for the meeting was the desire of the committee to work out some feasible plan for the financing of the league. According to the stories the committee was also much concerned over the matter of building of theatres by the producers and their plans to build on an even larger scale.

Talk of New National Body.

It was generally understood that one of the important things before the committee was the recent break with the national exhibitors body and the desire to get in motion the machinery for a new national organization that would, as its members believed, be representative of the exhibitors of the country and entirely free from the influence or domination of the producers or interests other than those of the bona fide exhibitors.

B. A. Lucas
Manager of Omaha Realart branch.

Extend Group Interests Farther in New England

BY wire from Boston as we go to press comes information that Olympia Theatres, Inc., of Massachusetts, has acquired the interests of the Maine and New Hampshire Theatre Company, just organized, and formed a combination of companies controlling more than twenty-five theatres in the states of Maine and New Hampshire.

William P. Gray, of Lewiston, is president of the Maine and New Hampshire organization. President Nathan H. Gordon and other officers remain with their $7,000,000 Olympia corporation, which has a chain of Massachusetts theatres.

Marsden Directing "The Black Gate."

Earle Williams will have a strong mystery play in his next picture, "The Black Gate," which is now being made at Vitagraph's Hollywood studio. While the mystery concerns the identity of the murderer, Hilliard Booth, in writing the original story for a popular magazine, found many new twists and turns on which to deepen the mystery. It is not a crook play. "The Black Gate" is the electric chair, but this implement of death is not shown in the picture. Theodore Marsden, who has not been active of late, owing to a serious accident, is directing the picture.

Pays $108,000 for Rental of Sign.

It must be conceded by everyone that the photoplay is making rapid strides forward when a producing company will spend the sum of $108,000 for the rental of a single sign in New York. It is just this that the Realart Pictures Corporation did last week when it closed the contract for the electric sign on the roof of the Hotel Hermitage. The term is three years and the yearly rental $36,000.

It is expected that the sign will be ready the third or last week in August.

District Leaders of Connecticut Exhibitors League Send Congressmen Tax Repeal Telegrams

THE manner in which State Director William E. Spragg, of Connecticut, president of the Motion Picture Exhibitors' League of that state, conducted his tax repeal campaign resulted in every congressman from his state and each of the two senators knowing what the exhibitors and their patrons want.

A letter sent out by Mr. Spragg to his district leaders, Walter Murphy, of New London; C. L. Martin, of Waterbury; A. J. Morrison, of Hartford; M. A. Henue, of Bridgeport; and L. M. Sagal, of New Haven, reads:

First of all, have you attended to the matter of pledges concerning which you have my letter of yesterday? If not, won't you please do it at once and let us register 100 per cent.?

Now, for your information, which I likewise trust you will pass on to each exhibitor in your district, the following are facts:

With the exception of Congressman Lonergan, all the Connecticut congressmen are Republicans and will attend a Republican caucus of the House, probably next Wednesday, July 23. This caucus will decide whether the tax repeal is to be put through at this session.

To get the exhibitors' position before that caucus, I wish that you would have each exhibitor beside yourself in your district at once send the four telegrams to the four congressmen. I am enclosing an outline of the telegrams. I do not mean that all wires should conform to this copy, but they should all contain the same meaning. I prefer that they would not all conform. Understand that each exhibitor is to send four telegrams, one to each congressman, as night letters, paid, and you hereby have authority, if any exhibitor so desires, to have the bill forwarded to this office for payment of the telegrams.

On the first dotted line in each telegram have the exhibitor include the name of his city.

The principal concern, may I repeat to you, is that the above be complied with and at once. Please advise me of your progress on both of these matters.

The form of telegram used was as follows:

Congressman.....

Motion Picture Exhibitors of..... ask that you insist at caucus on including the motion picture taxes among those to be repealed at this session.

These telegrams reached Congressmen John Tilson, who is a member of the Ways and Means Committee, Schuyler Merritt, Richard F. Freeman and James P. Glynn.

Sample Petition Made for Tax Repeal Effort

HERE is the form of petition prepared by the committee on legislation and tax, Motion Picture Exhibitors of America, Inc., for tax repeal petitions, the force of which is recognized by every congressman and senator. The committee recommends they be kept in convenient places where patrons can sign without difficulty. Their attention to them should be called on the screen. When signed by a sufficient number petitions should be forwarded to the congressmen in whose districts the signers reside.

To the House of Representatives,
Washington, D. C.

We, the undersigned residents of..... ....., urgently appeal to your Honorable Body to repeal Sections 800, 906 and 1001 of the Revenue Bill of 1918, which sections we consider an inequitable, discriminatory and unnecessary burden imposed upon motion picture theatre patrons and the owners of motion picture theatres. We urge your Honorable Body to repeal these sections at present Session of Congress.

Woods Issues Statement on His Goldwyn Affiliation

A. H. WOODS has issued the following statement in connection with his recent alliance with the Goldwyn Picture Corporation:

"The time has come, as I knew it surely would come, when the great motion picture concerns would have to come to the legitimate producer for the bulk of their material. The theatrical manager has become the manufacturer, so to speak, for the screen company. The better material comes to him first and he reaches the public more directly with that material. He is able to establish an intimate relation between the play and the audience which can later be capitalized when the play enters upon its screen career.

"In my own career, I have tried to bring into the legitimate theatre, in the plays I have produced, the 'punch' and action of the cinema, and for that reason I believe that my plays are particularly adapted for motion picture reproduction. I chose the Goldwyn Corporation because of its splendid record and splendid facilities."

Fox Program for Fall Is Now Complete; with Advertising Accessories Now on View

WILLIAM FOX announces that the first of the great screen productions promised for the season of 1919-20 are now ready for inspection by exhibitors at all Fox exchanges in every section of the country. In making this announcement Fox Film Corporation begins its active fall campaign with the definite assurance that it has set a new record in offering to the exhibitor, not promises merely, but accomplished facts.

With the vanguard of Fox productions announced for 1919-20 all ready for distribution, the effects of the advertising campaign in the trade press and the nation-wide publicity forecast under way are already apparent. The Fox policy of enabling the exhibitor to inspect the picture before release has resulted in hundreds of new bookings with others constantly coming in.

List of Subjects.

The list of these coming attractions includes "Checkers," a Fox special; "Wolves of the Night," starring William Farnum, from the pen of E. Lloyd Sheldon; "La Belle Russe," a Theda Bara super-production; "Rough Riding Romance," a Tom Mix thriller; "The Splendid Sin," a dramatic production with Madlaine Traverse; "The Winning Stroke," a boat-racing romance with George Walsh; the Mutt and Jeff Animated Cartoon series by Captain Bud Fisher, and the new series of Fox Sunshine Comedies.

Exhibitors who visit a Fox exchange may now be shown any of the Fox productions mentioned above. They may also see the posters, advertising material and accessories. These include the press sheet furnished with each subject, containing complete newspaper advertising and publicity campaigns, and the new Fine Art slides now furnished with Fox productions. Many exhibitors, according to Fox Film Corporation, have already availed themselves of the chance to see the coming Fox pictures and their advertising matter.

Woof! Woof! The Wolf!
Earle Williams, the trapper, in his Vitagraph, "The Wolf," tells how he will meet the man's animal-like villainy.

Universal Enlarges Its Exploitation Personnel

UNIVERSAL now claims that it has the largest and most complete field department of any company. Twenty-six representatives are now in the field.

Universal has now extended its service department to Canada, a publicity and exploitation manager having been appointed to co-operate with the Montreal and Toronto exchanges. Some idea of the excellent service given exhibitors is evidenced in the fact that in more than one case an exhibitor has called upon a Universal exploitation man to take complete charge of a picture in its presentation.

The exploitation men have not been chosen at random. Every Universal representative acting in this capacity has not only had newspaper training but has at one time or another been connected in some way with the motion picture industry. Many have been motion picture editors of newspapers and others have been trade paper correspondents.

Hart Reads Script for New Pictures.

William S. Hart is devoting much time to reading scripts preparatory to beginning on his new contract with Famous Players-Lasky Corporation.

E. H. Allen, who is manager of productions and studio matters, is arranging for adding studio facilities.

Property of Fireproof Film Company Is Purchased by Powers Film Products

SALE of the land and buildings of the Fireproof Film Company, on Ridgeway avenue, Rochester, to the Powers Film Products, Inc., was announced by Patrick A. Powers in Rochster the other day. The Fireproof company went into bankruptcy several years ago and the transaction involves an expenditure of $350,000 on the part of the company of which Mr. Powers is president.

Included in the purchase are several acres of land, a main building 250 feet by 600 feet, and a power house now occupied by the Powers company. The latter company some time ago leased the buildings and land from Walter R. Medart, who bought the property at a foreclosure sale. For a year and a half the company has occupied these quarters.

To Increase Film Output.

Mr. Powers said that his company was planning to expand and that within a short time the output of film would be considerably increased. Plans are being drawn now for a building the same size as the present main structure. Mr. Powers said that he could not exactly estimate the cost of the new building until the plans had been completed.

It has been noticeable in Rochester that for months past the Powers company has been working at top speed and utilizing its premises to the fullest extent. Rush orders have compelled forced production to the extent of adding a night shift and the entire plant hums with an air of activity that smacks of prosperous business.

"Splendid Sin" Is Story of London High Life

"THE SPLENDID SIN," the first William Fox release on his expanded and improved Excel picture program, promised for the coming season, will be released by September 14. Madlaine Traverse is the star.

It is a story of mother love and longing, and of a woman's capacity for self-sacrifice. It tells the tale of a good wife's deception of her good husband in a righteous cause—a deception which, after due suspense and some heart-burnings, the husband comes to accept and approve, blessing his wife's "splendid sin."

A story of English high life, it was filmed at the Fox studio at Hollywood, and is rich in gorgeous interior settings, and in the beauty of the gowning of Madlaine Travers. The cast includes Charles Clary, Jeanne Calhoun, Wheeler Oakman, Elinor Hancock, George Hackathorn and Edwin Booth Tilton.

"The Westerners" Is Well Liked at New York Strand

BENJAMIN B. HAMPTON'S first Great Authors production, "The Westerners," from the novel by Stewart Edward White and distributed by W. W. Hodkinson, received a doubly enthusiastic welcome at its New York Strand opening last week. The theatre played to turnaway business with packed lobbies and a line out to the edge of the Broadway sidewalk, and the critics of the New York dailies gave unusual attention to the first author-supervised picture to reach the metropolitan market.

Jack Eaton, managing director of the Strand, and Carl Edouarde, the musical director, gave the film a most distinctive scenic and vocal setting, building an atmosphere that led the audience into the tensest attention to a sincerely told story. Mr. Eaton also departed from the customary stereotyped New York method of advertising a production with what is merely "label" announcements.

Mr. Eaton personally wrote his own advertising and sold the story to the varied metropolitan minds with different copy in each of the fourteen newspapers of Greater New York carrying Strand copy.

Eileen Percy Is Married to Ulrich Busch, St. Louis

EILEEN PERCY, who plays the role of "Shower of Gold" in Benjamin B. Hampton and Eltinge F. Warner's picturization of Zane Grey's "Desert Gold," distributed by W. W. Hodkinson, is receiving congratulations following the announcement of her marriage in Los Angeles to Ulrich Busch, grandson of the late Adolphus Busch, founder of the St. Louis brewery.

Mr. Busch first saw the actress last November while riding on the Busch estate, near which some of the earlier "Desert Gold" scenes were photographed. The wealthy St. Louisan found little trouble in obtaining an introduction, and the pair were seen together while Miss Percy was at work on location, so much so that, though their wedding announcement came as a surprise to the bridegroom's many friends, the courtship of the actress and the young millionaire was an open secret to members of the "Desert Gold" organization.

Following the wedding ceremony the couple announced they will shortly start on a tour of the world. Los Angeles newspaperdom, who interviewed the bride regarding her plans for the future, are still in the dark as to whether Miss Percy's beauty and talents have been lost to the screen and stage.

Eileen Percy (Mrs. Ulrich Busch).
As she appears in "Desert Gold," a Zane Grey picture released by Hodkinson.

Wharton Names Supporting Cast for "Crooked Dagger"

THE complete cast for the forthcoming Wharton serial for the Pathe program, "The Crooked Danger," starring Jack Norworth, has been announced by Theodore Wharton, the producer.

The leading woman will be Helen Ferguson, a promising young actress who has been featured in a number of recent screen successes. She has played leads with Bryant Washburn, Jack Gardner, Taylor Holmes, Harry Morey, Creighton Hale and Mitchell Lewis. The "heavy" woman is Jeanette Adair.

Bertram Marburgh, the leading male "heavy," has had a long stage career, having supported John Drew, William Faversham and Robert Hilliard.

Frank Goldsmith, a character actor, is also in the cast. His stage career was under the managements of Charles Frohman, the Shuberts, William A. Brady and Winthrop Ames, and he has appeared in pictures for the Whartons, Peerless, Paragon, World, Mutual and Artcraft.

May Hopkins, who appeared in the Wharton serial, "Beatrice Fairfax" and William Cavanaugh, who appeared in "The Eagle's Eye" and the Western Photoplays serial, "The Great Gamble," complete the cast.

Cast Is Announced for "A White Man's Chance"

J. WARREN KERRIGAN gave attention to the selection of a cast for "A White Man's Chance," the first in his series of ten Robert Brunton productions to be distributed by the W. W. Hodkinson Corporation. Heading the cast is Lillian Walker, the featured feminine player in "Indiscretion," "Kitty MacKay," "Princess of Park Row," "Lust of the Ages," and "The Grain of Dust."

Howard Davies, prominent on the stage through his performances with Wilson Barrett in "Lights of London" and in the title role of Lewis Morrison's "Faust," appears as the heavy Hugh Hawkins. Davies has been seen on the screen in "Davy Crockett," "His Birthright" and "American Beauty." His first appearance on the silver sheet was as leading man for Florence Roberts in "Sappho."

Davies' partner in crime is George Field, who plays the role of Juan Lopez, a Mexican ranch hand who singles out the star for many a furious combat. Joseph J. Dowling, Andrew Arbuckle, brother of Maclyn, Joseph Hazelton, Joseph Ray and Richard Loreno, complete the cast.

"Destiny" Pleases Cincinnati.

"Destiny," the Universal-Jewel production, caused the S. R. O. sign to be displayed at the Grand Opera House at Cincinnati recently. The production was shown at the Grand Opera House for an entire week.

Paramount Announces Publicity Song and Advertising Reel for the Briggs Comedies

ACCOMPANIED by what is declared to be one of the most extensive exploitation campaigns ever prepared for a musical selection, a ballad entitled "When a Feller Needs a Friend," is being published by Joseph W. Stern & Co., as an advertising and publicity accessory for exhibitors who book the Paramount-Briggs Comedies.

One of the novel features of the exploitation campaign already launched is the production of a special motion picture which will advertise the song and the Briggs Comedies. This picture will run about 200 feet, and besides telling a brief story regarding the incidents in the publication of the number, will give the words and music of the ballad.

Stern Supplies Singers.

A number of prints of this picture will be available at each of the corporation's exchanges throughout this country and Canada. They will be distributed free to exhibitors, to be shown in advance of the exhibition of the comedies. With the song-picture there will be available one of the staff of singers connected with the Stern organization. Special singers will be attached to each of the exchanges, and will work under the direct control of the exploitation manager in the exchange. As a result of this arrangement, an exhibitor booking the comedies may secure a print and singer of the song-picture for the week in advance of his showing.

Slides Are Available.

In addition to these direct aids to exhibitors, it is announced, the Stern company and Famous Players have made other arrangements. Slides are being made, and will be available for all exhibitors. In addition the Stern company is instructing its branch offices all over the country to urge their customers to co-operate with exhibitors in advertising the song. Phonograph records, music rolls, and hundreds of thousands of orchestrations also will be distributed broadcast.

On Vaudeville Stage.

A number of vaudeville artists already have bid for rights to sing the song in their acts. A large amount of publicity is expected from the publication of stories about the song in almost 500 newspapers, which comprise the New York Tribune Syndicate.

Louis Sherwin, ex-Critic, Becomes Goldwyn Scenarist

LOUIS SHERWIN, who for eight years held the post of dramatic critic on the New York Globe, has written his first photoplay for Goldwyn. His story, "The Bonds of Love," will be among the first group of Goldwyn's new season's releases, and will present Pauline Frederick in the role of a second wife whose life becomes a torture through the nagging of her predecessor's relatives.

For the past year, Mr. Sherwin has been a member of the Goldwyn scenario staff in Culver City, but his activities have been limited in the past, to work of a critical nature. With "Bonds of Love," however, the critic enters the field of creative authorship.

The story is adapted to Pauline Frederick's talents, as the heroine is called upon to go through life smilling while suffering under the constant hostility of a vicious-tongued family.

Locklear Does His Well-Known Quick Change Between Airplanes for Universal

LIEUT. ORMER L. LOCKLEAR was changing planes in midair. The performance was the climax to "The Winged Trail," which Universal is producing. Jacques Jaccard is Locklear's director. It is also the climax to probably the first actual screen-aviation drama produced.

Locklear is the hero of the piece. The villain steals the beautiful maiden—Francelia Billington—who is Locklear's leading woman. The hero has an equally trustworthy machine in which he starts in pursuit to foil the machinations of the despicable character.

The whole thing centered in Locklear's feat of changing planes in the air. There was no fake, no camera trickery, or "doubling for the hero" about it.

Swings to Upper Plane.

As the planes drew together for the hero's coup d'amour, Locklear climbed out on the lower plane of his ship and walked nonchalantly while 2,000 feet up in the air. He swung himself to the top of the upper plane and strolled back and forth with that complete detachment from his surroundings which men have who stand on bridges at midnight.

His pilot edged up closer under the villain's machine from which a rope ladder ten feet long hung down. As the ladder came within reach Locklear grabbed the lower rung and ascended to the landing gear while the plane he had just left dived steeply to get out of the way. The hero then climbed up from the underneath and pulled his bit of gun play.

Much Footage Used in Making Stewart Film

SOME idea of the magnitude of Anita Stewart's next release, "Her Kingdom of Dreams," may be gleaned from the fact that 180,000 feet of negative were used in its making. Several weeks were required to cut this footage to the seven reel form in which the production will be shown by exhibitors.

Two cameramen were kept busy shooting scenes over a period of eleven weeks, and Director Marshall Neilan insisted that most of the scenes be taken over and over again to avoid the possibility of a re-take after the all-star cast has been disbanded. For once scattered it would have been practically useless to try to re-assemble such people as Anna Q. Nilsson, who has already formed her own company; Kathlyn Williams, who is doing the same; Mahlon Hamilton, Thomas Santschi, Thomas Jefferson, Tully Marshall, Edwin Stevens, Wesley Barry, and the other featured players who made up the cast.

Producer Louis B. Mayer has not yet given out the cost of production, but it is rumored that it will run close to a quarter of a million dollars. A small fortune was paid for the picture rights of the story.

Billie Rhodes puts on a white cap for her Hodkinson feature, "The Blue Bonnet."

"Wolves of Night" Sheldon's Best.

E. Lloyd Sheldon, the author of "Wolves of the Night," has written a number of big features for William Fox during the last two years. In this picture the first of the expanded Fox program for 1919-20, he devoted himself to the creation of a role with a wide field of expression which would be peculiarly fitted to William Farnum. Both Mr. Farnum and Director J. Gordon Edwards declare that, as a result, "Wolves of the Night" reaches the highest standard of the noted Fox star's work.

Crandall at Atlantic City.

Harry M. Crandall, of Washington, D. C., with his family, has been spending some time in Atlantic City. While at that seaside resort, he combined business with pleasure, as a number of film kings were there.

Twelve Tax Truths for the Exhibitor

Prepared by the Committee on Legislation and Tax, 1587 Broadway, New York City.
Motion Picture Exhibitors of America, Inc.,

TO EXHIBITORS:

Your fight, and your patrons' fight, against the unjust tax laws on admissions, film rentals and seats is on.

If you want to crown this fight with victory you must join in it. Lend your screen—the most powerful weapon you have—to your committee's publicity plans. Congress must be shown that the whole country wants the three unfair taxes repealed.

Here are twelve tax repeal legends. Flash them on your screen at every performance. Print them in your programs. Get them into your local newspapers. Impress them upon your employees. Engrave them on the minds of your public. Let them be on the tip of every tongue.

TAX TRUTH NUMBER ONE

Why continue the admission tax? The war is over and WE WON!
Write your Congressman NOW to repeal it.

TAX TRUTH NUMBER TWO

The larger the family the more the admission tax. It's un-American.
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER THREE

The tax rate on a 10, 15 or 25-cent movie seat is the same, and often greater, than the tax rate on a $5 or $10 opera seat. Is that just?
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER FOUR

The 1918 Income surtax starts at 1 per cent on an income of $5,000 and increases to 65 per cent on an income of $1,000,000. The tax rate on admissions to the theatre is the same as that on a $60 seat at the Willard-Dempsey prize fight.
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER FIVE

The luxury tax exempts lower priced commodities. Why shouldn't the 10, 15 and 25-cent movie admissions be exempted under the same theory?
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER SIX

The so-called luxury tax is imposed on articles costing in excess of the following:
Ladies' waists over $15. Men's hats over $5. Ladies' hats over $15. Men's shirts over $3. Shoes over $10.
The lower priced articles are not taxed. Why should the 10, 15 and 25-cent movie admissions be taxed? They should be exempt, too.
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER SEVEN

Motion pictures are not luxuries. They are necessities and, above all, educational. Why place a premium on education by charging an admission tax?
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER EIGHT

The motion picture industry is staggering under heavy, unjust taxes, which tend to continually increase the cost of your movies.
Write your Congressman NOW to Repeal Sections 800, 906 and 1001 of the Revenue Bill of 1918.

TAX TRUTH NUMBER NINE

When the Government enforced coal-less days why did they exempt the movies then? Because they were not luxuries. The people needed them.
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER TEN

If movies are a luxury so is your right eye. You might get along without going to the movies and you might get along with one eye. But who wants to?
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER ELEVEN

Congressman Little of Kansas says:
"Why pester people of ordinary means every time they attempt to take a little pleasure at a nickel show, by taxing them?" Congressman Little is right in a BIG way.
Write your Congressman NOW to repeal the motion picture taxes.

TAX TRUTH NUMBER TWELVE

The owner of this theatre pays a tax on the seat you occupy. He ALSO pays a tax on every film shown besides many other taxes, including income, city and state taxes and various license fees. He is paying more than his share.
Write your Congressman NOW to repeal the motion picture taxes.

Realart Branch Manager Reports Exhibitors Are Doing Big Business in Cleveland District

THE best motion picture territory and the livest exhibitors in the United States"—that is a summary of the Cleveland district situation given by James B. Reilly, recently appointed branch manager for that section by Arthur S. Kane, president of Realart Pictures Corporation. Mr. Reilly was in New York this week for a conference with Mr. Kane regarding the closing of first-run contracts with exhibitors for Realart productions.

Since his appointment, Mr. Reilly has spent nearly all of his time on the road, carrying to exhibitors personally the news of his connection with Realart. "My trip," he says, "has served to confirm my judgment of this territory and its exhibitors. Cleveland, you know, is growing every minute. It has a population of 1,000,000 and people are flocking to the motion picture theatres in droves. In Akron, there will be four new first-run theatres ready by the first of September. This is a sample of conditions everywhere throughout our district.

Exhibitors Do Big Business.

"All of the exhibitors tell me they are making money and my own observation more than confirms this. I anticipate that there will be considerable building during the coming year. It does not seem possible, at the present rate of increase in population, that the Cleveland territory is likely soon to be provided with too many theatres. Intense interest is being manifested in the Realart plans. All of the stars are popular in our section."

Mr. Reilly's experience in the amusement business has covered most of the country, and he therefore speaks with authority regarding the relative rank of the Cleveland territory. He went to that section somewhat more than a year ago as branch manager for Metro, previous to that having been with Triangle and Metro forces in Chicago. He learned the motion picture business from the standpoint of the exhibitor through theatre ownership and the management of theatres for others. He was for some time general manager of the Colonial Theatre Company, operating fourteen houses in the central part of the country, and also owned and managed two theatres in Illinois.

Mr. Reilly has opened a Realart office in the Bangor Building at 942 Prospect avenue, East. He has more than 3,000 square feet of space on the second floor.

Odd Publicity Angle for "The Grain of Dust" Film

ACTING for John H. Kunsky Enterprises, of Detroit, George W. Trendle has bought "The Grain of Dust," in which Lillian Walker is the star, for the State of Michigan. Robert W. Priest, through whom the sale was made, reports that the photoplay will be given its initial showing at the Madison Theatre, Detroit, the second week in August. Mr. Kunsky is planning a state-wide newspaper and billboard campaign to boom the picture.

It is not generally known that David Graham Phillips, the author, was shot and killed before he finished the story, by a man who believed Phillips was using his sister as the heroine or principal in the story. Phillips had neither met nor heard of the girl in question.

"The Grain of Dust," at the time, was running in the Saturday Evening Post, and, of course, had to be finished; hence an author of repute had to be induced to finish it. Robert W. Chambers consented to do the work, with the result that the story had a sensational success both in serial form through the Saturday Evening Post and as a book before it was made into a photoplay.

Alice Joyce to Take Vacation.

Alice Joyce is soon to take a well-merited vacation. She has practically completed "The Winchester Woman," which will be her next Vitagraph release, and there remains but a week's work on "The Vengeance of Durand." The latter play, which was written by Rex Beach, will follow "The Winchester Woman." It was begun several weeks ago, but work on it was stopped for the time being that outside locations might be taken for the other play while the foliage was to be seen to the best advantage. The completion of these two features places Miss Joyce well ahead of her schedule and permits a well earned rest.

Exhibitors Report Their Approval of the Paramount-Artcraft Film Advertising Week

WITH September 1 drawing near and Paramount-Artcraft Week not far distant, exhibitors everywhere throughout the country are preparing for record-breaking business according to wires, letters and messages received at the Famous Players-Lasky Corporation, particularly during the past week, from managers.

The advertising and publicity campaign in which exhibitors will be given $10,000 worth of free accessories, has made the coming Paramount-Artcraft week a bigger business opportunity for exhibitors than last year's week. In over a hundred cities, full-page advertisements will be taken. This advertising will carry to the public the dominant note in the campaign, will illutsrate the trade mark of the week (part of the date calendar already seen in trade-paper copy) which is to be carried in the big Saturday Evening Post advertisement as well as in other advertising during the week, and will provide space for the listing of all theatres in the territory, which join in this demonstration.

Exhibitors Show Enthusiasm.

The Paramount-Artcraft Week of 1919 will be more acceptable to the exhibitors in the smaller towns than last year, in that special arrangements have been made to see that he is given the same co-operation and free advertising as the larger theatres.

Reports are being received at the Famous Players home office in New York from all parts of the country telling of the unusual enthusiasm shown by exhibitors in connection with Paramount-Artcraft Week. At Decatur, Ill., for instance, A. Ziegfried, manager of the Bijou Theatre, instead of confining his efforts to the exploitation of Paramount-Artcraft picture for the Big Week, started on July 1 and booked up his time solidly from this date to and including July 1. Mr. Ziegfried has already started to advertise the week in September, during which time he will run each day a Paramount-Artcraft success.

Advertising material on the Paramount-Artcraft Girl (Who is she?) is now being spread broadcast. The identity of the girl, whose likeness is reproduced by Henry Hutt, is known only to a few of the executives in the Famous Players' offices. Slides and other material is available to exhibitors who can work up this stunt as a booster for the week, the details of which will be explained by Paramount-Artcraft exchange men.

She Cannot Resist the Call.
Ellen Terry, famous stage actress, in a scene from her Triangle, "Her Greatest Performance."

Entire Vaudeville Show Seen in "The Spite Bride"

WHILE producing Selznick's "The Spite Bride" the Majestic Theatre in Los Angeles was hired, and after the regular performance one night, a small army of Selznick artists and mechanical experts took possession of the stage and auditorium. Sets partially constructed in advance were hastily finished and erected. The outlines of the auditorium was changed to meet the requirements of the camera.

A specially selected audience was brought in. More than a thousand men, women and children piled into the seats, when ordinarily they would have been in bed. So that there might be no chance of a slip in securing clear pictures, a group of electricians from the city electric company were borrowed for the occasion and manned the switches and lights.

When everyone was in place, a company of musicians from the Selznick Studio crawled into the orchestra pit and struck up the overture to the accompaniment of flooding lights. A complete vaudeville bill followed.

"The Blue Bonnet" Will Be Released in Los Angeles Before Distributors See It

BILLIE RHODES in "The Blue Bonnet," National Film Corporation's first release for Hodkinson distribution, will have her American premiere presentation at the Kinema Theatre, Los Angeles, beginning August 10, the week during which the Pacific Fleet touches San Pedro, releasing 30,000 men into the Southern California city.

Emil Kehrlein, manager of the Kinema, has deferred his presentation of a picture by the biggest woman star of the screen and booked "The Blue Bonnet" as the production which he judges will have the largest appeal for the fleet and the several hundred thousand persons from the Southwest who will come to town to see America's naval heroes.

A Much-Advanced Booking.

The negative and its working print have not yet been received in New York by the Hodkinson organization. Before any member of the Hodkinson staff saw the picture in its finished form, Los Angeles exhibitor interest was so great that Manager Kehrlein visited the National Film Corporation studio in Hollywood, saw the picture there and made his booking on the spot through telegraphic communication with the Hodkinson home office.

It is an all-American story, with its scenes laid in America, but with a peculiar and appealing angle on the Salvation Army and its influence. The story is by E. Magnus Ingleton and has been directed by Louis William Chaudet.

In the cast supporting Miss Rhodes are Ben Wilson, Stanhope Wheatcroft, Allene Hale, Irene Rich and other screen favorites.

No Accessories Available.

Another sidelight on the booking is that neither the lithographs nor accessories for the film had been delivered, pending the arrival of the picture itself in New York to permit the preparation of accessories in exact keeping with the picture. This Los Angeles pre-release, suddenly made because of Manager Kehrlein's confidence in the production necessitated the making of complete accessories for the Kinema Theatre alone as a part of its showmanship campaign.

The film is scheduled for its formal release between the first and middle of September. Manager Kehrlein, telegraphing from Los Angeles, informs the Hodkinson organization that he will exceed by fifty per cent. any newspaper and billboard advertising campaign he has made on any picture at the Kinema.

Ancient Babylon Shown in "Male and Female"

BABYLON in all its ancient pagan magnificence forms the background for the appearance of a group of popular film players in Cecil B. DeMille's feature production, "Male and Female." Thomas Meighan, Gloria Swanson, Bebe Daniels, Tully Marshall, Monte Blue, Clarence Geldardt, Lucien Littlefield and T. E. Duncan are included in the cast of this episode of the story.

"Male and Female" is from the pen of Jeannie Macpherson, founded on Sir J. M. Barrie's "The Admirable Crichton." Miss Macpherson enlarged upon Barrie's use of the poetic line, "When I was a king in Babylon and you were a Christian slave," picturizing this idea in a colorful vision.

Thomas Meighan plays the role of the pagan king and Gloria Swanson is the Christian slave in the dramatization of this phrase. Gorgeous scenery and costumes form the setting for Miss Swanson's descent into the pit inhabited by eight lions, upon her refusal to abandon her religion for a life of luxury as the favorite of the king.

Samuel Goldwyn Points Out the Great Improvements Made in His Organization

DISCUSSING the enlargement of the Goldwyn corporation, announced last week, by the inclusion of the Shubert, Woods and Selwyn interests and the increase of the capitalization from three million to twenty million dollars, Samuel Goldwyn, president, said:

"By reason of the recently negotiated alliance, Goldwyn pictures will enter upon their fourth year with an unparalleled organization. As a matter of record it is interesting to note where Goldwyn stood at the opening of the fall season, even before the great theatrical interests became a part of the organization.

Started Artistic Innovation.

"In securing the Culver City studios we acquired what experts admit to be one of the finest studio properties in the country. Its appointments include every known scientific device that will contribute to securing the best results.

"In establishing the Eminent Authors —Rex Beach, Rupert Hughes, Gertrude Atherton, Mary Roberts Rinehart, Gouverneur Morris, Leroy Scott and Basil King—as an integral part of the producing organization, we instituted an innovation in the artistic side of the industry, which admittedly has long felt the need of the active co-operation of the foremost fiction writers. These eminent authors are not merely disposing of their works and allowing their names to be used, as has been common in the past, they are devoting their brains, energy and time to carrying their fiction successes through in picture form.

"The reputation of Geraldine Farrar, Madge Kennedy, Mabel Normand, Tom Moore and Will Rogers as Goldwyn stars is firmly established and most of the players under contract to support them are favorites with the great body of film fans.

"The Goldwyn exchange system has been expanded until the country is thoroughly covered by twenty-two exchanges in each of which there is an exploitation expert to look after the needs of the exhibitor. In a general way, this gives an idea of the organization prior to the entrance of the Shuberts, A. H. Woods and the Selwyns with their vast supply of plays and theatre holdings."

Myers Joins Metro Studio Staff.

Amos Myers, technical director for Daniel Frohman and other well-known producers for many years, has been engaged by Maxwell Karger as technical director for Viola Dana in the Screen Classics, Inc., production of "Please Get Married," the Oliver Morosco comedy success, by James Cullen and Lewis Allen Browne.

Once More Charles Ray Steps to the Front, Needing His Hair Trimmed, but with Nothing Wrong with His Heart.
This time Charlie comes in the title role of "Bill Henry," his newest for Paramount.

Release of "Desert Gold" Will Be Held Up Until September; Challenge Issued

WHEN Benjamin B. Hampton and Eltinge F. Warner delivered "Desert Gold," their first Zane Grey picture from California to the W. W. Hodkinson Corporation for distribution, new plans immediately took form in New York for the national distribution of this production.

The film was considered to be so much bigger than any Zane Grey picture that either the Hodkinson executives or its producers had ever seen that, although first planned for release in early August, it was held back for September release.

Issues Challenge.

"I rank 'Desert Gold' as such a revolutionary picture," says Mr. Hodkinson, "that my organization announces it for early September release as an attraction equaling or excelling any other big picture that any other producer has or thinks he has. I want to see any first run exhibitor whose competitor has announced that he has the biggest picture of the season to book and have him present this film. I deliberately make the statement, based upon my experience and my knowledge of pictures, that I do not believe there is an unreleased and in-reserve picture anywhere in the picture market that will equal 'Desert Gold' for power and audience attraction. In all my experience I have not made such a statement as this.

"Contrary to prevailing policies in many directions, this production will not be used to punish or whip the exhibitors of the country. I say frankly it will be offered at high prices in keeping with its proved value, but it will not be used as a weapon for gaining mastery over exhibitors. On the contrary, it will be at the disposal of the exhibitors of the country as a means of escaping domination of producer and distributor interests."

Niles to Show Films at Labor Meet.

David K. Niles, general manager of the non-theatrical distribution department of the Famous Players-Lasky Corporation, will show a series of special motion pictures Friday, September 5, at the sixth annual Babson Statistical Organization in Wellesley Hills, Mass. At the conference various questions pertaining to industry and its relation with labor will be taken up and discussed.

Richard Stanton Directs Production of "Checkers"

"CHECKERS," the Fox special feature to be released August 31, was made by Richard Stanton. It ranks as his supreme achievement.

Born and educated in Philadelphia, Mr. Stanton, now one of the foremost of motion picture directors, began his stage career with the team of Kolb and Dill. After several years of successful work on the stage, Mr. Stanton deserted for the screen along with many other well-known actors who felt the call of the motion picture.

Mr. Stanton has appeared in many screen productions, beginning with the old Melies pictures. Because of his ability in stagecraft and ingenuity he steadily forged to the front as a valuable addition to the directorial staff of Fox Film Corporation.

The most recent and biggest Stanton endeavor is the pictorial adaptation of Henry Blossom's stage success, "Checkers."

Managers Take Holiday.

Three Twin City theatre managers left last week with their families on a week's vacation for Silver Lake, in the northern Minnesota woods country, where they expected to do some good fishing. They were Charles Perry, of the Minneapolis Strand; William Koch, of the Astor, Grand and New Garden; and Bert Goldman of the St. Paul New Princess and New Majestic.

Use Over 10,000 Square Feet of Stage.

Over 10,000 square feet of stage is being used at the Garson Studios, Inc., Los Angeles, in erecting the sets for Clara Kimball Young's next big picture, "Eyes of Youth."

Miss Young will create the role for the screen in this production in which Marjorie Rambeau appeared in the New York stage run.

The first scenes of "Eyes of Youth" are now being taken in San Francisco, Berkeley and vicinity. Miss Young and the entire company are in the north at present and will remain at least a week until a number of ocean and dock scenes have been completed, when the remainder of the production will be taken at the Garson Studios in Los Angeles.

Miss Young will release four big productions a year through the newly formed Equity Pictures Corporation.

Builds South Sea Village on Shores at Oyster Bay

TRANSFORMING a small section of Long Island into a South Sea Isle with a native village and dense tropical jungle as the background is one of the tasks Director Perry Vekroff, of the Arthur F. Beck Productions, has undertaken in the making of the serial, "The Isle of Jewels," for the Pathe program.

Work on the native village, which is located on the shores at Oyster Bay, has already been started. This will complete the first episode of the serial which, according to the Pathe schedule, is to be released on October 5, making a time record in serial production.

The co-stars in the serial, which is by Charles Turner Dazey, author of the stage success, "In Old Kentucky," are Stuart Holmes and Frances Mann. The supporting cast includes John Webb Dillion, Wilfred Lytell, John P. Wade and Sam Kim.

Ten Episodes of Duncan Serial Ready.

"Smashing Barriers," the forthcoming William Duncan serial, is progressing rapidly under the direction of the star himself. Already ten episodes of the play of the vast open spaces have been completed and the remaining five are being made rapidly.

Albert F. Smith, president of Vitagraph, and Cyrus Townsend Brady, wrote "Smashing Barriers" with every intention of making it the best serial the company planned.

Will Rogers, Gum, Lariat and Looks Expert, Is Roping in the Funny Stuff in Goldwyn's "Almost a Husband."
His technique is perfect, both at the left and at the right where he is seen speaking soft nothings at Peggy Wood, the "Maytime" girl.

Norma Talmadge
Buoyant star whose Select pictures are adding to her popularity

CATALOGUE OF EDUCATIONAL FILMS

Released Between April 1 and June 30, 1919.

Compiled by Margaret I. MacDonald.

THIS list of films, released between April 1 and June 30, 1919, contains only the names of films of an educational and semi-educational character. Readers may bear in mind that in addition to the films mentioned herein, the Moving Picture World keeps on file for the benefit of its patrons a list of books, plays and magazine stories that have been produced in film.

AGRICULTURE.

Beans—(Putting Nature Under Glass)—Paramount-Bray Pictograph—June 15.
Fable of the Olive and the Orange—Goldwyn-Ford.

ART.

Interior Decoration—Paramount-Bray Pictograph—June 21.
Model Girls—(Making Wax Models)—World-Prizma.

BOTANY.

Plant Growth—Paramount-Bray Pictograph—June 29.

GYMNASTICS.

Slow Motion Analysis of Athletics—(Series)—Pathe Review.

HISTORY.

Lost Battalion, The—MacManus Corporation.

INDUSTRIES.

Can the Poor Fish—Goldwyn-Ford—May 11.
Cut It Out—(Making Cut Glass)—Goldwyn-Ford—April 6.
Four Runners of Joy—(Making Ford Wheels)—Goldwyn-Ford.
Pen Points of Progress—(Making a Fountain Pen)—Pathe—(1,000 feet)—June 19.
Tin Can Toys—Paramount-Bray Pictograph—April 6.

MILITARY.

Across France with the Yanks—Paramount-Bray Pictograph—May 18.
With Uncle Sam's Submarine Chasers—Paramount-Holmes—June 1.

MINING.

Coal Mining—Paramount-Bray Pictograph—April 13.

MISCELLANEOUS.

Americans in the Making—Paramount-Bray Pictograph—June 1.
At the Cross Roads—(Scenes at Leavenworth Prison)—Goldwyn-Ford.
Auction of Souls—First National—(Story of "Ravished Armenia")—(Eight Parts).
Bath Towel Beasties—(Toy Making)—Paramount-Bray Pictograph—May 4.
Bird of Commerce—(Aeroplane)—Paramount-Bray Pictograph—June 8.
Blind Soldiers Develop Sense of Touch—Gaumont News—April 5.
Cooking by Long Distance—Paramount-Bray Pictograph—June 28.
Fires of Faith—Famous Players-Lasky—(Salvation Army War Drama).
Fun in Feet—Paramount-Bray Pictograph—April 20.
Giants in Fairyland—Paramount-Bray Pictograph—May 18 .
Good Roads—Goldwyn-Ford—April 20.
Open Your Eyes—(Propaganda Drama Against Venereal Disease)—Warner—(Seven Reels).
What Uncle Sam Had Up His Sleeve—Goldwyn-Ford—April 12.

MUSIC.

Last Hour, The—(Based on Massenet's "Elegie")—Rothapfel.

SCENIC AND TRAVEL (Including Peoples and Customs).

Adirondacks, Flapjacking in the—Paramount-Bray Pictographs—April 12.
Alps, Scrambles in the High—Sherry-Burlingham.
Bornergrat Railway, The—Sherry-Burlingham.
Cameraring Through Africa—(Two Parts)—First National-Outing-Chester.
Cascade Mountains, Climbing the—Paramount-Bray Pictograph—May 24.
Chateau Thierry and Beyond—Paramount-Holmes—June 29.
Columbia, the Gem of the Highways—Exhibitors Mutual-Rothacker.
Eagle and the Fawn, The—(Crow Indians)—Educational Films Corporation.
Eyeful of Egypt, An—Exhibitors Mutual-Rothacker.
Filipino School Days—Paramount-Bray Pictograph—April 27.
First Families of America—(Indians)—Paramount-Bray Pictograph—June 28.
Frocks and Frills of the Philippines—Paramount-Holmes—June 22.
Getting Gay with Neptune—First National-Outing-Chester.
Glimpsing Gondolas—Exhibitors Mutual.
Going Up—(Climbing Mount Hood)—Goldwyn-Ford—May 4.
Guided and Mis Guided—First National-Outing-Chester—April 12.
Havana, Pure—Goldwyn-Ford—June 21.
Hawaii—World-Prizma—May 24.
Here Comes the Groom—(Zulu Comedy)—First National-Outing-Chester.
Itasca Makes Her Bow—First National-Outing-Chester.
Labrador and Newfoundland—Post Pictures Corporation.
Land of the Ukulele—Goldwyn-Ford.
London, Seeing Sights in—Paramount-Holmes—April 6.
Northwest, Camping in the Great—Paramount-Bray Pictograph—May 3.
New Orleans, A Visit to—Goldwyn-Ford—April 27.
Mr. Outing Climbs Aboard—First National-Outing-Chester.
Out-Columbusing Columbus—First National-Outing-Chester.
Palestine Pilgrimage, A—Exhibitors Mutual-Rothacker—May 3.
Peek of Paradise, A—Exhibitors Mutual-Rothacker.
Piking After Pizarro—First National-Outing-Chester—June 21.
Pyramid Land, In—Exhibitors Mutual-Rothacker.
Sahara's Sands, Mid—Exhibitors Mutual-Rothacker.
Some British Bits Well Done—Paramount-Holmes—April 20.
Sunshine and Shadows—Post Pictures Corporation.
Suwako, The Silken Cities of—Paramount-Holmes—June 8.
Tagalog Toilers—Paramount-Holmes—May 11.
Tiber to the Piave, From the—Paramount-Holmes—June 15.
Waswanipae Week-End, A—First National-Outing-Chester—April 12.
Wood of Fair Water—(Belleau Wood)—Rothapfel—May 24.
Where the Screen Tree Grows—First National-Outing-Chester.
Wrangling Dudes—(Western)—First National-Outing-Chester.

SCIENCE.

Action of the Heart—Paramount-Bray Pictograph—May 25.
Comets—Paramount-Bray Pictograph—April 5.
Flying Cannon—Paramount-Bray Pictograph—June 21.
How the Telephone Talks—Paramount-Bray Pictograph—May 3.
Mysteries of Snow—Paramount-Bray Pictograph—June 22.
Through Life's Windows—(Analysis of Human Eye)—Worcester Film Corporation.

SPORTS.

Swordsmanship—Paramount-Bray Pictograph—May 24.
Northern Sports Under Southern Skies—Goldwyn-Ford.

ZOOLOGICAL.

Beaver, The—Pathe Review—June 28.
From Cocoon to Kimona—Paramount-Holmes—May 25.
Trout Raising—Prizma.
Wild Goose Chase—Goldwyn-Ford—May 18.

WHAT THE EDUCATIONAL SCREEN SHOWS

Gem Cutting, Japanese Child Life, Lumber Industry, Birds, Phonographs, Marlin Machine Gun, Athletics

"They Grow Everywhere."

ONE of the recent Outing-Chester pictures released through the First National is named "They Grow Everywhere." And while it refers in a general way to babies, it confines its exhibition to those of the flowery kingdom of Japan. Here the little ones of both sexes are shown at work and at play. The boys of the picture are seen getting rid of superfluous energy walking a swinging log, which seems to afford fine sport. Many of the little girls of Japan mind their baby brothers and sisters, and while so doing, strap them to their backs. The poor little rich girl has an easier time but is bound around with conventionalities. In the picture a pair of little rich girls are seen being served supper by their nurse, after which they are put to bed in the usual Japanese fashion. The details of eating the supper and going to bed are interesting as well as amusing to the American. The picture is both informative and entertaining.

"Gem Cutting and Polishing."

All the details in the preparation of the diamond for the market are shown in B-6126 of the Pictograph. The arrival of the stones in the rough, their examination and sorting according to values after they have been submitted to the cutting and polishing machines is shown. This is an excellent industrial film.

"Little Known New York."

The current issue of Pictograph contains a series of interesting views taken on the "old clothes curb" in New York. Here the old clothes man gathers up all the worn and half worn clothing that he can find, paying for them in cash as little as he can. Russian refugees clean and sort the used garments; and after they are renovated the best of them are re-sold in little uptown shops, and the worst are disposed of as second hand clothes. The scenes are interesting and unusual.

"Our Children."

A two-reel production made by Carlyle Ellis for the Children's Department of the U. S. Department of Labor, covers the subject of "better babies" in an adequate manner. The picture tells the story in narrative form, using Gadsden, Alabama, as an illustration of how, through the influence of the Women's Council of National Defence, health conferences have been held in different towns and cities. At these conferences the health of the children formed the chief topic; and to the nurses visiting the towns for the purpose, mothers brought their children for examination. Each mother was given a report on the health of her child, and was thus enabled to guard against danger.

In Gadsden, as in many other towns, is now established a clinic, where mothers may bring their babies to be weighed, examined and prescribed for. Previous to the health conference a

census of baby mortality for the year was taken, with startling revelations which eventually led to the taking of measures to prevent a recurrence of this condition.

The story of the enlightenment of mothers, and the measures taken to aid them in preserving the health of their children, is told in detail in the picture "Our Children." Its closing scenes, given over to healthful recreation, are pleasingly presented; and, in fact, the entire picture is both entertaining and instructive.

Prints of this picture to be used for propaganda purposes can be obtained free of cost by applying to the Children's Bureau of the U. S. Department of Labor. Prints may also be bought for commercial uses from the same source.

Pathe Review.

The Pathe review continues to be attractive, numbering among its subjects many that are of unusual interest. No. 13 contains tinted scenes from various towns and villages in Britanny, some of which were built in the 15th century. The Marlin machine gun is pictured in a manner that gives an interesting insight into its action in firing and discharging cartridges. Views from the Philadelphia mint and an analysis of athletic work on the horizontal bar are also shown. The last feature is the best that has yet appeared of the ultra-rapid camera series.

No. 14 shows the Indian Peacock with members of its feathered tribe. The making of Chinese embroidered silks, and the manufacture of phonograph records are also interesting features. Close-ups of the South African bushman and views of Yosemite Falls close the Review.

Bray Pictograph Subjects.

Pictographs 6127-8 contain some interesting subjects, including "Llamas of Peru," in which the llama's habits as well as its physical characteristics are dwelt upon. Scenes showing the llama being used as a beast of burden in the Andes are interesting. "New York to London by Air" undertakes to escort the spectator through the interior of the dirigible R-34, and scenes at Lake Mohonk, which, by the way, is set in the crater of an extinct volcano, are presented with an eye to the beauty of that vicinity. "The Indians of the Painted Desert" tells of the Navajo Indians of New Mexico, showing the women grinding meal and baking bread in primitive outdoor ovens. The silversmith at work with hammer and file, as in earlier periods, remind us that they cling to the customs of their forefathers.

"A Haitian Night's Tale."

One of the Outing-Chester pictures recently exhibited at the Strand Theatre recalls some of the traditions of Haiti, and lingers about the ruins of earlier days—days of which tragedy was the key note. It is particularly interesting as an historical record of Haiti, and is abundantly supplied with scenes suggestive of the scenic beauty of the island.

"Put Your Cares on Ice."

Outing-Chester scenics number among them a series of views photographed in the Adirondacks. These views give particularly good illustrations of the sports of the mountains, and scenes in which fancy skating, expert skiing, bob-sledding and tobagganing have the center of the stage, are presented from the most advantageous angle.

"Oahu."

The Prizma, Inc., in a picture recently shown at the Rivoli, tells the story of the pineapple as it is grown on the Hawaiian island of Oahu. The picture is made by the natural color method and shows the gathering of the splendid fruit which this island produces. One of the interesting features of the picture is the setting out of the plants or seed portion of the pineapple. These are set in rows and watched carefully until the fruit forms and matures. Acres upon acres of land in Oahu under the cultivation of the pineapple supply us with much of the fine quality of this variety of fruit. The picture also has some beautiful scenic effects.

Assorted Situations Given Farnum in Fox Feature

AS the opening gun of the production program of William Fox for the new season, "Wolves of the Night," with William Farnum, is scheduled for release August 10. In producing the film, the first of eight William Farnum pictures included in the Fox program, Director J. Gordon Edwards was given an entirely free hand.

When the camera work had been completed there was more than 7,500 feet of film. To reduce these feet—all of high excellence from both the artistic and the dramatic point of view—to 4,800 feet, was the task. It was undertaken with regret, but when it had been done the regret was submerged in intense satisfaction over the finished production.

Unusual opportunities are given Mr. Farnum in this de luxe production. The character which he assumes is that of a man beset by human wolves surpassing in cruelty and cunning and treachery the wolves of the wild. It carries him from the supreme heights of passion to the abyss of despair, through the joys of a love realized and the ache of a love stolen but not yielded.

It is the story of Bruce Andrews, a mining engineer, who is not only robbed of the land which promised him fortune, but is penned in a mine by a planned explosion and, supposedly dead, is robbed also of his wife and child.

The Stare-Case Waltz.
Demonstrated by Marion Davies in a dog-goned clever make-up for "April Folly," a Paramount-Artcraft.

Exchangeman's Life May Be Unhappy—Very Unhappy

PITY the poor exchangeman in Kansas City, when an exhibitor—or the express service—falls down, and a film is not forwarded. Many instances are on record where the exchange manager has spent many dollars in wires, found a delayed film on a train, and ordered it detoured, or sent back over the route to an expectant and worried exhibitor. Sometimes the exhibitor never knows what woe the exchange manager has faced in getting the picture to him on time.

There are cases, in Kansas where the exchange manager has found a delayed film on a train, eastward bound, a few hours before it was due at some town in the west, and has sent it across country by motor car. It takes tall hustling—and tall talking over the telephone—to have a package detoured in this way.

Tracing a Film.

The express company has to get the film off the train at some station designated by the exchange manager; then the exchangeman has to arrange with somebody in this town, to pick up the package, and deliver it, perhaps 100 miles, across country, to the exhibitor who wants it. And after all these arrangements are made, the exchangeman must sit in his office—or play golf—and wonder whether the plans are going through as scheduled.

Some of the trouble over delayed films comes from the negligence of exhibitors in notifying exchanges of the disposition of films. If the exchange manager knows where the film is, even if it is delayed, and on a train, he can usually devise some means of getting it to its next destination. But it is nerveracking to have to spend the last day of grace telephoning and telegraphing, the guilty exhibitor remaining silent, in order to find out the position of the missing film.

The Hattons Counted 610 Laughs in "Lombardi, Ltd."

SIX HUNDRED AND TEN laughs was the number counted by Frederic Hatton, author, with Fanny Hatton, of "Lombardi, Ltd.," the Oliver Morosco stage success which Screen Classics, Inc., is producing with Bert Lytell as the star, when the play was produced in New York.

It is a hobby with Mr. Hatton when one of his plays is given to stand in the wings or some other inconspicuous part of the theatre and take an actual score of the number of times the audience laughs. In the Hattons' earliest play there were twenty-one laughs. The record was reached, however, in "Lombardi, Ltd.," when the playwright put down exactly six hundred and ten spots in the play which made the audience laugh aloud.

Francis Ford Expresses His Ideas on Serials Based on Long Experience as Actor and Director

IN his experience as an actor and director Francis Ford has been most conspicuously identified with serials. Through most of every year, since serials were introduced, Mr. Ford has appeared throughout the world as the brave hero in numberless combats; he has defended persecuted beauties, fought countless battles and has come up smiling at the end of the many-chaptered screen story dear to the hearts of those who dote on thrills. What he has to say about serials is, therefore, worthy of consideration. Listen to him:

"Carefully built up dramatic suspense and a plausible plot that outwits the audience (through sudden surprise) has supplanted the thrill of mere physical action in serials," declares Mr. Ford, now engaged with Rosemary Theby and company in producing "The Mystery of '13'," for Burston Films, Inc., in their Hollywood studio.

Can't Wreck Express Any More.

"Falling off the cliff and wrecking the good old train is passe," affirms Mr. Ford. "The sophisticated audience well knows that a dummy is being worked and the boys in the audience are becoming blase. They not only want something new, but they let you know it.

"What they want—and I've studied audiences all over the country to find out—is rattling good melodrama in which each episode ending leaves either the hero or heroine in peril. Then they have seven days for the audience to figure out how they're going to get out of it.

"The audience is never fooled into believing that they are not going to escape and that all will 'be happy ever after.' But they are interested in knowing just how they will foil the heavy man.

Audiences Write Mental Scenarios.

"Audiences are all amateur scenario writers. If something is planted they will instantly visualize the scenes ahead. But the writer and director must beat them to it. It can only be a feint. It must turn out some other way through the force of unexpected circumstances.

"This quality of the unexepected is the life and soul of serials. It brings the pulse-stirring quality of adventure, of sudden quirks, mysteries and twists that keep the audience awake and glad they're seeing the picture—makes them want to see the rest of it—and makes them talk about it.

"I see the serial heroine differently from what she has usually been painted. In too many serials she is a panting, pursued pet, ever in trouble and seemingly without common sense.

"If she had some sense, she would get out of peril and stay out. The hero spends all his time following her around and waiting for her to holler 'help.'

His Heroines Are Temperamental.

"My heroines, as exemplified by Rosemary Theby's characterization in 'The Silent Mystery' and 'The Mystery of '13'' are women who blow hot and cold, full of initiative and human emotions.

"I find that if she works at odds with myself (as the leading man—not as the director) that the quality of suspense and interest is trebled. She hates, yet loves me, and everybody knows that a woman in that frame of mind is liable to do most any desperate thing.

"If the hero and heroine love each other immediately, the love interest is finished immediately. If they have to fight their common or respective enemies and also scrap merrily between themselves—there's more doing and interest is kept at fever heat."

Big "V" Exchange Heads Hold Meeting.

The Saturday and Sunday meeting in Cleveland, August 2 and 3, might well have been termed a meeting of Universal "optimists." Nine exchange managers besides several Universal officials and field publicity men attended the meeting which was held to discuss the fall productions of Universal and the newest Jewel, "Right to Happiness."

The series of twelve productions of the Special Attraction brand was the main topic of discussion. New sales plans were discussed and the manner of exploitation of this series was heard.

The Universal officials who attended the meeting were Tarkington Baker, P. D. Cochrane, Nat Rothstein, and H. M. Bermann. Art Schmidt, district manager attended with the following exchange managers, I. L. Lesserman, of Chicago; Louis Baum, Chicago; E. J. Smith, Cleveland; W. D. Ward, Detroit; J. D. Roderick, Milwaukee; Herman Stern, Pittsburg; J. D. Bryson, Minneapolis; F. S. Hopkins, Buffalo; and Ralph Abbot of Indianapolis.

Congressional Members and Newspaper Men View "The World Aflame" in Washington

FRANK KEENAN'S photodrama, "The World Aflame," to be released by Pathe August 17, had its first semi-public presentation in Washington July 31, before a notable audience. Projection was made in the cozy little theatre on the first floor of the new building of the Department of the Interior. Educational and national propaganda films have been shown in this well-appointed auditorium, but this was the first time it was ever used for a straight motion picture play.

A Distinguished Audience.

The audience included Secretary of Labor Wilson and his daughter; Assistant Secretary Louis Post and Mrs. Post; Commissioner of Immigration Caminetti; Terrence V. Powderly, famous in the days when the Knights of Labor were at their full strength; Chief Adjustor Rowland B. Mahany; E. S. McGraw, secretary to Mr. Wilson; Frank Morrison, of the A. F. of L., and Mrs. Morrison; Messrs. Warren S. Stone and William G. Lee of the Railway Brotherhood, who have been in Washington conferring with President Wilson on the high cost of living; Samuel Gompers, Jr., Senator Colt of Rhode Island, chairman of the Senate Committee on Immigration; Senators Hiram W. Johnson, Walter Edge, "Pat" Harrison, King and Nugent of the same committee; members of the House Committee on Labor; Homer S. Cummings, chairman of the National Democratic Committee and his assistants; William Cochran and Peter D. Vroom.

Francis Ford
Star of Louis Burston serial, "The Mystery of '13'."

Newspaper Men There.

Others in the audience which filled the auditorium were Michael Flynn, managing editor of the Washington Times, and Mrs. Flynn; Grafton S. Wilcox of the Chicago Tribune; George Odell of the New York Morning Telegraph; Lewis Wood of the New York Times; Stewart Godwin of the New York Sun; Miss Maude McDougal, who is the fashion and society correspondent for many Western newspapers; Angus MacSween of the Philadelphia North American; E. V. Harris of "The Stars and Stripes"; Sam Small, Jr., of the Washington Post, and Robert Small of the Public Ledger. The spectators were frequently stirred to applause by the scenes and American sentiment which are closely woven into the fabric of Mr. Keenan's production.

Opinions Given.

"Without question, the most artistically photographed and superbly acted motion picture play I have ever witnessed; a drama which carries the most timely message and presents with irresistible force as finely conceived an argument for the betterment of the human race as any I have ever known," was the way Louis F. Post summed up his impressions at the conclusion of the picture.

"Every moment a delight; we wouldn't have missed it," said Frank Morrison, as he left the theatre.

"Bound to exert a tremendous influence for the good of all employers and employes," briefly commented Warren S. Stone.

"Senator Edge immensely pleased. The author's treatment of the immigration problem involved in the play and the calm but effectual disposal of all alien agitators as shown by Mr. Keenan are quite in accord with Mr. Edge's ideas," was the message brought to the Pathe representative by the Senator's secretary, George Garner, a Washington correspondent for many years before taking an office on Capitol Hill.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Special Fonts.

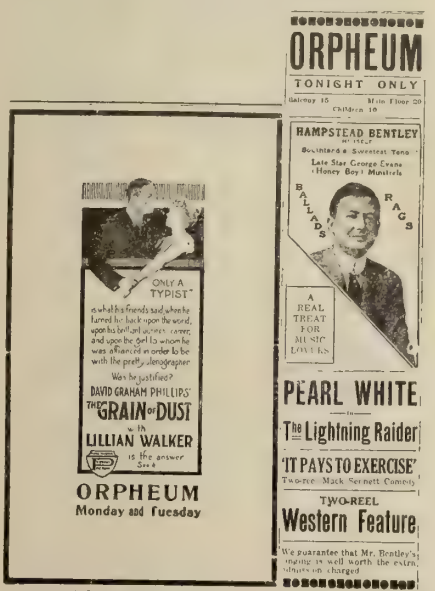
RECENTLY "System," the business magazine, lately told as a novelty of a merchant who bought his own display faces when his local paper refused to bring its type dress up to date. This department has been advocating the same thing for half a dozen years. Few newspapers stock much display type, particularly in the smaller sizes. It will pay you to get your own fonts and either keep them in your office or permit the paper to carry the fonts with the understanding that they are not to be used save in your own displays. By making a careful selection of faces you can make your displays almost as individual as drawn designs with the added legibility of type, and you can get a better display because you have type precisely suited to your own needs. In small program work it is almost impossible to get pretty display faces in the eight and ten and twelve point sizes you need, since most offices have so small a demand for faces of this sort. Buying your own gives you both display and distinction, if you pick your type carefully.

Steve Stuff.

After he got married, Steve Farrar took things easy for a time, but a tent show came along and got him all stirred up and the Elks led a goat down the street with "Lead me to Steve Farrar" on his blanket, and Steve found out what that meant, and by that time he was out of love's young dream and so thoroughly awake that he decided to stay up. Steve did not make much of a stab at the tent show the week it played. He strengthened his bill and let the rest run for Sweeney, but the week before he booked in a minstrel tenor and the week afterward a girl revue helped along. He got back what little money he might have lost on the week and some besides. Here is a four sevens and a halfs used for the singer along with a Bill Hart. He

A four sevens and a halfs from Steve Farrar.

ran on a sliding scale. The Hart picture was thirty cents, but the Saturday offering was only twenty, in each case an extra five cents for the soloist above the usual price. Saturdays Steve does not run a feature but trusts to his serial, a comedy and a short Western. The opening day he gave the soloist a space above Hart, but after that he rode below the feature until Saturday, when he again took the top part of the space. For his Saturday space he took a cross page five for his next week's program and a single nine for the day with a double eight for the Monday bill. The Monday show apparently offered only a couple of stock cuts and Steve had to do the best he could with these. In this instance he uses white space to get his two column effect. There was also a two column cut, but Steve was saving that up. Alto-



-- double eights and a single nine used in connection with a seven fives on one page for a single house.

gether he took sixty column inches on the day against 13⅓ for the road show. It is easy to imagine who got the best criticism. He spread himself for the

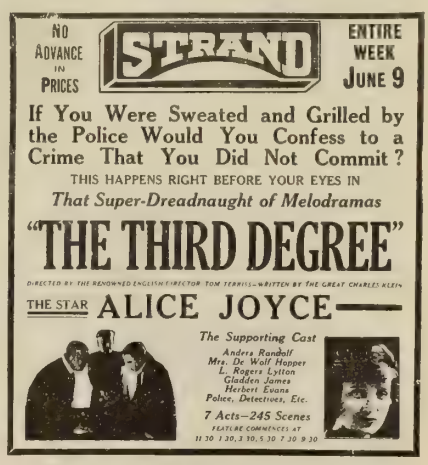
TONIGHT
ORPHEUM
Dave Newman's
GIRL REVUE
A MUSICAL COMEDY OF THE BETTER SORT FEATURING
BABY DOROTHY OLIVE
The world's greatest child artist assisted by
A Bunch of Beautiful Dancing Girls
Pretty Girls Funny Comedians Nifty Dancers
PICTURE PROGRAM
"THE HUN WITHIN"
with
Dorothy Gish, George Fawcett
TWO SHOWS TONIGHT --- First starts at 6:30, second at 9:00
You'll be sorry tomorrow if you miss this show tonight

A four nines for a girl act.

revue, taking four nines and whooping it up. He ran the price up to fifty cents, and with a change of program nightly and his usual film show as well, he gave plenty for the money. Some houses seem to use these revues almost every week, but a little goes a long ways. Give your patrons good photoplays and they do not need the sort of girl acts that will take to the sticks. Anyhow, Steve is hustling again.

Mostly Type.

Here's another from Clarence Robson, of the Strand, Toronto, and this is mostly type. He isn't trying to sell a pretty girl in a sketchy play, but a well known drama with a known star. He plays up the punch of the story and follows in with the title and star. We think that the


NO ADVANCE IN PRICES
STRAND
ENTIRE WEEK
JUNE 9
If You Were Sweated and Grilled by the Police Would You Confess to a Crime That You Did Not Commit?
THIS HAPPENS RIGHT BEFORE YOUR EYES IN
That Super-Dreadnaught of Melodramas
"THE THIRD DEGREE"
DIRECTED BY THE RENOWNED ENGLISH DIRECTOR TOM TERRISS—WRITTEN BY THE GREAT CHARLES KLEIN
THE STAR ALICE JOYCE
The Supporting Cast
Anders Randolf
Mrs. De Wolf Hopper
L. Rogers Lytton
Gladden James
Herbert Evans
Police, Detectives, Etc.
7 Acts—245 Scenes

A five twelves for The Third Degree.

upper portion of the display would have been better had it been given more space between the lines and less between the words. The same italic face used for "That Super-Dreadnaught of Melodramas" would have worked better for that three line bank than the type used, but at any rate it is in upper and lower and not in all capitals. That helps a lot. Pulling in the top lines would also have given a better display to Alice Joyce through the provision of more white space. In any event this is something different and will draw attention on that account. It looks better in the reduction than in the original.

Spread Out.

The California theatre, Los Angeles, issues a program of 24 pages and cover, the latter a heavy stock. It is well printed, but too much of the space is taken up by trade advertisements. The actual program runs six or seven items, and each item is in a box on a page by itself to carry the trade advertisements. When they run out of program material they stick in a paragraph about some player, but there is only one column, on page 24, to really speak for the house, and this is given to the coming attraction. With so much space at command, a page or two of smart house talk would help a lot to clinch the tradition that the California is about the best place in town to visit, and it will mean more to the house than the return from the program spaces sold to outsiders. During the war there appears to have been a general slump in programs and the good house talk was the first

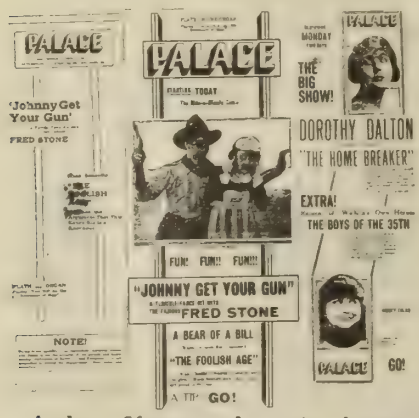
stuff to go. This is a mistake. It is as important to advertise your house as to tell the attraction you play. If you get the house firmly established, you won't have to work so hard for the attractions. The house program without its little editorial chat is like an airplane without a rudder. It will go somewhere, but not the way you want it. One good point in the California program is that the program units are set in a special border box which enables the patron to spot the program spaces on any page. This helps a little, but a more orderly program would be better and could carry just as much advertising.

Have You Tried It?

The "of course" slogan seems to be gaining ground rapidly. It is used particularly to announce out of the ordinary films, and following the glowing description comes "at the Blank, of course," to suggest that all good films have to come there. It is worth trying, if you can deliver the goods, but is not of much use in a town without opposition.

From Wichita.

Stanley Chambers, of the Palace, Wichita, sends in a lot of recent examples. The Palace takes plenty of space, but seems to run more to depth than to width, though most advertisers favor the square advertisement, since it generally permits a better make-up. He runs his spaces to fit the local condition. In the first cut shown, the middle is a three fifteen to star Fred Stone in Johnny Get Your Gun. It shows a semi-easel effect

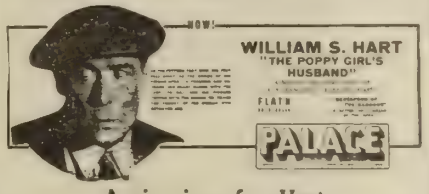


A three fifteens and a pair of two fourteens from Kansas.

much used in the Middle West, though we think that the heavy rule kills the display somewhat. That on the right, a two fourteens, is much better and does not need a cut to get attention. This is really an unusually well laid and set display. There is little all caps, the lines are large and distinct and there is no crowding. The note at the bottom refers to the retention of a local welcome home parade short length for an additional run. Had it not been for this special announcement, a two twelves would have given a display just about as good as the three fifteens, though the cut selection for the larger space is good in that it gives character to the suggestion of the story. On the right the two fourteens are given to Dorothy Dalton. It also announces the start of the special local film. Here the broken rule carries the connection from the top to the bottom portrait, and its use is well done. The comedy might have been given a little better display. In that space there was room for a more prominent announcement. A single sixteens was used to advertise Nazimova in Out of the Fog. They had a single column cut and used that as the basis for the display. The selling talk, some of which is lifted from the press books, is well chosen and is neither too long nor dull. It sells. A double eighteens covered Greased Lightning with a heavy type "Hey! Wichita!! They don't make 'em any better than this one," above the cut. But not all of the displays are deep. That on the left in the second cut is a three twelves, which gives a better balance. The panel gives the essence of the story, the lower bank tells of the production and De Mille, while the lower panel names the stars. It is a very effec-

A three twelves and a double fourteen.

tive display of the chief talking points, all close at hand, but so placed that each point gets its own chance to sink in. At the right is a two fourteens with a



A six sixes for Hart.

very muddy cut, but the cut serves its purpose of getting attention and the talk does the rest. This is about the only display of the series to give a little prominence to the comedy. Just to show that not all of the spaces have to run deep, here is a six sixes for Hart. Here the selling talk is just to the right of the cut, and in eight lines the story is sold. Either Mr. Chambers is exceptionally fortunate in his compositors or he knows how to get what he goes after.

A four tens for Nazimova.

Most of the spaces offer real display and very little of the irritating blundering that mars most of the small town stuff. We rather think it is Mr. Chambers, for the initial layout has to be right to give the compositor a chance. The last sample is a four tens from a sister house. It is not always easy to get this type of display, for Metro is one of the few to get out this style, but it works well even where the presswork is poor. It is pretty hard to spoil the effect with bad printing. This is about the prettiest display of the lot, though we think that more might have been said about this big production. Possibly the brag came in the press stories. If you will compare these four cuts, we think you will find that a square layout offers the most pleasing aspect and therefore is more apt to be carefully read. Where a space drops three fourths of the page, you have to either read in sections or hold the paper open in an awkward position. As a general thing a three nines of a four tens gives the best proportion for looks, but of course, copy must also be considered.

In Contrast.

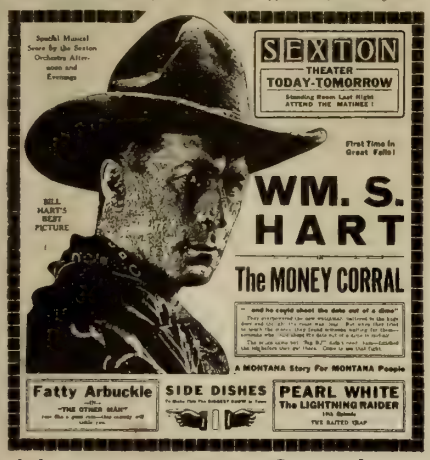
Here are two displays, one a four eighteens from the New Family, Adrian, Mich., and the other from the Franklin, Saginaw, in the same state. Both are good in their ways, but we like better that on the right. The Pickford announce-

Two large displays showing contrasting types of layouts.

ment tries to tell too much. There is the announcement of the story above the cut. Then comes a personal message from the management, one from the star about the check, and the check itself. These are all good advertising points, but there are too many of them. For the opening announcement that Brinkerhoff cartoon with a strong name and title, and a few lines of description would have been much better, with the check supplying a second advertisement. That Brinkerhoff cartoon stuff, by the way, has been widely used, and we think that in this layout of line stuff, the First National has supplied its exhibitors with the finest advertsing material ever put out to actually sell film. But contrast this overstuffed space with that on the right, only one inch longer. There is a good strong house signature, and below the comment "Every girl has felt the pre-natal influence that ruled Mary Regan." We do not believe this, but most girls will respond to the suggestion and read down already sold to the play. Then comes the cut, some well written appeal in seven lines, the star and title and showing times. It is not only a pretty display typographically, but it is an effective selling advertisement from top to bottom.

A Cheap Signature.

The Sexton, Great Falls, Mont., is one of the houses to make its signature from type. This Comstock is used by many houses in various sections of the country, but this looks about as good as any of

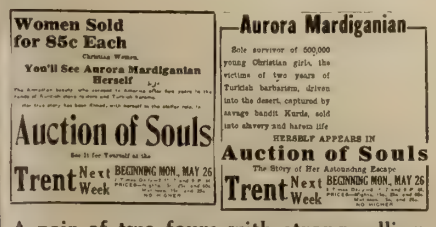


A house signature using Comstock type for the chief letter.

them. The Sexton uses a 48 point, but the type comes in various sizes. The space is a five twelves and this gives ample room for the specials in either of the lower corners. The allusion to the "side dishes" and the pointing fists give better prominence to the smaller features than most displays. The average display in Great Falls is large but generally poor. This is about the best from this city that we have seen. The average runs from fair to poor, and mere largeness of space will not replace cleverness of thought.

Small Big Ones.

Most houses through the country took huge spaces for Auction of Souls because they knew they could clean up with it. The Trent Theatre, Trenton, N. J., held to two fours, but between planned display and the big appeal of the story, they got more for their money than some did who took half pages. We show two of a series of displays used, each one taking up one of the points of the story and getting that over so that it took the play with it. It is not always the big space which counts the most, and in this case, by taking up the points one by one, it was possible to drive home the facts one



A pair of two fours with strong selling value.

by one. This was part of a five day campaign prior to the opening. Where it is possible, the isolated fact is better than a group of facts all bearing upon the same story, provided that all facts are brought out strongly. This is so true, that it would often pay to use a dozen scattered advertisements in the same issue, rather than a single full page layout, provided that the scatter displays each tells something new and different. This is not always possible, particularly with a drama, but the Auction has no end of strong talking points, and we believe that the Trent brought in just as much business as those houses which took pages and half pages. The big space has a certain moral effect which is useful where the story has few points, but sometimes smaller spaces will work better.

McCormicks.

S. Barret McCormick had the sort of story he works well with in Mary Regan. He knows that stories of wicked New York life please out of town, and most of his drawings gave emphasis to this angle. Take this four nines, for example. The type builds up on the picture, which

A Four Nines in which the Reverly in Mary Regan Is Attractively Played Up.

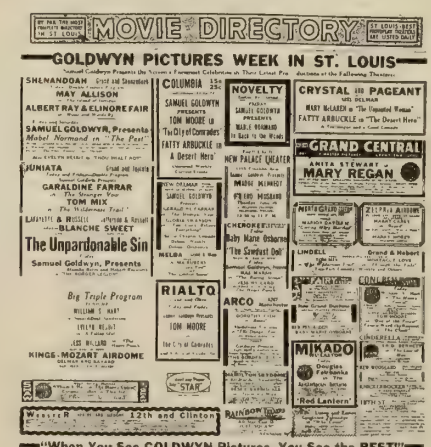
shows how people from Indianapolis and other centres behave when they get to New York, rather than how the bulk of the New York residents act. But that "Money Mad City! What does it care?" is going to sell a lot of seats. The story angle runs over to the left, where the essence of the story is succinctly told, but the most noise is made over the "Big Business" and "Big Pleasure" angle. This was a Saturday advertisement, as was the four elevens in the double cut. Here the same layout is used, but with a different portrait and a different sketch. That on the left is a Sunday display for the opening, backing up the Saturday work. One little point that many would not think of is the style of sketching. A more exact drawing showing such scenes might give offense to the school which wished the First of July on a suffering world. By making the drawings more fanciful, the curse of this suggestion is lifted—even where the hero is shown with

Two More Displays with the Same Appeal.

twelve empty cocktail glasses in front of him. Twelve cocktails at the prices prevailing just before the Great Drought suggest wealth beyond imagination. The Regan campaign is one of the best Mr. McCormick has offered lately. He did not miss a chance.

Getting It All.

Hunt Stromberg, general publicity man for Goldwyn, sends in a copy of the St. Louis Star in which a little extra advertising carried the entire directory. Not all of the houses had Goldwyns that particular week, but the top and bottom lines



A Motion Picture Directory in Which Three Special Lines Apparently Give the Entire Space to Goldwyn.

suggests that all the houses are playing these releases. At that Goldwyn gets an unusually large percentage of look ins. But the stunt itself is distinctly new and worth loking over.

In a Hurry.

An attempt to fill in on a recent program of the California Theatre, Los Angeles, gives a funny effect. On the inside back page is an advertisement that a certain dealer will pay the highest prices for Liberty bonds. That and the following advertisement were short quarter pages, and to fill in there appears immediately below the bold advertisement the line: "Taxicab Service at the Door—Notify Usher or Footman." It suggests that the Angelians must be in a terrible hurry to get rid of their bonds.

Do It Now.

Don't wait until you get good to send in samples. Send in now and let us help you to do better advertising.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

As to Lenses

F. D. KELLY, Indiana, Pa., who, by procses of deduction I infer to be either Irish, or of Irish descent, inquires:

"Our theatre is eighty-five feet in length from lens to screen and we have a thirteen-foot picture. We are making the room twenty feet longer, so that the distance of projection will be 105 feet. The question is, will our objective lens focus that far? We must have a twelve-foot picture and no more, as there is a beam across the ceiling which would interfere with a larger picture. The projection room is so low now that lowering the projectors much would not be possible. If present lenses will not do, please tell us what lenses to get."

Present Lenses Will Focus.

Yes, your present objective lens will "focus that far," but if it gives a picture thirteen foot wide at eighty-five feet it would give one three feet wider. It is figured this way: A thirteen-foot picture is 156 inches wide; hence the ray spreads (156÷85) one and seventy-one eighty-fifths inches to each foot of distance from lens to screen. It therefore follows that with twenty feet additional distance there would be twenty times one and seventy-one eighty-fifths inches additional width, which is practically three feet. To get a picture twelve feet wide at 105 feet you will require an objective of about eight inches E. F., though for certain reasons it is not possible to figure it with exact accuracy. Give your dealer the exact distance from lens to screen, desired width of picture, and put it up to him to get you the lens to give the result. I would advise an objective with a two and one-half-inch opening, and meniscus bi-convex condenser lenses. For the rest, get a lens chart from the Moving Picture World.

A Bunch of Alsos

W. J. O'Rourke, St. Thomas, Ont., demands a course of study for projectionists and asks certain questions, as follows:

"In a recent issue you spoke harshly to one crank-turner because he knew so little. Now what would you think of a doctor whose only knowledge of his profession consisted in what he had picked up while office boy in a M. D.'s office? Well, that same applies to the cranker of today. What is needed is a course of study, the same as doctors have, so that the embryo projectionist can learn before he starts out to be a cranker.

Candle Power of a Watt.

"And now I would like to be told what the candle power of a watt is; also what the effect of running a D. C. generator with the field rheostat in full would be, or can the field magnets become over-magnetized. Also, I might remark that it would not cause the cranker any worry if exchanges would send out a few new reels occasionally—say once in a decade anyhow. Also the film men might spend time with profit making films less dense than some of them now are. How do they expect the projectionist to put them on the screen decently if he cannot force light enough through them to make them show decently on the screen? The man from British Columbia is entirely right in saying the Simplex folks would do exceedingly well to put an adjustable tension on the gate of their projector, instead of fixed tension, as they have now. Thanks for services rendered to date by the department and its editor."

We Speak Harshly Some More.

In the very first place, Brother O'Rourke, I am going to "speak harshly" to you, for the good of your soul. I don't at all like that "cranker" word. Don't be a cranker and don't think in cranker terms. Don't even believe there is or can be such a thing. Dignify your profession by calling it such, and speak always of the Projectionist, even though he may not deserve the name. "Cranker" sounds undignified and is belittling. When one reads the term "Projectionist" one automatically visualizes a gentleman and a man of some attainment. When one reads "cranker" one automatically visualizes something very different. Is it not so????? Even the term "Operator," being undistinctive, does not cause the mind to visualize anything more than an ordinary workman. Do you get the idea?

To answer your query as to c. p. of a watt, we would have to know how the watt was to be applied. The c. p. of a watt applied to a carbon filament lamp and to a Mazda is quite different. When applied to a nitrogen-filled lamp it is something else again. As applied to arc lamps it would depend on so many factors that no intelligent answer could be given. I do not remember the c. p. per watt of incandescent lamps of various types. Write to National Lamp Works, Nela Park, Cleveland, Ohio; the Edison Lamp Works, Harrison, New Jersey, or to the Westinghouse Lamp Works, Bloomfield, New Jersey, and they will no doubt supply full data, provided you send self-addressed, stamped envelope.

As to Field Magnets.

The effect of throwing in all the field resistance is to reduce the current flowing through the field coils and thus weaken the magnetic field and reduce the output of the generator. As to field magnets becoming over-magnetized, why that would depend on what you mean. In the sense you probably mean it, I would say no. A magnet may be raised to a certain degree of power, when it is said to be "saturated." This point is reached when a considerable increase in the magnetizing force does not increase the magnetic strength appreciably. The point of saturation of any given magnet will vary with the material of which it is composed and the form of construction. Your comments on reels is pertinent, as is also the Simplex matter, but the latter will be attended to in the near future.

Course of Study.

As to your proposal of a course of study, and comment on the similarity between the M. D. office boy and the projectionist, there is no reason why the beginner in projection cannot qualify himself fully if he so desires. The real trouble lies in the lack of any adequate system of apprenticeship and failure to make intelligent use of such avenues of knowledge as are available. In the handbook, lens charts, Hawkins' Electrical Guides, etc., there is right now pretty thorough knowledge available if it be coupled with even so little as one year of real apprenticeship. If the average projectionist is little more than a "cranker" it is his own fault, and no one's else.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

Back from the War

Locksley Clark, South Vancouver, British Columbia, has just returned from four years' service as lieutenant in the British navy. He was stationed at the Larne Naval Base, Ireland, where in off-duty time he installed and managed a picture theatre for the naval authorities. He writes:

"We had a Power's Six and a ninety-foot throw, using a five-inch E. F. objective. Used 65 amperes from a 110-volt supply. With the aid of a ship's carpenter and sailmaker we made an excellent screen out of fine white duck, on which we laid one coat of flat white paint and two coats of white distemper. I got your latest handbook, the Moving Picture World and Hallberg's Handbook on Electricity. These avenues of knowledge were invaluable and I think enable me to show these exhibitors of Ireland who saw the naval show what a good picture is, as projection is very poor there.

Projection in Ireland Very Punk

"But what can be expected with projectionist's wages at eight dollars a week? The usual speed of projection is 8,000 to 9,000 feet in one hour and twenty-five minutes. The film is in frightful condi-

tion and is handled very roughly. The exchange does not send the program to the theatre on reels. It is wound up in rolls, the same as when it is received by the exchange from the producer, is shipped in a round tin box which usually is enough larger than the film roll that the roll shakes and slides around therein, to the ultimate ruin of its edges and finally the sprocket holes.

"I used to look forward to getting the Moving Picture World. I showed my Worlds to Mr. J. Y. Moore, Belfast, who is the biggest exhibitor in Ireland. He owns a large circuit of halls. He liked them so well that he at once sent in a year's subscription. One of my naval experiences was being present at the sinking of the troopship Tuscania (that is as near as I can make out the name, which is blotted.—Ed), laden with United States troops. The ships of our patrol picked up 550 men. Another patrol picked up others. Next afternoon I had the pleasure of entertaining them at our naval theatre. It is quite some job settling down to work again, but since the British Columbia examination has started every one seems to be full of pep and things are worth while here now."

Please Take Notice.

Please notice that last sentence, you who fear a real examination. The British Columbia men also feared it until they were forced to go to it, get down and dig, and now things are worth while and the men full of pep. It is too bad that things in the projection line are in such a deplorable state in the land of the Shamrock. Heaven knows we thought films could not possibly be in worse condition than certain of our own exchanges are sending out now, but Ireland seems really to have gone us one better—or worse.

Well, we're glad to have you back, Brother Clark; also that you brought all your legs and arms an' things back with you. Some of the poor chaps didn't, you know.

From New Zealand

Thomas M. Copeland, Auckland, New Zealand, adds to a former communication thusly:

"My last letter was written on short notice to catch the mail steamer "Niagra," but she has been delayed, so I will add thereto. All our films have to pass the censor, which office has, up to this time, been held by one man, Mr. Joliffe. His decisions have been broadminded and appear to give satisfaction. It is said that he sits all the seven hours a day he views photoplays on a hard-seated, stiff-backed chair to avoid falling asleep.

"December 2, 1916, you described a novel projector, the Graphoscope. I installed and ran one of these machines for a time. It gave a clear, steady picture and the loss of light through the reflector seemed not great. The stereopticon device was really cute and I enjoyed working on the outfit. The only difficulty experienced was trying to get spools running again when the film parted at end of reel.

Without Fireproof Spool Boxes.

"I can confirm the Wellington, New Zealand, writer who mentioned having seen a number of projectors running without fireproof spool boxes. Occasionally there is a fire, and then, of course, the poor projectionist gets the blame. Would-be projectionists are not asked to pass any qualifying examination. There are, of course, projectionists and operators—plenty of the latter, but I am glad to say that there are a number of managers who recognize merit, so that the capable man has little to fear from unemployment.

Have Their Bumps Read.

I would suggest that would-be projectionists first have their bumps read, and if their bump of artistic taste be not reasonably well developed, bump them out. For the true projectionist is really an artist.

"What do you think of this? 'No picture theatre shall open before two P. M., or between the hours of five and seven P. M.' Such is the latest act passed by our advanced (?) legislators. Note how it reads: 'Shall not open!' Must keep patrons waiting on the sidewalk until time is up. When this law is put into operation we will not give in without a fight. Half the staffs of every continuous house will be out of employment. 'Take another job,' says the Minister. Very easy, I don't think, with thousands of returning soldiers vainly seeking employment.

Broke the China Egg.

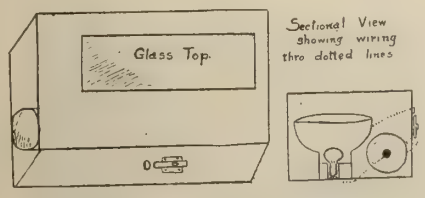
"Can a copy of those light-ray experiments you made in 1915 be obtained. Would like one. Ever since I busted one of mother's china eggs to find out where the hen got her eggs from I've wanted to know the why and wherefore of everything. Enclosed find drawing of portable light box for splicing film. When a lighted table is not available it is extremely useful. Make a suitable box and let into its top two or three old slide cover glass, with white paper between. Get an old electric torch, cut off the reflector part and fasten to bottom of box, as shown, with a screw or tack in back for bulb to screw down on. Pass the battery through hole in side of box, with end projecting, for convenience in changing batteries. Place push-button or switch on side of box as shown. The dotted lines show wire connections. Other variations of this plan will no doubt suggest themselves. Another little hint. If a colored glass is not handy, and it is desired to look at the arc, just smoke an old slide glass."

Graphoscope Used Mostly in Schools.

The Graphoscope has only a very limited sale here in the United States. It is mostly used in schools, etc., according to my understanding. I personally have never been able to see the advantage in reflecting the ray at right angles.

We also have some censors here who use sense. We also have some who would confer a distinct benefit on humanity at large if they did go to sleep. If they failed to wake up, maybe we would manage to control our grief after a few years of mourning—that they were not decent enough to do it sooner.

Your lawmakers seem to have sprung a new one. What is the general idea, anyhow? So long as a place complies with safety and sanitation laws, is respectable and is not objectionable between two and five P. M., we fail to see by what right of



common sense, law or anything else the lawmakers can shut it up at other reasonable hours. We have quite a number of courts here in these United States which considerable tinkering would not injure, and might improve, but that even they would sustain an apparently nonsensical "law" as that is extremely doubtful. The trouble with lawmakers is that they forget they are merely servants of society at large. They sometimes seemingly indulge in a pipe dream, imagine they are the masters and that they can "legislate" their masters into doing any darned thing they want to. If you let your legislators get away with that sort of thing without a fight, they might next enact a "law" that every theatre manager must, daily, before opening his theatre, go up to the capitol building, kiss the doorknob of the senate chamber three times and burn incense before the entrance of the lower house.

Record of Light Ray Experiments.

No, there is no printed record of the experiments, except that contained in the Handbook. I had a lot of photographs, but except one set I kept for my own reference they are all gone long ago.

As to your well-developed bump of curiosity, why he who calmly accepts things as they are, without question, never gets anywhere. It is the investigator who, while often a bit (maybe more than a bit) of a nuisance, makes the world progress. The light box is submitted to the consideration of our readers. It should be useful for traveling exhibitors. Since all modern lamphouses have colored glass in the door I don't quite see where the smoked glass stunt would apply.

What Is the Matter With New York?

W. A. Oswald, assistant censor and inspector, Vancouver, British Columbia, pioneer in real projectionist examination, writes, in part, as follows:

"Glad to know that you are running like new again. You know, sir, as well as anyone else, that the best of machinery can only stand up under certain conditions as to length of day, speed of operation and periods of rest. Now, sir, you have, to my own knowledge, been guilty of breaking all the basic principles for the running of fine machinery. You have over-speeded, overrun the time limit and perhaps not lubricated enough. Please see to it that these abuses cease, else results may be even more serious than they were this time, and that we, sir, cannot afford to happen. No one in your great list of friends is more pleased at your recovery than the writer. I am sure the benefits derived by all those interested in projection, through the Projection Department of the Moving Picture World, your books and your lectures on projection, has been beyond computation; also that your great work to be but just well begun. In truth, sir, it will be very hard for anyone to take up the mantle when the time comes that you shall lay it down.

Oswald Praises Griffith.

"I was glad to see, in a recent issue of the World, your appreciation of the great work of, may I say, the premier in projection optics, John Griffith. Well do I remember the start of the discussion between James, Martin, Solar and Griffith, which set many of us by the ears and caused us to get down and really study the optics of projection. Mr. Griffith's articles have helped many a man delve deeper into the mystery of light ray action and the action of lenses thereon. May he be long spared to continue the work he has so ably handled for the benefit of us all. (Amen.—Ed.)

"I was overjoyed when the boys of the Vancouver projectionists' union took it into their heads to show their good will and appreciation for you in a practical form. I venture to say that the token they have sent carries with it the best wishes of the best bunch of projectionists in the county. You will hear more from them in future than in the past, and I believe that the stuff they send will be worth publishing.

What Is the Matter with New York City?

"What is the matter with New York City? Is she willing to allow the wild and woolly west of Canada to lead her in projectionist's examinations? Manitoba and Saskatchewan have both adopted the same layout that we have here, and with some changes are installing equipment for a real, practical examination. You cannot make me believe that Joe Esty, Ernie Fortune and a few other New York City men who have come here with the big features are the only good ones in the Big Burg. Just whisper it to the Commissioner that it is only the first jump which is hard to take, just as with the first plunge into the ocean brine when it is chilly. TELL HIM THAT IT WILL PAY NEW YORK CITY ABOUT ONE MILLION PER CENT IN EYE COMFORT ALONE (Capitals mine.—Ed.), to say nothing of the reduction in power bills to theatre owners, to have really competent projectionists. This is the day of specialists.

New York has been the home of specialists in other lines, so why not in projection science, which has for its clientele almost the entire population of the city?"

Oswald's Statements Carry Weight.

I have capitalized the statement of one million per cent, etc., because Mr. Oswald has seen it both ways in British Columbia, hence knows whereof he speaks; also he is a government official, holding no brief for the motion picture industry theatre managers, projectionists or any one else except the Provincial Government of British Columbia. His statement carries with it great weight, because it is unbiased by any selfish interest whatsoever. Let it also be noted that already two other British provincial governments have scrutinized the British Columbia projectionist examination procedure and think so well of it that they are expending considerable sums of money to install similar equipment to the end that they may duplicate the British Columbia examinations.

As to New York City.

The trouble with New York is, to some extent, just plain politics. But over and above that, the examination of New York projectionists is placed in the hands of a city department which has other and multitudinous duties to perform. It does not want to bother with projectionist examinations. Its responsible heads do not understand, and, apparently, cannot be made to understand the tremendous injury to the industry and to the public through licensing incompetent projectionists. The New York City projectionists' union contains some very competent projectionists, a considerable number of fairly competent projectionists, a large number of men of very mediocre ability and a large number who have no more business in a projection room than a swine has in Heaven. The local, as a whole, favors a stiffening of the examination, but there is no record of any demand on its part for a re-examination of its own members. In fact, if a re-examination were ordered, and it were known to be a real examination, some of the New York men would shiver so with fright that the accumulated dust of years would sift down from their projection room walls. New York City may have one hundred really competent projectionists. I doubt it. I'll bet ten dollars to a plugged nickel that she has twice that number who could not measure an asbestos covered, stranded wire accurately to save their souls from the fires of the damned.

One Hundred to Fifty.

I will also be willing to put up one hundred dollars against fifty that I can propound ten perfectly legitimate questions, bearing on things the projectionist may have to face any day in his daily work, which not one single officer of the New York Union, including her examining board, can even begin to answer intelligently, and to make it stronger I will agree to have half the questions relate to standard projection electrical machinery. I will also wager a like sum that practically every British Columbia projectionist who holds a first-class card can answer them all.

New York No Worse Than Many Others.

But New York is no worse than many other cities, at that. I will make the same offer of one hundred dollars easy money (if it is easy) to Chicago, St. Louis, New Orleans, Cincinnati and Kansas City union officials, merely stipulating that the questions be sent by me to the city electrician, who shall call the men together without warning and put the questions to them for immediate answer, not allowing them time to "study up." And they will, mind you, be perfectly fair questions, which any COMPETENT projectionist can answer. I have NOT selected these particular unions just to "take slap" at them. I could name many others.

Many thanks, friend Oswald, for your kindly expression of regard for the editor. I would be grieved indeed to forfeit your good opinion. As to Griffith, I fully indorse all you have said.

Some Panning

The following extract is from a letter written by the president of a good sized local in a good sized Canadian city, not Vancouver. I add the Vancouver exception because I have spoken so often of the high class men there that unless I did except that city it would most likely be blamed. The man in question is a thoroughly capable projectionist. The members of his local have excellent technical knowledge of projection. The province in which it is located is now preparing to duplicate the Vancouver examination. I have every confidence in the judgment of the writer, else I would not publish what he says, though of course, a portion of the fault might be due to poor equipment, in fact, I suspect that to be the case in St. Paul at least, for I personally examined some wretched projection installations in that city. I am withholding information as to name and location of the writer principally because the letter was probably intended as a personal one. Here are excerpts from same.

What Was Seen on the Screen.

"Returning from the I. A. convention in Ottawa, I took it upon myself to visit Minneapolis, St. Paul and Chicago. What I saw on the screens of the few theatres that I visited in those cities was beyond description. Why, the very worst projection in the smallest towns around here is better. The house lighting in the theatres visited was as bad as the screen results. I tell you, Richardson, it was a surprise to Yours Truly, and I don't wonder that you roast them. It was my first opportunity to see the projection I had heard so much about down there and "Scientific Engineers" was truly a disappointment. Your recent remark, in the Department, that it would probably be too much to expect that the name of the Alliance would be changed at this time was correct. However, there were good sound reasons for the failure, first of which is the fact that of a total voting strength of something like 250, the projectionists delegates polled only about 75. The stage hands are opposed to any change in the name of the alliance; furthermore the committee on laws, ways and mean was composed of practically all stage hands. That committee discussed the matter and, in fact, had practically all the say about it, hence it was not a surprise that things came out as they did. The convention was, as a whole, however, a very successful one. It transacted business with neatness and dispatch, and put over more beneficial legislation in less time than any previous convention. All international officers were re-elected by acclamation. Some boost for 'em, eh? Received lens chart and am quite proud of same. Paid two and one-half perfectly good dollars for a frame and she hangs in my projection room."

Correspondent Is Competent Judge.

As I said, this is from a letter written by one who is competent to judge. If I published all the criticisms on Chicago projection that reach me, there would be an average of at least one a week, the year round. "Scientific Engineers" means nothing unless backed up by scientific performance. But I was surprised at Minneapolis. By and large, her record, so far as it has reached this office, has been at least fairly good as concerns screen results, qualified by the fact that I have heard very little from her in a year or more. But this much I do know, viz.: there is not the technical knowledge in any of these cities named that there is in the city the writer of the letter lives in. I have visited them all and know. In Canada—particularly western Canada—almost without exception projectionists wanted to talk "shop." They wanted to learn. They wanted to discuss theory of projection with the editor. But in the cities named (and many others in the U. S.) technical projection was scarcely mentioned. The Minneapolis, St. Paul and Chicago locals treated me royally, in so far as entertainment went, but I cannot remember a single projectionist in any one of those cities voluntarily bringing up any technical point in projection for discussion. And this in face of the fact that I remained a week in Chicago and two days in Minneapolis, as against one night and part of a day in the home of the writer of the letter I have quoted from.

No Spirit of Unkindness.

Now all this is NOT meant in any spirit of unkindness to Mineapolis, Chicago or St. Paul. I would give very much to be able to say of them what I am able to say of some Canadian locals. I have lived in St. Paul, I have lived in Minneapolis and I have lived in Chicago. They are all cities around which pleasant memories cluster. It is unpleasant to either criticize or hear them criticized, but the true friend does not remain silent when criticism is needed. Only the coward does that, or he who wishes harm.

As to the convention, I have ample corroboration of what the brother says regarding its action. It did well to re-elect its officers. For the most part it could have gained nothing by change and might easily have lost.

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Regulator for Old Style Rectifier

C. W. Wheeler, South Bend, Washington, presents the following plan for making an amperage regulator for the old style mercury arc rectifiers, which have no regulator. He says:

"Inclosed find one dollar and forty cents for two lens charts and both sets of question booklets. Have been in the game since 1909, but don't know it all yet: hence the booklets.

To Make a Regulator.

"For the benefit of those who have an old style mercury arc rectifier, it is very easy to make a regulating device for same. Take the adjusting switch of an old adjustable rheostat, such, for instance, as the Power's, or the dial switch of a field rheostat will do. Mount same of face of rectifier beneath the panel board. Then bring leads from regulating reactance to the connections of your new regulator, but be SURE the movable lever makes firm contact with the contact points, else the heat generated by poor contact will very soon spoil the metal."

Always provided the contact be ample and firm, and the device, as a whole, capable of carrying the current and voltage this scheme should work very well. Many thanks to neighbor Wheeler for sending it in.

Live News from Everywhere

PROHIBITION BOOMS BUFFALO BUSINESS

Father's Former Contribution to the Support of an Orphan Bar Now Takes Family to Movies

BUFFALO motion picture houses have gained thousands of patrons during the first month of prohibition, according to local exhibitors and exchange men. This year, despite the warm weather, exhibitors have been enjoying unusually good business, with the result that managers have been making elaborate plans for expanding all departments of their business in the fall. The decline of the saloon has diverted father's former wet goods money to the box offices of the film houses.

"As evidence that prohibition has aided the business, we need only point to the jump in business on the East Side," said Richard C. Fox, manager of the Famous Players-Lasky branch. In this part of the city we had the largest saloon patronage. With the coming of prohibition and the closing of the local joy emporiums, exhibitors are finding a great increase in the attendance of children, who are receiving the dimes and quarters that formerly went over the mahogany bar. In most cases father is now joining mother and the kiddies at the show. We find that the towns in western New York did more business this July than ever before

Family Patronage Increased.

"We have undoubtedly profited from the first month of dryness," said Harold B. Franklin, managing director, Shea's Hippodrome. "We notice that folks who formerly donned evening clothes and went to the theatre and the hotel afterwards for a bit to eat have now taken up the movies for their entertainment, are eliminating the evening clothes and taking in the soda fountains on the way home. At Shea's Hippodrome we notice a large increase in family patronage. In the future, the motion picture is going to be prohibition's greatest aid in keeping the family together. We must provide the kind of films that will bring 'Dad' along with the family. We must show father that the movie has the saloon beaten to a frazzle."

July a Record Breaker.

"This July has been a record breaker," said Earl L Crabb, manager of the Strand Theatre. "We find that this month is usually a very quiet one, but this year there has been a reversal of conditions and capacity business is the rule. I believe that prohibition is one of the main causes of this business boom, although the coming of peace has also been a great aid in boosting box office receipts."

"Now that the downtown cafes are closed, the neighborhood houses are enjoying increased business," said Elmer C. Winegar, managing director of the Central Park and Premier Theatres. "Both our houses have broken all records for the month of July."

Fox Buys Beach Property.

Richard C. Fox, manager of the local Famous Players-Lasky exchange, has purchased four lots at Crystal Beach, on which he will build a summer home. Earl Brink, son of H. F. Brink, salesman on the Universal staff, has returned from France. Brink, Jr., was formerly employed in the booking department of the Lasky office, but has been promoted to salesman by Mr. Fox. He has entered upon his new duties.

Realart Branch Opens.

Henry E. Wilkinson is receiving exhibitors at the new Realart exchange at 221 Franklin street. The property has been entirely remodeled into a most attractive exchange office. The week of July 28, Mr. Wilkinson made an extended tour of his territory in western New York. Upon his return he reported unusual success. The new exchange is in the center of film row and is convenient for all exhibitors to reach. Mr. Wilkinson expects to announce the appointments on sales staff within a few days.

Higher Admissions Expected.

From present indications local film houses will boost prices this fall. This is necessitated, according to some of the leading exhibitors, by the demands for more elaborate presentation of features and by increased wage scales for employes.

Theatre on Historic Site.

S. C. Allen, manager of the Millard Fillmore Theatre, East Aurora, has recently opened a most attractive refreshment parlor in connection with his cozy little theatre, made famous by the late Elbert Hubbard. In the rear of the theatre is the old house in which Millard Fillmore lived and which was moved back when the theatre was built. Mr. Allen is now remodeling the historic residence of the former president and will turn it into a colonial tea room. The Millard Fillmore Theatre is run five nights during the week, closing Monday and Wednesday evening. Mr. Allen reports capacity business.

Oh, No—He's the Villain.

Yes, we know, but he's simply trying to pose as the hero to Evelyn Greeley in her World, "Bringing Up Betty."

Elmwood Autoists' Mecca.

Motor enthusiasts who are also lovers of the silent drama seem to have made the Elmwood Theatre, the beautiful neighborhood house at Elmwood avenue and West Utica street, their Mecca. Long lines of machines are seen every night not only for several blocks on Elmwood avenue but on all the streets near the theatre. Manager E. O. Wineberg is proud of his automobile clientele, pointing out to the Moving Picture World representative that all classes are represented along the auto line—from Fords to Buffalo's own Pierce Arrow.

Film Party Spoiled.

Miss Philomena Cavanaugh, press representative for the Shea Amusement company, had a nice little film party arranged for the entertainment of the members of the Quota Club, an organization of local business women. The picture show was to take place in the Hotel Statler and all was ready for the first scene, when the women were informed that because of the strike of waiters, cooks, etc., in the hotels, the pictures could not be shown. The strikers had approached the motion picture machine operators and prevailed upon them not to operate the machines in the hotel. Another program of entertainment was quickly arranged for the disappointed women.

Devoting Time to Regent.

J. H. Michael, former manager of the Academy Theatre, which was recently sold, and who, at the same time, directed the policy of the Regent Theatre, one of Buffalo's largest and most attractive neighborhood houses, is now devoting all his time to the latter house. Mr. Michael announces that he will greatly increase the newspaper advertising at the Regent, September 1. The Regent is now enjoying an unusually large automobile clientele.

Crabb Plans Vacation.

Earl L. Crabb, manager of the Strand Theatre, is planning a vacation the last two weeks in August, when he will visit New York and other Eastern cities with Mrs. Crabb. During his absence, E. C. Roberts, assistant manager, will look after the interests of the house.

Winegar to Show Films.

Elmer C. Winegar, managing director of the Central Park and Premier Theatres, has been appointed film director at Buffalo Consistory, Ancient Accepted Scottish Rite. During the coming fall and winter, Mr. Winegar will present a series of special motion picture entertainments at the 32nd Degree Masonic institution.

Bengough Now Salesman.

Walter Bengough, former assistant Strand manager, now a salesman on the local Pathe staff, is busy drumming up a campaign in which he hopes to get local manufacturers interested in a recent Pathe film produced to "knock the bull out of the bolsheviki." A private showing has been arranged for the Strand Theatre, to which manufacturers, editors and other professional men have been invited.

WILL SHOW PICTURES TO THE INDIANS

Ontario's Provincial Moving Picture Bureau Will Introduce Bear Island Red Men to Film

THE Indians of Bear Island, a Hudson Bay post in the Temagami Forest Reserve, 300 miles north of Toronto, Ontario, are to have a special treat in the shape of their first moving pictures, following the arrival in that distant point of a special Ontario Government Expedition.

This expedition was organized by the Ontario Provincial Moving Picture Bureau and is directed by William Dawson, representing that office. The party is equipped solely for the purpose of presenting moving pictures and for the taking of scenic and other views of the extreme North. The films taken by the party included news reels, Charlie Chaplin and other comedies, educationals and scenics. The pictures of the red natives of Bear Island will be released in Canada, the United States and Great Britain.

Among those accompanying the expedition is H. C. Lowrey, a newspaper representative, who has already made a tour of the North Country. He states that the people of Bear Island do not know what moving pictures are. The expedition will be gone for three months. The party made its departure from Toronto on August 1.

Sells Automatic Devices.

The Coleman Theatre Equipment Company, Limited, 12 Queen street East, Toronto, has secured the Canadian rights for the products of the Automatic Ticket Selling and Cash Register Company of New York. The Coleman company, which was only recently established, also handles Motiograph projectors, Velvet gold fibre screens and Columbia carbons.

Music at Every Friday Matinee.

Music is to be featured at every Friday matinee at the Allen Theatre, Calgary, Alberta, thanks to an arrangement by the management with Augustine Arlidge, the local vocal tutor. Pupils of this instructor will give recitals every Friday afternoon.

Musicians Want Big Raise.

The exhibitors of Ottawa, Ontario, have been advised by the Ottawa local of the Musicians' Union that the new scale for theatre orchestras, which goes into effect on September 1, provides for a big increase in wages. Leaders and organists are to be paid $45 per week, and musicians $36 per week. Pianists, playing alone, are to receive $36 weekly, relieving pianists or organists, $1 per hour, and musicians playing nights only, $18 per week. The exhibitors immediately decided to hold a conference to decide what steps would be taken regarding the demanded scale, which makes a maximum increase of $10 per week for a number of the musicians.

Exhibit Plans in Window.

Architectural plans for the new Allen Theatre, Winnipeg, Man., work on which is being rushed following the six weeks' delay last spring on account of the local general strike, formed a special exhibit in the large window of a downtown jewelry establishment for a week. The blue prints of the elevations and interior gave a good idea of the size and appearance of the structure, which is to cost $300,000. Announcement is made that preferred stock to the value of $200,000, is being sold to Winnipeg investors, a bonus of twenty-five per cent. of common stock being given with each block of preferred shares. The Winnipeg Public Utilities Commission has approved the sale of the stock.

Calgary Owner Dies.

The death has occurred at Calgary, Alberta, of James A. McKenzie, owner of the Bijou Theatre, Calgary, one of the old-timers of the Canadian West. The deceased was the holder of a Royal Humane Society medal for bravery in connection with an accident on the Bow River, and also held a war medal for service in 1885. The Bijou was closed by Manager Hill for several days out of respect to the late owner.

Allens Invade St. Catharines

Tentative plans have been placed in the hands of the city engineer of St. Catharines, Ontario, for a new moving picture theatre to cost $150,000. The new house will be built by Jule and J. J. Allen of Toronto and will occupy the site of an old structure which has been used as a saw works for over fifty years.

Appointed to Examine Classes.

George Graham, president of the Manitoba Exhibitors' Association, and Walter Wilson, manager of the Lyceum Theatre, Winnipeg, were appointed the commission to examine the classes of returned soldiers at Tuxedo Home who have been engaged in studying moving picture projection. The appointments were made by the Manitoba Government who are issuing operators' licenses to all veterans who pass the commission's examinations.

Minimum Wage for Ushers.

The Minimum Wage Board of Manitoba, has fixed the minimum wage of ushers, ticket takers, doormen and other theatre employes engaged in similar work at $12 per week with a nine hour day and a break for meals.

The Manitoba Government is allowing Winnipeg exhibitors to retain twenty-five per cent. of the Provincial amusement tax to pay employes' wages that were lost during the seven weeks of the influenza epidemic.

Members Are Taxed $5 Each.

On account of the expense in conducting the campaign to secure legislation in Ontario to permit the admission of children to Saturday and holiday matinees without guardians, the Ontario Motion Picture Exhibitors' Protective Association has made a special levy of $5 on each of the two hundred members of the association. The law was passed by the Ontario Legislature last spring.

Changes in Canadian Pathe.

F. C. Sutton, a returned soldier, and formerly with the Montreal Star, has been appointed publicity director of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

The office departments of the company have been moved from the company's headquarters on Bleury street to the Imperial Theatre Building. The offices in the Imperial Building are under the charge of Albert Beauline.

Recent Visitors.

Among recent visitors in the Canadian capital were J. R. Lennon of Toronto, assistant sales manager of the Canadian Universal, Joe O'Donnell, representing the Universal, and Sales Manager Sid Taube and Blaine Irish of the Canadian Aero Film Company, Limited, Toronto. The week was also marked by the taking of an official Government picture, "A Trip Around Ottawa."

"You've Been a Rail Bird, You Must Die," Says Chief One-Shirt to Pauline.
Pauline Frederick submits abjectly to her fate in "The Bonds of Love," her next Goldwyn.

Baltimore News Letter

Two Houses for Annapolis.

PLANS for the erection of a moving picture theatre at Annapolis, which will cost approximately $75,000, are now under way. The theatre is to be built facing the State House, and papers for the incorporation of an organization to be known as the Circle Playhouse have been filed with the Secretary of State. Another moving picture theatre is also to be built in that city on the site of the old Colonial Theatre, which was recently burned, it is said, and the cost of this building is to be about $70,000.

Our Error—Apologize.

The New Gem Amusement Company, of which Charles Bender is president, owns the New Gem Theatre, 617 North Duncan street, and not Nick Burns, as stated in last week's Moving Picture World in the Baltimore notes. This theatre is now being renovated and the approximate cost of the improvements will be $1,500.

Busch Succeeds Timmons.

A. G. Busch, who has been managing the affairs of the Electric Film Corporation in Washington, D. C., and prior to that was manager of the Baltimore Booking Company, has succeeded William Timmons as manager of the branch of the Capital Film Service in Baltimore. While the Capital and the Electric are two separate companies, the business of both will be conducted by the same office in future.

Rome Stops Roaming.

Mr. and Mrs. J. Louis Rome have returned from their honeymoon and are spending the rest of the summer at Mt. Holly Inn. Mr. Rome manages the Broadway, Baltimore and Arcadia Theatres.

Williams Joins Baltimore Exchange.

H. M. Williams, who has been located at the Clarksburg, West Virginia, office of Universal recently, has succeeded F.

B. Wathne as traveling salesman for the Baltimore Film Exchange, 412 East Baltimore street, handling the Universal output. Prior to his connection with Universal, Mr. Williams handled New England, New York and Dallas for Fox, and Texas, Arkansas, Louisiana, Oklahoma and Kansas for Kleine.

Personals of Baltimore.

Jack Whittle, of the Interstate Theatre Supply Company, is still in Atlantic City, N. J., and H. E. Kahn is attending to the business of the company.

Simon Feldstein, representing Pathe specials, has returned from a trip through Virginia.

George List, manager of the Garden Theatre, Lexington street at Park avenue, has returned from his vacation in western Maryland.

Struck by a trouble wagon of the United Railways, W. E. Stumpf, manager of the Goodtime Theatre, escaped with a few minor bruises.

Out of Town Notes.

The Virginian Theatre, at Charleston, West Virginia, owned by George Kyrros, is to be remodeled, redecorated and the equipment is to be rearranged.

A theatre and apartment building is now being planned for Kimball, West Virginia. It will be of brick construction and consist of three stories and a basement.

One of the features of the homecoming celebration which the people of Hancock held on Thursday, July 31, for the returning soldiers of that city and vicinity, was the theatre party given for the soldiers at the Rex Theatre.

Walter Owen has succeeded Mr. Jenkins as manager of Comet and Bijou Theatres at Roanoke, Virginia, which are operated by the Magic City Amusement Company. Mr. Jenkins recently went to Norfolk, to become associated with the Jake Wells interests in that city, and has an office at the Colonial Theatre.

Kansas City News Letter

The Allisons Are Strong for Pictures.

THE Allisons are a family of moving picture people. When any of them succumbs to a strong ambition for a career, he or she turns to the moving picture industry. The latest recruit from the family is Leonard Allison, recently returned from service with the 89th division, and discharged. He's now with the Famous Players-Lasky office in Kansas City. Raymond, an older brother (who was married, had a family, and so didn't get to go to war) is with the Famous Players-Lasky corporation, at St. Louis. Ernest, a younger brother, is booker for Metro, Kansas City. Edna, a sister, is billing clerk for Select, Kansas City. And another sister is wedded to the industry also—wedded in more ways than one, for she is the wife of L. D. Balsly, manager of the A. H. Blank Enterprises at Kansas City!

Talbott Acting Universal Manager.

Horace W. Talbott is acting as manager of the Universal office at Kansas City, Manager Bush having resigned. Mr. Talbott has been at the Kansas City office a few months, having come here from St. Louis.

Princess Re-opens.

The Princess Theatre, of Carterville, Missouri, has been re-opened. M. C. Compton, who is managing the house, stated that he will open a larger theatre if he finds that the business warrants such a move.

Hooks Gets Palace.

Jack Hooks, of Custer, Okla., has purchased the Palace Theatre in Thomas, Oklohoma, from A. R. and C. L. Fenton.

Kuschke Purchases Shamrock House.

H. C. Kuschke has purchased a moving picture theatre in Shamrock, Oklahoma, and intends to manage his new property personally. The management of the Royal Theatre, at Caddo, Oklahoma, which is also owned by Mr. Kuschke will be in charge of his son.

Okmulgee to Get New Theatre.

A new theatre, to be known as the Cook, will be erected in Okmulgee, Oklahoma. It will be of brick with stone and terra cotta trimmings. The seating will accommodate 1,500 persons.

WHY SOUTH DAKOTA IS NOW ON THE MAP

And How It Has Become a Combination Garden of Eden and the Klondike for the Picture men

SOUTH DAKOTA usually considered a "lemon" by film distributors in Omaha, who have that territory, is developing into a Garden of Eden, a regular Klondike for the motion picture game. The reason?

South Dakota is prosperous. It has the best crops this year that it ever had. Everybody is busy, and there are more everybodies. Theatres are springing up here and there. Where it was hard to sell a $7.50 film a year ago in South Dakota, it is a cinch to sell a $25 show now, and shows costing $100 or more a day find a ready market in the larger towns. The exhibitors figure the best investment they can make is the film that will make them the most money, so they are willing to pay the price. They raise the admission price, start to calling the banker by the first name and are considered as political possibilities.

Register or Insure.

Curley Calvert, manager of the Universal exchange, in Omaha, Neb., has a wrinkle in his forhead. "Darn the express, and darn the parcel post," he said, as he ripped open another telegram. Every week, he said, he has to duplicate at least one hundred shipments a week, of paper sent by parcel post. A man in the Omaha depot was caught stealing stamps on parcel post shipments, and Curley is confident most of the stamps were bought by the Universal exchange. A five-reel film was shipped by parcel post from a theatre to the exchange several weeks ago—and it has not arrived. Hereafter, Calvert announced, exhibitors shipping by parcel post must either register or insure the shipments, or be held responsible for them.

They Never Come Back.

Wahoo, Nebraska, is a small town, compared with the big cities, but Exhibitor Fred Smith, of Smith & Crawford, proprietors of the motion picture theatre at Wahoo, isn't a small exhibitor. A month ago he had an airplane pilot fly about his village distributing tickets to "The Amazing Wife."

Harry Watts, manager of the Strand, Nebraska, did the same stunt. "Not a one of the tickets ever showed up," said Harry. "It was good publicity, so I'm going to do it again, some time."

Against Daylight Saving.

The Omaha Daily News, Omaha, Nebraska, is conducting a campaign against the daylight saving law, asking its readers to sign a petition pleading for the repeal of the law. Exhibitors are following the campaign with interest, as they agree that daylight saving is inflicting a loss on the picture business.

Chamber of Commerce Backs Picture.

Lem F. Kennedy, an assistant director with the Universal, is in Omaha, staging a commercial motion picture entitled, "East Meets West." The picture is being backed by the Omaha Chamber of Commerce.

Salt Lake Breezes

New Rialto Will Be Fine House.

THE new Rialto theatre, under course of construction in connection with the Clift building, corner of Main street and Broadway, will be one of the finest equipped motion picture theatres in the west.

The theatre will be equipped with a unit orchestra pipe organ, to cost in the neighborhood of $30,000. It will have one of the most modern projecting rooms of any theatre in the country and will have a seating capacity of approximately 11,000. All seats will be leather upholstered and special lighting and ventilating systems have been planned.

Of fireproof construction throughout the exits will be so arranged that the theatre may be emptied in one minute's time. The house will be completed and opened on or before November 1, next.

Revenue Office for Salt Lake.

Salt Lake showmen express marked satisfaction at the announcement that a United States revenue collection office is to be re-opened here. For several years Salt Lake has been handled through the Butte office and no end of trouble has resulted from the payment of war taxes to that office. Many complaints have been made and several times the theatre managers have found themselves in the dilemma of not knowing what to do in order to comply with the law.

The announcement is made, however, that a revenue collection office will be opened here at an early date and the name of David C. Dunbar, of this city, is now awaiting official confirmation in Washington.

"The Immovable Guest"—Showing the World Moving Even If the Guest Does Not.

Flora Finch is a ticklish little vampire at the right. Scenes from a forthcoming Paramount-Flagg comedy.

SCREEN WILL AID SAFETY MOVEMENT

A Committee of Moving Picture Men Will Help Allegheny County's "Safety First" Propaganda

A NATION-WIDE movement is on to educate the public in all matters pertaining to the "Safety First" propaganda and Allegheny County has already organized a committee. Director Pritchard, who is at the head of the movement, apparently appreciates the power of the screen as an educational factor and has incorporated a moving picture committee in his organization. Following are the members: L. F. Levison, president of the F. I. L. M. Club of Pittsburgh, chairman; J. B. Clark, of the Rowland & Clark Theatres, vice chairman; H. B. Kester, of the East Liberty Cameraphone, secretary; F. W. Redfield, manager of the Vitagraph; Fred Salinger, manager of the World; Frank Bonistall, manager of Famous Players-Lasky.

A banquet was held at the William Penn Hotel, Monday night, July 28, when the plans of the organization were outlined and the various committees were instructed to get busy. It is likely that the moving picture committee will have a special film prepared, the object of which will be to educate the public on the dangers which confront it on every side.

Levison's Branch Gets There.

In "The Brain Exchange," the official organ of the Select Pictures Corporation, there is a Branch Honor List which reflects the standing of the various offices. These are subdivided between Rental Efficiency, Collection Efficiency and Operating Cost Efficiency. It is the ambition of every manager to be at the head of one of the lists occasionally, and every once in a while the Pittsburgh office enjoyed this distinction. This honor, however, was greatly exceeded for the week ending July 5, when the records show that Leo Levison's branch stood at the head of the list in all three classification.

Uniontown Will Get New House.

Uniontown is to have a theatre that will entertain road shows as well as special picture attractions in the near future.

C. H. Gorley, real estate owner and coal operator of Uniontown, has purchased a plot of Main street property, 80 by 150 feet, in the heart of the business district at a cost of $150,000 and expects to give Uniontown a theatre seating 2,500 at a cost of $225,000.

Work on the theatre will commence in the early Spring and be ready for an early Fall opening.

Contract Let for New House.

Contract for a handsome new theatre building which will be erected in New Castle, Pa., has been awarded to H. W. Chambers and Sons of that city on a bid of $103,857 for the construction work alone, and work which was commenced Monday, August 4 will be rushed rapidly to completion.

It is anticipated that the new building will be ready for occupancy about the first of the year.

The auditorium will seat 2,000 persons, and the acoustic properties have been cared for in such a manner that the building can be used for concerts and other entertainments of a high class. This feature alone will cost $3,500.

Two Houses Re-open.

Weiland's remodeled Rialto, formerly the Coliseum, owned by Fred J. Herrington, on Mount Oliver, Pittsburgh, was reopened Friday, July 25. The house presents a greatly improved appearance, a new front having been put in and the entire building having been re-painted and re-decorated.

The old American Theatre in the same locality was re-opened Monday, July 28. It has been re-named the Edith. Extensive improvements were also made to the house, including new projection equipment. W. R. Baker and Walter N. Miller are the owners of the house.

Freeman Seeks Ideas.

Charles Freeman, manager of the West Penn Photo Play Co., which operates the Regent and Star Theatres in New Castle, has been traveling over the country the past four months getting ideas for his company's new theatre which is now under construction, and will be finished about the first of the year. The new house will have a seating capacity of 1,800, and the approximate cost of the theatre will amount to $250,000. All the latest equipment will be installed, including a large pipe organ.

McCalmont Is Back.

R. V. McCalmont, for many years a prominent exhibitor of Burgetts town, Pennsylvania, who recently sold out, is back in the game again, having bought the Star Theatre at Mercer, Pennsylvania, from Lowry, the manager of the theatre, was killed in an auto accident recently and his partner, being in another line of business, was obliged to dispose of the business.

Majestic Theatre Damaged.

Fire, which is believed to have started from paper boxes igniting near a boiler, did $10,000 damage to the Majestic Theatre Building, Brighton Avenue, Rochester, Pennsylvania, early Friday morning, July 18. Occupants of the second, third and fourth floors of the structure were forced to flee scantly clad.

The theatre, which is owned by Louis Nadler, Louis Cowan, and Myer Winograd of Pittsburgh, was damaged to the extent of several thousand dollars.

Pictures for High School.

The Tyler County High School, located at Middleburn, West Virginia, has installed a moving picture equipment and intends to make motion pictures an important part of its studies in the future.

"Soft, Rupert, Soft, in Sooth."
Emmy Wehlen gets the soft pedal, by request, in "A Favor to a Friend," her newest Metro.

Representatives of the board were in Pittsburgh recently and placed their order for projection equipment, consisting of Powers machine, booth and Gold Fibre Screen.

Reynolds Buys Out Filson.

J. M. Reynolds has purchased the interest of his partner, Mr. Filson, in the Family Theatre at Grove City, and will hereafter be the sole owner and manager of the house. He also owns the property and states that he will maintain the high standard set by the house, which is the oldest in the city and one of the first in the country..

Schweitzer Opens New Jewel.

The old Jewel Theatre, Spring Garden Avenue, North Side, Pittsburgh, was reopened Saturday, July 26 by its new owner, Oliver Schweitzer, who has renamed it the New Jewel. The house had been closed for remodeling and redecorating, and now presents the appearance of a new theatre. Mr. Schweitzer was formerly house manager at his brother George's Atlas Theatre, also on the North Side.

Glanz Now Exploitation Manager.

Moe Glanz, erstwhile salesman and for the past few months assistant manager of the Pittsburgh Select office, has been appointed exploitation manager of the same office.

Goode Is Back.

Ed Goode is back at his old job as head of the poster department at the Pittsburgh Select exchange. Goode has just returned after a year's service in France.

Chernoff With Goldwyn.

M. J. Chernoff is now connected with the Pittsburgh Goldwyn exchange in the capacity of special representative. Sam Wheeler is in charge of the booking department.

Mooney Succeeds Moore.

J. J. Mooney is the new manager of the Hodkinson exchange, Pittsburgh, succeeding Carlos E. Moore, who resigned a few weeks ago. Mr. Mooney comes from Cleveland.

Personal and News Notes.

For the benefit of its employes the West Virginia-Pittsburgh Coal Company is building a picture theatre at Colliers, West Virginia.

The Delton Theatre, Dormont, Pa., is being remodeled. Included in the improvements is the installation of two Powers 6B machines and a Gold Fibre Screen.

C. E. Couplerhas sold his Casino Theatre in Washington, Pa., to Mr. Wolken former owner of the Columbia Theatre at New Kensington, the new owner having taken charge July 14. Mr. Couplerhas still has the Bijou Theatre in Washington and will hereafter give this house his undivided attention.

Jacob S. Kell, of Buena Vista, Pa., is opening a new theatre in that town. He purchased two Powers 6B machines.

The Operators' Union has mailed out contracts to the managers of the theatres in the Pittsburgh district asking for a slight increase in wages.

Among the returning soldiers of late are David Thomas, operator of the Idle Hour Theatre, Diamond street, and Paul Kaufmann, of the Regent Theatre, the R. & C. house in East Liberty.

Miss Hazel Parker, bill clerk at the Pittsburgh Metro exchange for the past three years, resigned her position recently. She was married last December to James Christy, a soldier, who has only recently been mustered out of the service. The employes of the Metro remembered the young couple by presenting the bride with

a chest of Community silver. Miss Helen Lowitz has assumed the position occupied by Miss Parker.

The Kelcy Brothers have taken over the Ideal Theatre, Johnstown, and are remodeling and improving the premises in many ways. New projection equipment, including Powers 6B machines, Gold Fibre Screen and other equipment is being installed.

Louisville News Letter

Free Pictures for Church.

ANNOUNCEMENT was made at Lexington, on July 25, that the Woodland Christian Church would introduce free moving pictures in its house of worship for the entertainment of the congregation. It was announced that the first showing would include a two reel drama, a one reel comedy and a musical program. The Brotherhood Bible Class of the church, under the direction of J. W. Porter, is engineering the plan.

May Be Made Permanent Feature.

If this proves successful it will be made a permanent feature of the church program. So far as is known this is the first church in the state to show a comedy or drama for the edification of the congregation, although strictly Biblical pictures were shown at Paducah, a year or more ago. The action at Lexington coming so closely on the heels of the crusade by the ministerial union against Sunday shows is creating widespread interest.

Camp Taylor Houses Closing.

Theatres at Camp Taylor have practically all been closed for several weeks, due to the fact that the camp is almost deserted, and stores, restaurants and other business concerns are giving up their leases as fast as they expire. However, announcement has just been made to the effect that a large division of the regular army will be quartered regularly at the camp as soon as it returns from overseas, with the result that the outlook for the camp theatres as well as downtown Louisville houses has improved from the military standpoint.

Buckingham to Re-open.

Announcement has been made in Louisville that the Buckingham Theatre, Second and Jefferson streets, will be leased for stage attractions or as a moving picture theatre by Col. James P. Whallen. This theatre for many years was the leading burlesque house of the district, but has been closed for two years.

Picture Organist Talks.

Carl Wiseman who has been playing at the Alamo Theatre for the past three years, has given several excellent talks recently in connection with his work, making one address before the Kentucky Educational Association under the general topic: "The Possibilities of Educating the General Public through the Medium of the Motion Picture Organist." Mr. Wiseman came to Louisville from New York, has been head of the organ division of the Louisville Conservatory of Music, and organist at St. Paul Episcopal Church. In September he goes to the First Unitarian Church.

Short News Item.

At Shelbyville, Kentucky, J. C. Washington has leased a lot at Sixth and Clay street for an airdome, and secured sanction of the city council, which refused a permit for such a show on Washington street, between Sixth and Seventh.

At Hellier, Kentucky, the Hellier Amusement Company, capital $3,000, has been chartered by G. A. Bickford, W. E. Johnston and others.

P. B. Gibson has started work on his new moving picture theatre at Russell, which is on the C. & O. lines, and a considerable railroad town.

At Lawrenceburg, Tennessee, the Princess Theatre has been sold by Dr. William Gallagher to interests from Sheffield, Ala.

The Victory Theatre, Whitesburg, Kentucky, in a rich coal and timber region, has been opened by A. Blacker, of Louisville; and Tony Raneiri, who purchased the Collins Brown interests in the Whitesburg Theatre.

At Huntington, Tennessee, Mrs. Linnie M. Carter has rented the old Circuit Court room, in which she will operate a moving picture theatre.

Charles (Cy) Reinhardt, who made fame with Fields Minstrels, has been singing at the Mary Anderson Theatre, with success, for the past several weeks, while spending his vacation in Louisville.

DETROIT IS PLANNING MORE HOUSES

Eight New Picture Theatres Are Now Promised For Completion Before the Ending of This Year

AMONG the newest Detroit Theatres promised for erection before the end of the current year are: Allen Brothers; one by Jacob Schevitz on Russell street, near Alger; Reviera Theatre, on Grand avenue and the car line loop; one on Michigan avenue by Herman Kremer; another on Michigan avenue by Anthony Grzenski; one on East Jefferson by George Harrison and associates; one on Mack avenue by George Zick, and one on the Oakman Boulevard.

Michigan Screen Club Meets.

The Michigan Screen Club held its July meeting at Wampers Lake, near Adrian, as guests of Elwyn M. Simons, of the New Family Theatre. In addition to the business meeting there was boating, fishing and bathing. Among those who participated were Harvey Lipp and Glenn Cross, Battle Creek; Pete Frank and W. S. McLaren, of Jackson; Herb Weil, Port Huron; W. C. Watson, Bay City; Charles Garfield, Flint; J. R. Denniston, Monroe; Fred Wuerth, Ann Arbor; Claude Cady, Lansing; Lew Barnes, Kalamazoo; Ernie Keyser and Elwyn Simons, Adrian; and Jacob Smith, Moving Picture World.

Another House for Adrian.

Elwyn M. Simons, of the New Family Theatre, announces the purchase of property in Adrian, on which he will erect a new theatre as soon as present leases expire. The house will seat not less than 750 people. Mr. Simons and associates now operate the Family and Garden Theatres in Adrian.

Realart Increases Staff.

C. G. Kingsley, Detroit manager for Realart Pictures, announces the appointment of Harry Hondorf as his assistant, and Miss H. Kingsbury as booker. Mr. Hondorf was recently with Metro, while Miss Kingsbury comes direct from the Fox exchange.

Gibbons Goes to Fox.

Miles Gibbons, Detroit Fox manager, announces the appointment of Ira H. Cohen as Detroit city salesman and assistant in the sales department. Mr. Cohen was with Metro for the past eight months and prior to that time was for nearly four years with the Universal in its Detroit, Cleveland and Cincinnati exchanges.

Three Houses Open.

Three theatres have opened during the past ten days: The New Maltz Theatre, Alpena, which is one of the Fitzpatrick and McElroy houses; the New Palace Theatre, Charlevoix, owned by L. A. Moon, and the New Strand, in Flint, Lester Matt's house, which has been completely remodelled and enlarged.

Colonial Will Put on Vaudeville.

Warren and Cohen, of Detroit, confirm the report that their Colonial Theatre will play Marcus Loew vaudeville starting Labor Day. It will also play big feature pictures, as its policy will be continuous shows from noon to eleven P. M.

Codd Gets Adrian House.

Robert Codd, manager of the Strand, Niles and the Lincoln, Owosso, announces that he and his associates have leased the Crosswell Opera House, Adrian, Mich., and that they will spend $10,000 in improvements, opening the house as a picture playhouse in September.

Harry Guest with Goldwyn.

Harry Guest has taken up his position as manager of Goldwyn's exploitation department in Detroit.

Ground Broken for New Allen.

Ground has been broken for the new Allen Brothers' theatre which is to be erected on Woodward avenue, between Petersboro and Watson streets, and which will cost $600,000 and seat 2,000 people. Its completion is expected in the spring of 1920.

Short Notes.

The Riviera Theatre Co., of Detroit, has capitalized for $250,000. The stockholders are W. C. Quimby, of Fort Wayne, Ind.; H. A. Ross and Herbert Woodhead, Detroit.

Bert Weddige, of the Michigan Motion Picture Supply Co., who recently returned from an extended Eastern trip and an inspection of the Simplex factory (for which he is Michigan distributor), has placed an order for two carloads of Simplex projection machines to keep pace with orders.

Earl Hennesy, recent manager for the William L. Sherry Service, has resigned to become special representative for the Minter-United Amusements.

The Fatal Ace of Spades and the Man Who Dealt It to Himself in "The Gamblers."
Harry Morey sends himself to jail in order to save his father in his latest Vitagraph from the play by Charles Klein.

CINCINNATI HAS A WONDERFUL SUMMER

Picture Theatre Business Stands Right Up in Spite of the Warm Weather and Baseball

BUSINESS in the Cincinnati moving picture houses continues very good, despite the handicap of the warm weather and the strong counterattraction of the winning baseball team now representing this city in the National League. Crowds of from 20,000 to 25,000 now are common occurrences at the ball park, and the natural inference would be that this condition would work to the detriment of patronage for other amusements, but such has not been the case. Instead, it seems to have the effect of putting people in such an amiable mood that they continue the hunt for pleasure into the evening, and the movie houses receive a fair share of the patronage.

Business Beats Last Winter.

Several of the shows at the summer houses have played to a volume of business not even approached by the best runs of the regular winter season, and all of them have done quite well financially. A notable improvement in the class of the bookings offered has been in evidence, and the success attending the efforts of the managers to give their patrons the best shows possible to secure has been both remarkable and profitable.

Already the local managers are preparing for the large fall and winter patronage which they all feel sure is to come, the past few weeks being marked by the signing of contracts which will provide first class amusement for the movie fans of Cincinnati during the coming season.

An Evil Eliminated.

The efforts of the Cincinnati Film Exchange Managers' Association of the Cincinnati Chamber of Commerce toward eliminating some of the abuses to which their service has been subjected in the past have met with gratifying results, according to an announcement made by Secretary C. V. Zimmerman. Chief among these evils has been the habit of a few of the exhibitors to hold the films shipped to them an unreasonable time, and the statement is made that proof was had in several instances that the films had been shown in other houses than the one originally receiving them, without the exchanges receiving the additional pay for such use. Some of the managers suggested harsh measures in checking this abuse, but a campaign of education was resorted to, which had as its object to call the attention of the offending managers to the injustice of such abuses. It is stated that this plan has been so successful that no unusual delay in the return of films has been reported by exchange managers recently.

Palace Will Open in September.

E. F. Albee, president of the B. F. Keith Theatre Company, was in Cincinnati during the past week and made an inspection of the new Palace Theatre on East Sixth street, which is now about ready for the opening. Mr. Albee stated that the new house would open the first Monday in September and would be run as a popular vaudeville and feature picture house.

Strike About Ended.

The strike which has been in progress among the former employes of the Cincinnati exchanges has about petered out. Little activity has been evidenced during the past week, and many of the strikers have made application for their old positions under the conditions prevailing previous to the formation of the union, it is said. Just how many of them have been reinstated has not been announced, but it is certain that many of them will not be re-employed, as their positions have been filled satisfactorily by help secured in the early weeks of the trouble. It is not believed that any further trouble will be experienced in this connection.

Philadelphia News Letter

Film Row Is Changing.

MANY changes will shortly be seen in Philadelphia's "film row," where almost all of the film exchanges are at present located with the exception of the United Artists Corp., who were compelled to move into the Bulletin Building. The Fox Exchange will require more room and has planned to build a two story exchange building, to take in the two properties at 1331 and 1333 Vine street. During the course of construction, Fox will occupy temporary quarters at 1225 Vine. Another important change will be the removal of the Vitagraph exchange from their present quarters at 12th and Race streets to 1227 Vine street.

Triangle Has Hopes.

The plans for the Vitagraph include the premises occupied just now by the Triangle Film Corp., and 1225 Vine street. The Triangle has several places in view and expect to be in new quarters by September 31. Reports that a new factory building will occupy the south east corner of 13th and Vine streets has given the Electric Theatre Supply Co., cause for apprehension although they have an extension of several months more on their lease, in which to become settled permanently. Masterpiece Film Exchange, expects to take one of the floors above the present quarters which will necessitate the removal of another exchange already established there. In the meanwhile the building occupied by the World Film Corporation, and which was destroyed by fire, is still in ruins and will probably not be rebuilt for some time.

Got Past Censor.

M. Greenwalt, the official motion picture photographer of the Stanley Company, who has continually been getting scoops on local events for the theatres, has just acquired the honor of being the first man to produce the pictures of the Kilbane-Fox fight in Philadelphia, and have them passed by the Pennsylvania Board of Censors. The bout featuring Kilbane, the champion featherweight, was a six-round affair and consumed over 1,200 feet of film to shoot it.

Short Notes.

Manuel Capelman, has installed a new motor generator and two simplex machines at the Grand theatre for use in his up-to-date projection room.

Marty Wolf, manager of the Victoria theatre, will spend the next two weeks at Stone Harbor, where he will enjoy his well earned vacation.

W. Humphries, manager of the Triangle Exchange, is spending the week ends at the shore.

The Arcade theatre in Richmond has been sold by William E. Butler to A. Freedman. Mr. Butler, also is the owner of the Clearfield theatre.

Open Booking and Closed Windows.
A new view of Beatriz Michelena, who stars in "Just Squaw," a Robertson-Cole feature distributed by Exhibitors Mutual.

Minneapolis News Letter

R and F Still Adding Houses.

RUBEN AND FINKELSTEIN have taken over another popular neighborhood house in Minneapolis, the Lyndale theatre, Lake street and Lyndale avenue, bringing the total number of moving picture theatres in the Twin Cities under their control, up to twenty-two.

The Lyndale theatre has been under the management of Jack Martin. It is located in an ideal residential district and has had a high class patronage. Ruben and Finkelstein plan to put the new house in first class condition and through it will play the best film productions.

War Veteran Back On Job.

G. Carroll Johnston, who spent twenty-two monts overseas in both the Canadian and American armies, is now with the Minneapolis Universal office and is on the road with the "Heart of Humanity" company. During the latter days of the war and after the occupation of the Rhineland, Mr. Johnston served as moving picture photographer with the American army. He enlisted in the Canadian army and later was transferred to the American forces.

Hinds With Pathe.

Frederick C. Hinds has taken charge of a newly created exploitation department for the Minneapolis Pathe exchange, under the direction of C. W. Stombaugh, manager of the branch.

Mr. Hinds' most recent activities were in connection with campaigns launched in behalf of "The Heart of Humanity" and "The Unpardonable Sin."

Goldwyn Office Enlarged.

The Minneapolis Goldwyn exchange under the management of L. E. Davis is undergoing a transformation. Since the removal of the Supreme office to the seventh floor of the same building, the Goldwyn branch has been enlarged by the addition of the space formerly occupied by that concern.

New Slide Company Opens.

The Norton Slide Company has opened offices in the Jewelers Exchange, Minneapolis, with a complete line of slides. The company manufactures all kinds of art and advertising slides. George M. Norton, proprietor.

"At the Old Stage Door" Is Lloyd's Next.

Harold Lloyd as a village nondescript mistaken at the stage door of a theatre as the new leading man is the way this popular comedian takes to create laughs in the Pathe release for July 20. "At the Old Stage Door" is the title of the comedy, and it is one of the brightest and timeliest of the lot. The action of the comedy provides opportunity for Lloyd for several attractive scenes, or rather say, behind-the-scenes. Here the audience gets a glimpse of that forbidden land on the far side of the drop curtain.

Among Independent Producers

Conducted by C. S. SEWELL

Cohn to State Right "Hall Room Boys" Comedies

JACK AND HARRY COHN announce that the series of "Hall Room Boys" comedies will be offered on the state rights market, and that contracts have already been made with several territorial buyers. This decision was made on acount of the attractive offers made by many independent exchangemen.

Flanagan and Edwards, the featured players in these productions, are well-known vaudeville headliners, and their popularity, together with the publicity given to the H. A. McGill cartoons, which have been published for fifteen years in many leading newspapers, are believed to be responsible for the quick response by state rights men.

William Parsons, president of the National Film Corporation, has assured Harry Cohn that he will make the "Hall Room Boys" comedies sufficiently high class to compete with any of the two reel comedies, and that the quality will be up to the standard of the first two releases which have been shown at the New York Strand, if not better.

Joe Brandt, until recently prominently identified with Universal and now associated with the National Film Corporation, has taken active charge of the exploitation and sale of this series, and arrangements have been made for the appearance of "Percie and Ferdie," the McGill cartoons, in a large number of additional newspapers in the principal cities.

Jack and Harry Cohn have opened offices at 1600 Broadway, and Joe Brandt is at the same address.

Interest in Lee Kiddies' Playlets Pleases Rogers

LOU ROGERS, producer of the two reel comedies featuring Jane and Katherine Lee is highly pleased with the large number of inquiries regarding these playlets, received from all parts of the country, and in this connection states:

"These replies I consider splendid testimony as to the popularity of the Lee children, the value of the product we are offering, and convincing evidence of the efficiency of the trade papers used in advertising the offerings.

"From all parts of the country exhibitors have wired or written to be listed as applicants for the series, and the present plan of featuring the Lee kiddies in two reel features is proving especially popular with exhibitors.

"The vehicles for the young comedians differ from the usual run of short comedies. The offerings are playlets, that is, they have a real story in tabloid form, entertainingly and comically portrayed by the youngest stars of the screen. The viewers interest is calculated to be sustained throughout the swift running and snappy comedies, and there is no effort to draw out the material beyond two reels.

"Announcement of date and particulars of release will be made within a short time."

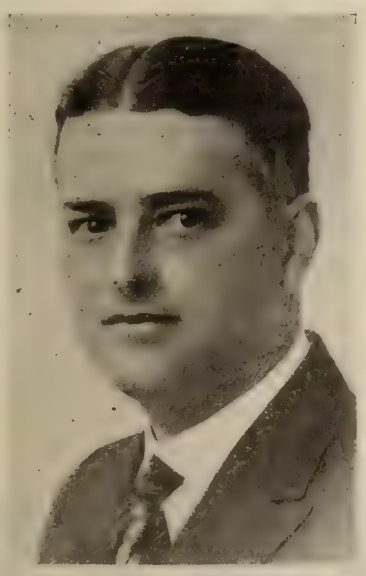
Mountan Going to Europe

DAVID J. MOUNTAN, special representative of William Steiner will sail for Europe on August 14, on the White Star Liner "Adriatic." Mr. Mountan is taking with him prints of "Sky Eye" the seven reel aviation and oil-field picture as well as a series of two reel western "Lone Star" dramas, produced by Mr. Steiner. He will visit London and Paris to arrange for the distribution of these productions, and will hold a trade showing in both of these cities.

M. & R. to Handle Pioneer Films on Pacific Coast

RIGHTS to current and forthcoming Pioneer attractions for California, Arizona and Nevada have been acquired by Charles Rosenthal, Jr., for the M. & R. Exchange, with offices in both San Francisco and Los Angeles. This deal, coming closely after a similar arrangement with Elliott and Brockwell, Chicago, is looked upon as a forerunner of similar outlets in exchange centres for all Pioneer attractions.

Mr. Rosenthal, before leaving this city stated, "I spent several weeks in New York, and, after viewing a large number of productions, closed with Pioneer, as I am convinced they have the finest line of specials. I was also much impressed by the spirit of co-operation which characterizes the entire organization, particularly the publicity department, which is equipped to give full co-operation, both in supplies and service, to exhibitors and exchangemen handling Pioneer pictures."



Charles Rosenthal
General manager M. & R. Exchange, San Francisco and Los Angeles.

Associated with Mr. Rosenthal is E. B. Mayer, who is a well-known exchangeman, and has had extensive training in theatrical and film fields. Mr. Mayer is the nephew of David Belasco.

Immediate exploitation of "Virtuous Sinners" is contemplated, to be followed by territorial campaigns on the other Pioneer features, "The Girl from Nowhere," "Sins of the Children," "The Boomerang," "The Long Arm of Mannister" and "Atonement," with Grace Davison.

Arrow Makes Sales on Two Series.

Arrow Film Corporation announces the sale of the following rights to the series of Lone Star Western dramas, featuring Harry Myers, June Keith and Charles Graham; also rights to "Demon's Shadow" serial to Phil Goldstone for Missouri and Kansas and to Sterling Film Company, Omaha, for Iowa and Nebraska. Rights to the "Blazed Trail" series of Northwood dramas have been sold to the Southeastern Pictures Corporation for North and South Carolina, Tennessee, Georgia, Florida, Alabama, Louisiana and Mississippi.

All Episodes of Serial Being Prepared Together

SIDNEY REYNOLDS, president of Supreme Pictures, Inc., announces that for many months his staff has been at work not only on the first few episodes of the serial starring J. Robert Pauline, but on the entire fifteen episodes. This has been done in order to insure that there will be no lagging of interest and that each succeeding episode may achieve something new in thrills, interest and characterization.

"Serials," says Mr. Reynolds, "enjoy the same powerful influence over the public which is exercised by the circulation-building serial stories in the magazines. They contain the element of continued suspense which the public desires and assure a regular and continued patronage.

"We wish to emphasize the fact" that in the performance of his hypnotic feats Mr. Pauline will exercise genuine hypnotic powers, and we feel that this will arouse wide interest on the part not only of the mystery-loving public, but of the medical, surgical and psychological fraternity everywhere. In view of the widespread interest in psychic subjects and mysteries, in Mr. Pauline himself and in good serials, coupled with the widespread exploitation campaign to be conducted, we expect to make this Supreme serial one of the most successful of the season's productions."

Arrow Offers Comedies with Hank Mann as Star

HANK MANN is being featured in a series of one-reel comedies released on state rights basis by Arrow Film Corporation. This clever comedian will be remembered by motion picture audiences for his work in Keystone and Sunshine comedies.

A number of territorial sales have already been made on this series: I. E. Chadwick, of the Merit Film Corporation, has secured rights for New York and northern New Jersey; Major Films, Inc., for New England; Exhibitors' Film Co., of Pittsburgh, for western Pennsylvania; Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey, also for Delaware, Maryland and District of Columbia; Sterling Film Company, Omaha, for Iowa and Nebraska, and to Southeastern Pictures Corporation for North and South Carolina, Georgia, Florida, Tennessee, Alabama, Louisiana and Mississippi.

Sherrill Returns from Coast and Announces Plans

AFTER an absence of eight weeks William L. Sherrill, president of the Frohman Amusement Corporation, has returned to New York and announces that while in Los Angeles, he acquired all the outstanding stock of the Poppy Comedies, the subsidiary company producing the comedies featuring Mack Swain. He also reorganized the staff, installing a scenario department under the supervision of Frances E. Guihan, formerly of the scenario department of Metro's West coast studio.

Mr. Sherrill also made arrangements with the Universal Film Manufacturing Company for the production of the Texas Guinan and Mack Swain pictures in its Universal City studios, and moved both [illegible]

Mr. Sherrill supervised the making of two of the Texas Guinan productions, "The Dead Man's Hand," by Julian Johnson, and "The Sacrifice," a legend of Indian loyalty, and started a third, "The Heart of Texas." He also produced two Mack Swain's "Ambrose' Golf Career" and "The L[illegible]

Mr. Sherrill states that his company is contemplating producing a serial, and that upon the completion of the Texas Guinan westerns and Mack Swain comedies, his present plan is to make further productions in the East.

Walthall Film Reissued

THE Exhibitors' Film Exchange, with its offices at 126 West 46th street, have arranged to reissue "The Wreck," starring Henry B. Walthall, adapted from "Ghosts," by Henrik Ibsen, and formerly released as a Mutual Masterpiece. The story is announced as having been reconstructed with new titles, and an attractive line of paper, ones, threes and six sheets, 11x14 photos and slides. "The Wreck" will be the first of a series of reissues that will be released by the company to state rights buyers.

Unique Advertising Aids for Monopol Attractions

MAX COHEN, president of Monopol Pictures Company, has prepared an [illegible] of advertising accessories for "Crimson Shoals" and "Alma Where Do You Live," which are now being offered to state rights buyers. Among the supplies available are lobby display sets including three 22x28 photos in olive green, an assortment of lithographs, a new style press sheet, slides, heralds, photographic poster reproductions and several novelties.

The press sheet is 14x22, printed on eighty pound paper, and it will contain several full page illustrations which the exhibitor can use for lobby decoration.

The lithographs for "Crimson Shoals" are said to be particularly striking. They consist of three styles of one's, two styles of three's, two styles of sixes' and one twenty four sheet stand, and in all of the paper the performance of Francis Ford in delineating three characters at one time has been strongly emphasized.

A novelty for the exploitation of "Alma Where Do You Live" is a regulation safety match box carrying on one side the title of the picture and its stars while the other side is reserved for the imprint of the exhibitor.

Big Exploitation Campaign on "Everybody's Business"

A REMARKABLE exploitation campaign will be conducted on Everybody's Business," says the W. H. Productions Company handling this feature. Plans have been prepared which include the securing of the co-operation of fraternal organizations, civic societies and officials high in public life, in assisting exhibtors in putting over this picture.

In addition, the well-known writer, H. C. Witner, has written a twenty thousand word novelization of the story suggested by the photoplay, which will be released as a magazine supplement to many of the leading Sunday newspapers in the larger cities, and serially in newspapers in the smaller cities and towns together with heavy preliminary advertising.

This story is said to be extraordinay in many ways, and it is announced that a prominent book publisher made Mr. Witner an attractive proposition of the book rights. However, the W. H. Production Company have arranged for the exploitation as outlined.

Foreign Rights Sold for "Long Arm of Mannister"

THE Pioneer foreign department has just concluded the sale of the world's rights, exclusive of the United States and Canada, for "The Long Arm of Mannister," with Henry B. Walthall, to the Inter-Ocean Film Corporation.

This picture is among the most recent of the additions to the Pioneer list of attractions, the negative having been received in New York early last week. Already territories with exchange centres at New York City, Chicago, San Francisco and Los Angeles have been disposed of.

Among the Pioneer specials which have recently been placed on the markets of England and Continental Europe are "Virtuous Sinners" and "The Girl from Nowhere." According to recent advices the dates for the first showing of these pictures in London have been set for the near future.

Five Foreign Territories Sold for "Virtuous Men"

FRANK BROCKLISS, controlling the foreign distribution to "Virtuous Men," starring E. K. Lincoln, and directed by Ralph Ince, announces the sale of rights on this production for Switzerland, Italy, Holland, Spain and France.

In handling this film in foreign countries, the Brockliss organization has introduced an innovation. Special scenes filmed by the producers, and which in atmosphere and action were designed to carry a direct appeal to foreign audiences, have been inserted. The success of this plan, indicated by advice from Sydney Garrett, president of J. Frank Brockliss, who is now abroad, and states that the S-L feature is meeting with great success, has led Messrs. Sawyer and Lubin to the decision to continue this plan on their forthcoming productions.

Unusual Aeroplane Stunts for Helen Holmes Serial

IN THE SERIAL, "The Fatal Fortune," which is now being produced by the S. L. K. Serial Corporation, it is announced that Helen Holmes, who is featured [illegible] by performing several stunts with an aeroplane which have never before been attempted by a feminine serial star, including a leap from one aeroplane to another in mid-air, with both planes traveling at high speed.

Only a few days ago Miss Holmes while in an aeroplane with Lieutenant Jack Levering, who is supporting her in this serial, was overtaken by a heavy storm. Lieutenant Levering, who was driving the machine, endeavored to climb above the clouds, but his engine went dead and he had to descend. While volplaning to the ground the plane was struck by lightning, but, fortunately, no serious damage was [illegible] a swamp without injury to Miss Holmes or Mr. Levering.

One Bulls Eye Company Going to Hawaii.

According to Nat H. Spitzer, studio manager for Bulls Eye Film Corporation at its Hollywood studios, two of the comedies to be made by the company in September and October will be filmed in the Hawaiian Islands.

It is expected that the trip will consume about six weeks. The comedies will be cut and titled on the return voyage, and will be ready for release by the time the ship reaches San Francisco.

Grace Davison and Conway Tearle Make Up the Duet Which Puts the Tone of Emotional Music in "Atonement."
Three big scenes from the Pioneer attraction are shown here, with the stars running the scale of human feelings.

Bennett J. Brandon
Who heads Arrow's foreign sales department.

Arrow Film Establishes a Foreign Department

THE ARROW FILM CORPORATION has taken another step forward in its expansion movement. This week the Arrow announces that it has opened an exclusive foreign department in order to handle all foreign business. This department will be in charge of Bennett J. Brandon, under the personal supervision of W. E. Shallenberger. It is planned to open offices abroad.

With the foreign office in working order Arrow will be able to take on all subjects that are suitable for the world's rights instead of merely for this country, as formerly.

W. E. Shallenberger, president of Arrow, has long been contemplating this move, but has waited for the conclusion of the war before taking active steps in this direction.

Bennett J. Brandon, the new manager of the foreign department, is an old film man, as well as an exporter of considerable note. For years Mr. Brandon was manager of the Oceanic Film Corporation. He has been an independent distributor of pictures abroad for some years, with offices in Chicago. Mr. Brandon has traveled extensively, being thoroughly familiar with all of the foreign countries and speaking several foreign tongues, including Spanish, French and German. His first connection in the film business, incidently, was with Mr. Shallenberger, as export manager of the Thanhouser Film Corporation.

"The Open Door" To Be a Big Feature Picture

UNDER the supervision of Dallas M. Fitzgerald, work is now proceeding on what is announced as a production of big caliber with extraordinary photographic effects and novel shots. The working title of this feature is "The Open Door," and it is based on a scenario prepared by Garfield Thompson.

A strong cast has been assembled, headed by Anna Lehr, and assisted by John P. Wade, Frank Evans, Robert Broderick, Sam J. Ryan, William Cavanaugh, Walter Miller, Johnnie Walker and Edith Stockton.

John Wolnow, formerly a technical expert for William Fox, has been engaged to handle the studio details and the production is already more than half finished.

New Company Will Produce Four Ten-Reel Features

THE United States Photoplay Corporation announces it will produce four ten reel motion pictures, titled "Determination," "The Home of Man," "The Soul of Man" and "Deception," all of which are from scenarios and stories by Captain F. F. Stoll, a former government official.

The first will be "Determination," which is described as a story of great human interes, laid in the Whitechapel district of London, with which the author is thoroughly familiar.

The producers state that actual screen work will be begun in a very short time and that already the rights for Ohio have been sold for a large sum. Tod Sloan, at one time one of the best known jockeys in the world, has been selected to ride the horse "Determination," and "Kid" Broad is also under contract to appear in the production. The cast also includes Effie Logan, who was the winner of an international beauty competition.

Victory Kremer Reports Successful Sales Trip

VICTOR KREMER, who has spent a month touring the Western states and southwestern Canada, in a campaign for the Victor Kremer Film Features, reports an unusually successful trip. Practically the entire West Coast, many of the Central Western states and a large portion of southwestern Canada, have been sold for both feature pictures and short-reel subjects.

More than a dozen contracts have been closed and negotiations are under way for as many more. Mr. Kremer, who is now on his way back to his Chicago headquarters, reports that he is confident the entire country will be sold solid shortly.

The state rights pictures now selling include a block of ten multiple-reel features from among the best of Essanay productions, featuring Henry B. Walthall, Taylor Holmes, Bryant Washburn, Captain Richard C. Travers and Jack Gardner; ten Broncho Billy one-reel Western dramas, ten Snakeville Western comedies, featuring Slippery Slim, and ten George Ade fables.

"I find that there is not only a big demand for features, but for the short subjects," said Mr. Kremer. "The four Jack Gardner features were eagerly sought, as were the features of Walthall, Washburn, Holmes and Travers.

Export and Import Secures Foreign Rights to Serials

THE EXPORT & IMPORT FILM COMPANY, INC., have just closed a contract whereby they have obtained the exclusive right in the foreign market on all serials to be produced by Serico Producing Company, of Wilkes-Barre, Pa.

The first one from the well-known story by C. & N. Williamson, "The Woman in Gray," featuring Arline Pretty and Henry Snell, is now being produced under the direction of Mr. Vincent.

Besides the above, the Export & Import Film Company also control "$1,000,000 Reward," featuring Lillian Walker, being produced by the Grossman Picture Corporation, and an Animal serial in course of production under the personal supervision of Col. W. N. Selig, entitled "The Lost City."

Schwerin Buys Territory on Garson's "Hushed Hour"

CHARLES F. SCHWERIN announces that he has acquired from Harry I. Garson the Southern rights to "The Hushed Hour," starring Blanche Sweet, supported by Milton Sills, Wilfred Lucas, Rosemary Theby, Mary Anderson, Gloria Hope, Harry Northrup, Wyndham Standing,, Ben Alexander, L. T. Steers, Winter Hall, Lydia Knott and Edward M. Kimball. The picture will be ready for release the first week in September.

Mr. Schwerin's territory comprises Delaware, District of Columbia, Maryland, North and South Carolina, Georgia, Florida and Alabama, and he controls practically the same territory on another Garson production, "The Unpardonable Sin." He will leave New York next week for a trip to all the important centres of this territory. An elaborate press book and other accessories for the exhibitors use are now being prepared.

Krellberg Gives Views on Serial Exploitation

S. L. KRELLBERG, president of the S. L. K. Serial Corporation, producing "The Fatal Fortune," starring Helen Holmes, is a film man of wide experience, and has been associated with very nearly every branch of the industry.

Having been an exhibitor, he points out the necessity for advertising and exploitation on the part of exhibitors in order to secure the maximum box office value.

"A serial, in order to be successful," says Mr. Krellberg, "must have thrills, mystery, suspense and plenty of action. It is by nature separate and distinct from other kinds of pictures, its effect on the mind being cumulative, and more persisting in its impressions. Exhibitors should therefore not overlook the possibilities of serials as business getters, or under-rate the value of a high class star in a production which is presented regularly from week to week.

"It was with this in mind that we secured Helen Holmes for the star and are presenting her in a production which has all the elements of success already referred to. In addition, we have prepared everything necessary for the exhibitor to properly exploit "The Fatal Fortune." There are artistic twenty four sheets, six sheets, two kinds of threes and one sheets and many novelites, and in addition there will be conducted an extensive campaign in the newspapers and picture magazines, designed to be of particular help to the exhibitor.

"An exhibitor should not be content to use only a few one sheets and photos in his lobby, but should conduct an extensive campaign before the opening and continue it until the end to get the best results."

Sherman L. Krellberg
President of S-L-K, looking over contracts with state rights buyers on his serial with Helen Holmes, "The Fatal Fortune."

Producers' and Distributors' News

"Shadows of the Past" Is a "Different" Picture

"SHADOWS OF THE PAST," a story of three ex-convicts, with Anita Stewart in the leading role, is the current Vitagraph release. This re-issue is "different." It is not a crook play although the three central figures, a man and two women, served a year each in prison. It is not a play of the underworld. It strives to demonstrate the difficulties surrounding the ex-convict when he does his utmost to "go straight" after his release from prison.

The story is not an attack on the police or police methods. Time was when the police, and those of New York in particular, were accused of placing every obstacle in the way of the former convict. They went on the assumption of once a crook, always a crook. But this premise has been proved to be a fallacy.

Vitagraph has given "Shadows of the Past" a production in keeping with the excellence of the story and has provided a superb cast. It was Harry T. Morey, E. K. Lincoln, L. Rogers Lytton, Julia Swayne Gordon, Rose E. Tapley and others. The play was written by Marguerite Bartsch. Ralph Ince was the director.

"The Pagan God" Is a Strong Mystery Drama

"THE PAGAN GOD," Robertson-Cole's latest H. B. Warner production distributed by Exhibitors Mutual, is a strong mystery story. Not only is the story of Chinese intrigue intensive, but the unusual locale of the story, interior Mongolia, is an additional attractive feature of the production.

Exhibitors throughout the country recognize the drawing power of a good story of intrigue and mystery. In "The Pagan God" they not only secure the popular story but the additional box office value of one of the most popular stars, H. B. Warner, and exploitation possibilities in the Chinese atmosphere that will greatly increase business.

"The Pagan God" is a story of China, of its intrigue, its subtleness, and its hatred for the white man, shows Warner in the role of an American diplomatic agent, who, to foil a heathen outbreak against Christians, is compelled to risk his life among the Chinese plotters. A Chinese village was built with the cooperation of several educated Mongolian natives.

Morey on Location in New England.

Harry T. Morey and his director, Paul Scardon, together with his supporting company, cameramen and all others needed in the taking of a picture, left recently for Waterville, Lancaster and Campton, N. H., where they will "shoot" the outdoor scenes for Morey's new feature, "Out of the Dark." Nearly all the outdoor scenes are laid in lumber camps.

Jean Paige will be Mr. Morey's new leading woman. Others in the cast will include Anna Lehr, George Majeroni and George Howard.

John Lynch.
Who has recently joined the Selznick scenario staff.

"The Guilty Woman" Shows Jealous Wife's Mistake

THE ease with which a jealous wife can condemn to public ignominy an innocent girl as "the other woman" in a domestic controversy is taken as the underlying theme in Thomas H. Ince's latest production for Paramount. "The Virtuous Thief," in which Enid Bennett plays the stellar role. The picture is scheduled for release August 10.

The leading male role is played by Niles Welch, while Lloyd Hughes appears in the role of a weakling. Willis Marks, William Conklin, Dorcas Matthews, Lucille Young and Andrew Robson round out the cast. Fred Niblo directed, under Mr. Ince's supervision, and George Barnes was the photographer.

C. Gardner Sullivan is the author.

Sends Wire on Novel Exploitation Stunt.

Charles R. Rogers, director of sales for Select Pictures Corporation, is one an extended Western trip to "pass prosperity around" among exhibitors throughout that territory. His first stop was at Denver. Here is a wire the home office of Select just received from him and sent from that city: "When I reached Denver, I found the fire department running sixty miles an hour to the American Theatre. The whole city was out watching the firemen's 'Upstairs and Down' contest on ladders placed against skyscrapers. Picture opened to turn-away business matinee and night; temperature, ninety; all other theatres doing poor business."

Goldwyn Announces Cast for Klein's "Heartsease"

TOM MOORE'S new Goldwyn Picture "Heartsease," from the play by the late Charles Klein, enlists a high order of talent in its production. Directed by Harry Beaumont, it has settings executed in Hugo Ballin's first manner and a cast of finished players.

A new leading woman appears with Tom Moore, making her first appearance in Goldwyn pictures as well. She is Helene Chadwick.

Rosemary Theby appears as Lady Neville, a vivid figure in a conservative English setting. She dominates a number of powerful moments. Mary Warren, who appeared in "One of the Finest" and "The City of Comrades," reappears to play Alice Temple in the new play.

A departure is made by Alec B. Francis in assuming the role of Lord Neville in that the part is not a sympathetic one. Sydney Ainsworth, on the other hand, revels in his present role—that of an unscrupulous peer. William Burress, long a star in musical comedy, plays the laughable role of a parvenu "bounder," and with Herbert Pryer and Larry Steers complete the cast.

"Impossible Catherine" Full of Action.

"Impossibde Catherine," the second Virginia Pearson production soon to be presented by Louis Meyer through the Pathe exchanges, is well adapted for displaying the versatile prowess of the star.

The production is full of action and interest, is admirably sustained throughout the story by the pranks and escapades of its heroine. The role of "Impossible Catherine" lends itself easily to Virginia Pearsons' personality and she does some of the best acting of her career in the role of the tempestuous heroine who refuses to believe that a woman should submerge her individuality in the customs and manners of the day.

Blackton Using Boileau Estate for "Dawn."

The picturesque old estate of the late Philip Boileau, artist, at Douglaston, L. I., is the background for many of the most important exterior scenes in J. Stuart Blackton's film version of "Dawn." No other location available proved to be so atmospheric and typical to represent the home of Keith, the blind boy, and his father, Daniel Burton, leading figures in the story which Commodore Blackton now has in production, as the Boileau home, the use of which was obtained by the producer through the courtesy of Mrs. Boileau, the artist's widow.

"The Volcano" a Triumph for Leah Baird.

Leah Baird, whose brilliant portrayal in "As a Man Thinks," Augustus Thomas' first Four-Star drama released by W. W. Hodkinson, is largely responsible for its success the country over, climbs to even greater emotional heights in the dramatist's second Hodkinson release, "The Volcano," produced also by the Harry Raver organization.

In "The Volcano" the star has a part that permits her to run the whole range of human emotions, and she makes the most of every opportunity.

"Gamblers" Shows Details Not in Stage Production

WITH one accord the reviewers who have been so fortunate as to see "The Gamblers," the new Harry T. Morey feature which is nearing its release by Vitagraph, agreed that the play by the late Charles Klein had surpassed their expectations. Everyone who had ever seen the play as presented on the spoken stage knew that it would make an excellent picture, but few realized how really superior it would be.

"The Gamblers" offers a concrete example of the advantage of the motion picture over the spoken drama in bringing out all the fine points of a clever story. This advantage is better exemplified in the picturization of a well established drama than in a story written especially for the screen.

The picture version of the play is superior to the original for many reasons, but in particular that it works out in detail and shows many of the important events in the story that are but referred to in the spoken drama.

"The Gamblers," with its triple theme—the love of a son for his father, the love story of a man and a woman and the intense story of the gamblers themselves—requires just such attention to detail.

"The Winning Stroke" Is Latest George Walsh Film

EDWARD DILLON, who directed George Walsh in "The Winning Stroke" and now is busy at the Fox studio cutting his newly finished film, has come near to specializing on Walsh productions. After carrying the young giant of the film through his four latest photoplays, Dillon also has come to a climax with "The Winning Stroke"—just as Walsh has.

Comparatively new with Fox, Dillon is unusually fortunate in the equipment he brings to his present directorial work, having run the gamut of the speaking stage and the silent drama. In the former he played juvenile and comedy leads in a variety of productions and also served as stage manager.

His screen career, likewise, was long, varied and exacting before he came to William Fox.

An indefatigable worker, conscientious in the extreme, and possessed of a finely discriminating artistic and critical sense, Edward Dillon has made a study of his star, and the perfect co-operation of the pair has produced in "The Winning Stroke" what Dillon declares will be a box office magnet of magnitude.

Vitagraphers in Four Different Places.

The four companies making feature pictures at Vitagraph's Eastern studio in Brooklyn had a general moving around last week. Harry T. Morey, with his company, went to the White Mountains, in New Hampshire, to make outside scenes for "Out of the Dark."

Corinne Griffith and her supporting company went to Bayshore, L. I., to take some scenes for "The Climbers." Alice Joyce, who had been at an outside location near Nyack, working on "The Winchester Women," and Gladys Leslie, who had been working on "Fate in the Balance," near Milford, Pa., returned to the studio with their supporting companies.

"Dark Star" Is an Artcraft Special.

The Paramount-Artcraft Special, "The Dark Star," with Marion Davies, was released August 3. The production is based on the popular novel by Robert W. Chambers. It is the first Cosmopolitan picture to be released as a Paramount-Artcraft special.

The supporting members of the cast are Dorothy Green, Norman Kerry, Matt Moore, Ward Crane, George Cooper, Arthur Earle, G. Butler Clonbough, Emil Hoch, James Laffey, William Brotherhood, Fred Hearn.

Henry E. Wilkinson
Buffalo manager for Realart.

Alabama Theatres Book Vitagraph's "Daring Hearts"

UNUSUAL interest is being manifested by exhibitors in "Daring Hearts," the Francis X. Bushman-Beverly Bayne picture which will be one of Vitagraph's early releases. It has been some time since the joint stars have done active work before the camera, but their following has remained loyal, and the exhibitors have realized that their patrons will welcome a new feature by the well-known stars.

Marcus Loew led the way when he arranged last week to show "Daring Hearts" in all his New York theatres and many in nearby towns. Similar action is being taken by exhibitors throughout the country. One of the first bookings came from the Tivoli, one of the leading theatres in Montreal. One Vitagraph salesman, working in the South, booked the picture for the Crown Theatre, a leading house in Mobile, Ala., and then, not satisfied with a single theatre, went after more. Before noon he had arranged for the Bushman-Bayne feature to be shown in the two theatres under the management of the Chickashaw Ship Building Company, a subsidiary of the United States Steel Corporation. Both are more or less under the direction of Mrs. S. M. Blynd, director of the Department of Social Amusements, who passes on all subjects selected. The Pike Theatre, one of the largest downtown theatres, also decided that it couldn't get along without "Daring Hearts" and added its name to the list.

Many Interesting Events Shown in Gaumont Graphic

THE current issue of Gaumont Graphic shows interesting views of Great Britain honoring American generals, and of a review by Secretary Daniels of the Marinettes and Yeomanettes in uniform prior to returning to civil life, also a big outing of the convalescent soldiers at the Walter Reed General Hospital in Washington.

Other pictures of interest include views from Augusta, Maine, of the big aeroplane that is going around the rim of the country, race riots in Chicago, King George proclaiming peace, Newark's fight against the high cost of living by selling surplus army food, and other timely topics.

Ray Vends Beauty Secret in Salesmanship Picture

IN his next Paramount picture, "Bill Henry," which is released August 10, Charles Ray, Thomas H. Ince star, again plays the role of a country boy who has a lot of ambition but is shy on experience.

In this production the star is a traveling salesman, who, with his bicycle, his handbook on salesmanship and his demonstrating electrict vibrator, is just starting out into the world for himself. He meets a beautiful girl and saves a piece of valuable land, which unscrupulous parties are trying to wrest from her.

Edith Roberts plays the leading feminine support. Bert Woodruff, as Uncle Chet Jenkins, and Mrs. Jennie Lee Courtright, as Aunt Martha Jenkins, who keeps a small town hotel, are characters in the story. Walter Hiers, fat boy, interprets the role of the traveling salesman who inveigles the small town hero into a poker game.

The picture was produced under the supervision of Thomas H. Ince from an original story by Louis Zellner, adapted by Julien Josephson, and was directed by Jerome Storm.

Scene in "See-Saw" Shows Plunge of Auto Over Cliff

WHILE at Ithaca, N. Y., filming scenes for the Irene Castle Paramount-Artcraft production, "The See-Saw," Director Charles Maigne staged a spectacular and thrilling scene near the Taughannock Falls.

In the picture, a woman, who has victimized a wealthy New York business man, is taken for a motor ride by the man whose head she has turned. Stripped of his reputation and a large part of his wealth because of his infatuation for the woman, the man resolves to kill her and himself, and he chooses an automobile wreck as the means. Driving at high rate of speed, the man is supposed to send his car over the edge of a high cliff, killing the woman and himself.

For the scene of this episode, Mr. Maigne chose a cliff near the Taughannock Falls. The falls themselves are more than 300 feet high, and the cliff over which Mr. Maigne sent the automobile presents a sheer drop of more than 400 feet.

To shoot the scene, Mr. Maigne employed five cameras, catching the fall of the automobile from five different angles. One of the cameras registered the falling machine against the background of the Taughannock Falls.

Cast of "You Never Know Your Luck."

In Sir Gilbert Parker's "You Never Know Your Luck," Sunset Pictures, Inc., a W. W. Hodkinson release, House Peters has as his leading woman Claire Whitney.

Bertram Marburgh, Marion Dyer, Mildred Southwick, Frank Nelson and Charles Hammond complete the cast.

"You Never Know Your Luck" was filmed for the most part at the studios of the Sunset Pictures, Inc., in San Antonio, Texas. The story has western Canada and England as its locale.

International News Shows Sub.

Hearst News 32, issued by the International and released through Universal, pictures the immense blaze at the chemical plant fire, Newark, N. J., recently. These scenes were taken at a great risk to the photographer and show the dangers the firemen were in.

A scientific news subject is the test trip of the salvage submarine, which is expected to assist in the reclamation of wrecked ships. Simon Lake, the inventor, is shown operating the novel craft. Of more interest to the American family in general is the view showing the sale of Government food to the public, the sale being conducted by the mayor of Newark, New Jersey.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IN the Saturday Evening Post, dated August 2, there is a fine example of clever sarcasm, written by Harry Leon Wilson, under the caption of "Film-Flam" which everybody concerned in the business of making or showing moving pictures should read. Mr. Wilson will convince the most skeptical that more may be accomplished by cleverly turned phrases and shafts of witticism than in heavily projected "criticism" when THE industry is under consideration.

That is to say, if anything is to be accomplished in the purpose of "better pictures" there may be a better chance to point out the folly of the producer through the medium of wit than in the outpouring of presumed, assumed or admitted wisdom. Mr. Wilson would be more convincing if he left off where his clever paraphrases of picture construction ends, rather than to go on with a slight attempt to point out what he believes to be the weakness in the industrial structure. He is more convincing in his lampoon of the screen than he is in pointing the finger of scorn at the scenarists.

Mr. Wilson is one of those clever phrase-turners who could go into John Wanamaker's store for the Saturday Evening Post and write an article that would couple the great mercantile operative with the sweat-shop. Not that he could convince anybody that Wanamaker was a mercantile tyrant—but he would compile some "good reading." And this is all he has accomplished in supplying the Saturday Evening Post with "Film-Flam."

There is nothing constructive in the Wilson witticisms. He makes no suggestions; he offers no aids to improvement in the business of picture-making. He has simply written a mighty clever article and (according to his own statement) has received "heavy money" for what he terms "a day's work." Mr. Wilson seems to have trapped the Post into printing and paying for a good personal advertisement of the Wilsonian talents. And we joyfully hail his achievement—and say: "More power to his typewriter."

Having read the Wilson article we turned to the advertising pages—for the Saturday Evening Post is the "big argument" the distributor puts up when his press department grinds out great praise of the "tremendous national ad-advertising campaign.

Must have been an "off week" in the "drive."

Nary a line! W. K. H.

IN THIS ISSUE.

The Career of Katherine Bush (Paramount-Artcraft).
Some Gal (Frohman).
Little Miss Deputy (Frohman).
The Dangerous Little Devil (Frohman).
The Gray Horizon (Robertson-Cole).
The Dark Star (Paramount-Artcraft)
The Westerners (Hodkinson).
Coax Me (World).
The Love Cheat (Pathe).
Her Greatest Performance (Triangle)
The Praise Agent (World).
The Wolf (Vitagraph).
The Volcano (Hodkinson).
A White Man's Chance (Hodkinson).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Career of Katherine Bush"

A Paramount-Artcraft Special, Presenting Catherine Calvert in a High-Class Product.

Reviewed by Louis Reeves Harrison.

UP to the minute in theme, the scenario written with skill by Kathryn Stuart, the direction artistically handled by Roy W. Neil, and with such an assemblage of well-chosen types as is rarely seen, this Paramount-Artcraft Special offers so many high values that there can be registered against it only the faults of the novel from which it is adapted.

In dealing with a theme modern to the last degree, great skill of handling is required not to offend the puritanical element, and too much praise cannot be accorded for the delicacy of treatment shown in the difficult scenes of "The Career of Katherine Bush." They are effective without being offensive.

That we have always been ungenerous to woman is more faintly indicated than if the subject had been treated dramatically, with the small cast of a forceful play, rather than with the large one deemed necessary to illustrate a novel. This is the chief fault of what is otherwise a top-notch production, whose high percentage of merits place it far above the average photonovel.

The interpretation of the leading role by Catherine Calvert is an attractive one after the first scenes, her natural grace of manner later on contrasting forcefully with the character so admirably impersonated by Mathilda Brundage. Craufurd Kent and Fred Burton are irreproachable as distinguished Englishmen, giving dignity to the picture just as the director has given beauty and the scenarist consistency. The whole effect is convincing, and delighted a crowded house at the Rialto.

Cast.

Katherine Bush.....Catherine Calvert
Lord Algernon Fitz-Rufus.....John Goldsworthy
Lord Gerald Strobridge....Craufurd Kent
Lady Garribardine....Mathilda Brundage
Lao Delemar.....Helen Montrose
Gladys Bush.....Ann Dearing
Matilda Bush.....Augusta Anderson
Slavey.....Norah Reed
Lady Beatrice Strobridge..Claire Whitney
Bert Bush.....Albert Hackett
Fred Bush.....Earl Lockwood
Bob Hartley.....Walter Smith
Charlie Prodgers.....Robert Minot
Ethel Bush.....Edith Pierce
Lao's Sweetheart.....Allen Simpson
Duke Mordryn.....Fred Burton

Story by Elinor Glyn.
Scenario by Kathryn Stuart.
Directed by R. William Neil.

The Story.

The "Career of Katherine Bush" grows out of her revolt against the narrow environment of an unrefined middle-class English family. While she is a typist for a money lender she meets a dashing young nobleman and is cleverly entrapped by him, but learns enough from the experience to arm her for a career in high society. Lacking other means than her native wit and bitterly acquired experience, she secures a position as secretary to Lady Garribardine. She advances her social position through many difficulties, enlisting the love of Gerard, gallant nephew of Lady Garribardine. Gerard is unhappily married, but he becomes so infatuated with her that he forgets his domestic misery and makes violent love until his adoration is skilfully cooled to friendship by the now experienced Katherine. She keeps him cleverly in hand and at a respectful distance until her grand opportunity arrives in the person of Duke Mordryn, an intellectual aristocrat, with whom she becomes fascinated. She manages to so enslave this gentleman by her fine qualities of mind that he overcomes class prejudice and proposes marriage. The fine heart of Katherine now asserts itself. Rather than spoil his career, or deceive him, she tells the truth about her experience with the young nobleman, and they separate. Now comes a bitter struggle for the proud Duke as well as for the girl who has found her way up by a battle of brains, only to find all her hopes dashed by the sense of honor developed in her. The Duke comes to recognize that Katherine is an extraordinary woman, one whose material aspirations have wrought such a vast change that she is ennobled in character. He returns to her and makes amend by offering her his heart and hand.

Program and Exploitation Catchlines:

Charming Catherine Calvert in Clever Photoplay of English Social Life.

How a Middle Class English Girl Rose Above Her Surroundings and Won the Love of a Nobleman, Told in Excellent Photoplay.

Highly Entertaining Photoplay Based

REVIEWS AND ADVERTISING AIDS (Continued)

on "Best Seller" by Popular English Novelist, Elinor Glyn.
Catherine Calvert in Clever Story, Filled with Human Interest and Strong Dramatic Situations.

Advertising Angles: You have all sorts of opportunity here, for the story was widely read in the Cosmopolitan, and the star has lately had ample promotion in Fires of Faith. The play angle will probably bring you the best business, but by no means neglect the star. Work the book stores for a hook-up and hook-up to Three Weeks as well. Do not try to advertise too sensationally. Just be thorough.

Three Frohman Westerns

Texas Guinan Stars in Ranch Tales with Hard Riding and Dark Villainy.

Reviewed by William J. Reilly.

THREE more of the Frohman Amusement two-reel Western pictures were added to their list this week. They were "Some Gal," "Little Miss Deputy" and "The Dangerous Little Devil."

These two-reelers present Texas Guinan as the straight shooting heroine with a punch in her gauntlet and a snap in her rawhide whip. The exhibitor who has a house strong for Western stories would do well to play these productions. They possess all the popular Western features, cattle ranches, hard riding casts and heavy villains.

"Little Miss Deputy," as the title would indicate, places Miss Guinan in the role of deputy sheriff. Interest enters when she finds herself in the situation where she must either renounce her womanhood and hang the man she loves or take off her official badge and become "just a girl." Of course, the hero had been wrongly accused, and is saved at the critical moment.

"Some Gal" gives Texas Guinan a fight against Juan Lopez, a sinister Mexican cattle thief, portrayed by Jack Richardson. The heroine's father, placed in the Mexican's power, tries to force her daughter to marry the thief, but the hero frustrates the plot.

In "The Dangerous Little Devil," Miss Guinan has the title role and is so called because of her fighting qualities which she displays without invitation. In this story she saves, by hard riding, the dam controlling the water supply of the valley, and owned by the hero. The villains get in some dirty work, but to no avail.

Jack Richardson, George Cheboro, Billie Bennett, Cliff Smith, Leo Willis and H. M. Dudgeon are in the various casts with Texas Guinan.

"The Gray Horizon"

Sessue Hayakawa Featured in Robertson-Cole Production Plays Effectively in Thrilling Tragedy.

Reviewed by Margaret I. MacDonald.

SESSUE HAYAKAWA'S colorful work is the saving grace of the Robertson-Cole production, "The Gray Horizon," released through Exhibitors Mutual.

The picture suffers rather from faults of production than from weakness of the story. The theme is interesting, but in the development of the picture what the final outcome is to be, is made too obvious; which naturally destroys the suspense and relieves the production of true dramatic development.

The role of the Japanese artist, as interpreted by Sessue Hayakawa, is thoroughly artistic, and totally different from similar roles played after the exaggerated ideas so often evidenced in film productions. O Haru San, played by Tsuri Aoki, is an exemplification of the sweet simplicity of the romantic Japanese maiden. Bertram Grassby handles the role of John Furthman, the villain, with good effect; and in fact, there is little fault to be found with any of the cast.

As a box office attraction, the production has value—romance, tragedy and the thrill of vengeance forming a part of its popular appeal.

Cast.

Yano Masata.....Sessue Hayakawa
John Furthman.....Bertram Grassby
Doris Furthman.....Eileen Percy
Kenneth Furthman.....Mary Jane Irving
O Haru San.....Tsuri Aoki
Robert Marsh.....Andrew Robson

Story by Clifford Howard.
Directed by William Worthington.

The Story.

A young Japanese artist, Yano Masata, his sister, O Haru San, and her faithless

Sessue Hayakawa.
Has found his own little Niagara in "The Gray Horizon."

American husband, John Marlow, are the central figures of "The Gray Horizon."

The work of the Japanese artist, striving to make his way in America, is noticed by an art expert, who also happens to be a counterfeiter. Visiting the cabin of the Japanese in the mountains, he praises his work profusely and pays him five hundred dollars on account, for pictures which he requests the artist to save for him.

The gratitude of the Japanese is counted on by the counterfeiter to persuade him to consent to tint some counterfeit bonds. But in the meantime, his sister arrives from Japan, and as a consequence of her recognizing the counterfeiter as her husband, and of his casting her from him as a woman unknown to him, a fight ensues between the two men, in which O Haru San is shot dead. Yano Masata overtakes Marlow and kills him in a fight at the edge of a cliff. The death of Marlow, who has lived under the assumed name, is supposed by his friends to have occurred by accident, and the Japanese escapes suspicion.

Later, Yano calls on the counterfeiter's American wife, unaware of her late husband's identity, to repay her for kindness shown his sister by her at the Japanese mission on her arrival in America. He falls in love with her during the days that follow, in which circumstances throw them together. Finally, when requested to paint a portrait of the woman's husband, he discovers the tragic secret, and reveals himself as her husband's murderer. Rather than destroy her memory of the man she married, he burns evidences of the man's crimes which are in his possession.

Program and Exploitation Catchlines:
Talented Japanese Actor, Sessue Hayakawa in Thrilling Tragedy.
Absorbing Story of a Japanese Who Sacrificed His Own Happiness for the Sake of the Woman He Loved.
Powerful Tragedy of Thrilling Vengeance and Self-Sacrificing Love with Sessue Hayakawa in Leading Role.
Thrilling Story of a Japanese Who Finds That the Woman He Loves Is the Widow of the Man He Killed.

Advertising Angles: Play up heavily upon the star. He is always the strongest selling angle in his plays. But use also the dramatic situations, playing the sacrifice for your chief appeal, with some such argument as, "The Japanese artist, in love with the widow of the man he had killed, gave up his hopes and destroyed the evidences of the dead man's faithlessness. What do you suppose an American suitor would have done?" Use plenty of portraits in the lobby and windows for this.

"The Dark Star"

In Which Marion Davies Is the "Star" and the Works of Hun Intriguers Are the "Dark."

Reviewed by Walter K. Hill.

THE rule of the office exacts the "line of responsibility" that appears just above these words to say a picture is "Reviewed by So-and-So." We cannot change the rule, but we would like to insist that these paragraphs shall be considered more of a report than a review. So saying, here goes:

We attended the evening performance at the Rivoli, Tuesday, August 5. When we were making an exit from the first show (shortly after 9 o'clock) the "stand-outs" were in the lobby, and the space for "standees" behind the rail was filled with those eager to occupy the seats then being emptied by the "turnover" of the show.

New York dailies had carried full page advertisements of "The Dark Star"—the display going into papers that never before had carried a page "smash" for an individual film feature. C. F. Zittel, who is general manager for Cosmopolitan Productions, Inc., knows the value of printer's ink and knows how to create an advertisement that impels interest. "Zit" is there when it comes to promotion by the printing press route.

The natural draft of the Rivoli has this extra advertising to increase its crowds, and there was every reason to expect a propitious send-off for Cosmopolitan's first release through Famous Players-Lasky channels. The Rivoli's musical program—as usual—was excellent, the news reels informing, Mutt and Jeff comedies were right up to the

REVIEWS AND ADVERTISING AIDS (Continued)

mark, and two vocal specialists contributed to the prelude of "The Dark Star"—and there was a very good comedy to follow.

Thus measured by every standard, the "break" was fine for the initiation. But, truth to tell, "The Dark Star" was not in the nature of its construction or the necessary essentials of acting on the part of either star or cast of a nature that would make it acceptable to audiences such as the Rivoli has attracted, as a steady clientele, through previous selections of features.

In the firm belief that there is an "audience for every picture" and theatres where every picture will find an open-armed welcome, the assertion is made that the Rivoli is not the place for "The Dark Star." We voice not only our individual opinion, but report the attitude of the audience—they heartily laughed in derision at many things they viewed upon the screen when the action thickened into wild rioting and sensational fighting. We have never before known a Rivoli audience to indicate its mental attiture by laughing at scenes in a feature when they were by no means supposed to laugh.

"The Dark Star" was badly placed in the Rivoli. It did not belong there and the audience indicated its disapproval of clap-trap sensationalism by laughing it off joyfully.

In houses where audiences seek excitement along with their photoplays; where crowds assemble to see villainy and intrigue foiled by the ancient standards of approved melodrama; where fights and brawls and sensational encounters result in smashing everything but stone walls—there "The Dark Star" will be hailed with great satisfaction and will transmit genuine delight.

Cast.

Rue Carew.....Marion Davies
Princess Naia.....Dorothy Green
Jim Kneeland.....Norman Kerry
Prince Alak.....Matt Moore
French Secret Service Agent..Ward Crane
Mr. Brandes.....George Cooper
Mr. Stull.....Arthur Earle
German Spy.....G. Butler Clonbough
German Spy.....Emil Hoch
Ship's Captain.....James Laffey
Steward.....Wm. Brotherhood
Rev. Wm. Carew.....Fred Hearn

Story by Robert W. Chambers.
Directed by Allan Dwan.

The Story.

From the materials of "The Dark Star" is made an image which causes war wherever it goes. Reverend Carew brings it to America, not knowing that it contains some plans of Turkish forts. But this is known to secret agents of Germany, also to agents of the French service who gets possession of it by force from Rue Carew. Rue has come near being married to a crook by fraud, and she is saved by fleeing to the studio of an American, Kneeland, co-operating with the French. Kneeland introduces her to the German spies, and they find she is dangerous—she knows the plans by heart, can draw them from memory. When they learn Kneeland is to sail for France, they take Rue with them. They watch Kneeland closely, following him wherever he goes, and finally poison his soup, causing him to fall unconscious in his stateroom. They rifle his effects, but they find nothing—he has just placed his suitcase in the Captain's safe. They now truss Kneeland and Rue in the stateroom and decide to blow up the ship, so as to destroy the girl and the plans of the Turkish forts. There is a German vessel lurking near to save them when this is done. They place a bomb with a time fuse in the stateroom and go overboard, to be taken up later by the lurking German vessel. Meanwhile the time fuse burns while Kneeland and Rue struggle with their bonds. He manages to kick a revolver toward her, and she, with her hands and feet bound, shoots the bomb mechanism to pieces, then bursts a pitcher of water to put out the fire. The firing draws help, and the two are released from their bonds. They are again attacked on arriving in Paris, but the intriguers are foiled and all ends well when the Huns are either killed or captured.

"The Westerners"

Adaptation of Stewart Edward White's Famous Novel for Hodkinson Program Thrillingly Presented.

Reviewed by Margaret I. MacDonald.

ONE of the best box office attractions of the season is the Hampton adaptation of Stewart Edward White's novel, "The Westerners." While it is not a perfect production by any means, its red-blooded story with its varied characterizations interpreted so effectively will hold the attention of any audience.

Who's Going to Win?
The girl's supposed father, unmasked, about to meet justice in "The Westerners."

One of the best character sketches in the production is done by Robert McKim in the role of La Fond, the half breed. This is so well done that the vicious villain seems to swerve the vengeful emotions of the spectator at will, a fact which aids substantially in the creation of suspense.

Speaking of the production in a general way, it is satisfying, for, while it drags in spots, by reason of the registering of unimportant incidents, the constantly increasing speed which it gains in its latter half makes up in a large degree for minor defects. While the story allows for greater breadth of vision, the picture as it is presented will have a strong appeal for the average person.

The cast is not as well balanced as it might be, and as before suggested, the villain "walks off with the show."

Cast.

Cheyenne Harry.....Roy Stewart
Michael Lafond.....Robert McKim
Jim Buckley.....Wilfred Lucas
Prue Welch } .....Mildred Manning
Molly Lafond }
Little Molly.....Mary Jane Irving
Prof. Welch.....Graham Pettie
Dennis (The Kid).....Frankie Lee
Lone Wolf.....Clark Comstock
Bismarck Annie.....Dorothy Hagar

Directed by Edward Sloman.
Story by Stewart Edward White.

The Story.

"The Westerners" vests the personality of a half-breed with the character of its villain, who after an attack on the wife of a homesteader, is driven away from the prairie caravan, and returns to his Indian associations. Here he plots vengeance against the white man and his family, and with a group of Sioux, he sets forth to avenge himself. Entering the cabin of the homesteader in the absence of its owner, he kills the white man's wife and carries off his little girl.

In the years that follow, the child grows to womanhood in the belief that LaFond, the half-breed, is her father. LaFond, now an owner of a chain of saloons, decides to take the girl and work up business in one of these located in the Black Hills country, which he has not previously visited.

Here he meets Joe Buckley, a friend of the homesteader, and plots to get possession of money entrusted to Buckley by the miners to buy machinery, and cast suspicion on him by failing to post a letter and a check for the money to the manufacturer. Warned of LaFond's plan to have him killed on his way through the town to investigate failure of delivery of the machinery, he dashes by LaFond's armed henchmen in safety.

LaFond, after overtaking Buckley on horseback, is thrown over an embankment by Buckley and killed. The unmailed letter and check found in his pocket establish Buckley's innocence. The closing scenes also culminate the girl's love affair, and reveal to her who her father really was.

Program and Exploitation Catchlines:

Stewart Edward White's Novel of the Black Hills Brought to Photoplay Perfection.

Easterners and Westerners, Northerners and Southerners Will Find Thrills to Satisfy Them in This Great Photoplay.

Roy Stewart, Daring Horseman and Dashing Screen Actor, Star in Red-Blooded Story of the Rugged Black Hills.

Advertising Angles: Play this as strongly as you can afford. Offer the story as a real Western play and give emphasis to the reality of the story. Tell that it is not a dime novel adaptation but is the work of an author who knows and loves his West and who makes his people true to life. Do not overboom it to the point where you rouse expectations no story can satisfy, but make your patrons understand that if they miss this story, they miss a real treat. Make a particular play for those who do not care for the usual type of Western story by telling that this is different.

"Coax Me"

Five-Reel World-Picture Features June Elvidge in Amusing Love Story.

Reviewed by Robert C. McElravy.

A BRIGHT and attractive love story is pictured in this five-reel World-Picture. June Elvidge plays the role of a girl who can't quite make up her mind about Jim, the man who wants

Reviews (Continued)

to marry her. Jim undertakes heroic measures by starting a violent flirtation with a pretty widow, and in the end succeeds in convincing the girl that she really wants him.

The plot of this is light and amusing, though not in any sense of the word complicated. It is aided in its appeal by some good photographic novelties and settings that charm the eye. June Elvidge is at her best in a role of this sort and is assisted in this instance by an agreeable cast of people, who give the offering a smart society atmosphere.

There are moments of a pleasing comedy type. The "shimmy" lesson is one of these. The humor is incidental to the story, but comes in naturally and with good effect in numerous places. The melodramatic incidents at the close are not so effective, as they are somewhat lacking in conviction, but they serve to round out the story in an interesting way.

Cast.

Nancy Lovejoy.....June Elvidge
Jim Wildman.....Earl Metcalfe
Colonel Lovejoy.....Arthur Donaldson
Mrs. Tashman.....Lola Humphrey
Dick Richardson.....A. J. Herbert
Kathleen.....Lillian Hall
Judge Alwyn.....Austin Webb
Mysterious Stranger.....Ivan Christy
Rupert.....Varnum Mills

Adaptation by Philip Lonergan and Will C. Murphey.
Directed by Gilbert Hamilton.

The Story.

Nancy Lovejoy, the heroine of "Coax Me," is an attractive girl, who has no difficulty in winning the regard of young men. She is worshipped by Jim Wildman, but is inclined to look upon him as an uncouth and undesirable person. Jim does not so regard himself and is determined to win the girl.

Nancy's father, Colonel Lovejoy, and his friend, Judge Alwyn, favor Jim's suit, but they realize that Nancy is hard to please. Colonel Lovejoy himself is a widower and very much in love at the time with a handsome widow, Mrs. Tashman. A plan is entered into by which Jim is to pay particular attention to Mrs. Tashman, with an idea that this may bring Nancy to time.

The scheme works brilliantly, for at a certain ball Jim practically ignores Nancy and dances frequently with Mrs. Tashman. The girl thinks matters over very seriously and finally tells her father that she has withdrawn the objections she formerly felt to his marriage with the widow. She even encourages a renewal of the suit, as this will restore Jim to her.

Colonel Lovejoy again makes advances to Mrs. Tashman, but she at first refuses him. Later, after Nancy and the maid have been kidnapped by a band of crooks and then rescued, Mrs. Tashman learns that her hopes of a younger man are dashed, and she accepts the Colonel. The maid and her lover and Nancy and Jim also wed.

Program and Exploitation Catchlines:

June Elvidge at Her Best in Comedy Drama Filled with Pleasing Surprises.
Dan Cupid Brings to Time a Recalcitrant Woman Who Is Scorned.
She Wanted to Be Coaxed and He Invented a New Method of Persuasion.
Breezy Comedy Drama Presented by June Elvidge and Clever Cast.
Country Comedy Zippy with Speed and Interesting Action.

Advertising Angles: Play up the star and advertise it as a lesson in how to win a woman. In smaller towns, a side angle can be made of the "shimmy" lessons. Work it for a teaser, announcing that lessons in the famous shimmy dance will be given at your house on certain dates, without adding that it is a part of the play. Cards with the title in a ten-line letter will work well for a distributed piece; especially if there is a picnic or other event scheduled for shortly before the play. Print them so they can be placed in the hat brims and still show the legend.

"The Love Cheat"

Five-Reel Pathe Release Features June Caprice and Creighton Hale in Pretty Love Story.

Reviewed by Robert C. McElravy.

A GREAT deal of idyllic charm hangs about this Pathe release, entitled "The Love Cheat," produced by Albert Capellani. It is not a strong story in any sense of the word, and weakens quite noticeably toward the close, but we think few spectators will take exception to it none the less. It has a certain youthful quality that is difficult to capture effectively, much of which is due to the pleasing work of the principals, June Caprice and Creighton Hale.

The hero, a struggling young artist, visits a big hotel and stumbles by mistake into a swell function. He meets a wealthy young miss, and through the advice of a former classmate at college, palms himself off as the manager of a big shipbuilding works. Then remorse overcomes him and he confesses the truth. The girl later seeks him out in Greenwich Village, and the love affair is renewed. But the logic is perhaps faulty when it is assumed that the father could be so easily persuaded to give his consent after the deception practiced.

There is a great deal of charm in this light love story, despite its rather unconvincing plot.

Cast.

Louise Gordon.....June Caprice
Henry Calvin.....Creighton Hale
J. Steward Gordon.....Edward Davis
Herbert Rand.....Alfred Hickman
William West.....Charles Coleman

Directed by Albert Capellani.

The Story.

Henry Calvin, in "The Love Cheat," is a struggling young artist with a studio in Greenwich Village. He has an appointment to meet a prospective client in a big hotel and attires himself lavishly for the occasion. He fails to meet the man, but through a mistake, finds himself in the midst of a swell function. He is desperately hungry and decides to take supper with the others, since fate has been so kind to him.

While attending this party he meets a pretty girl, named Louise Gordon, with

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Reviews (Continued)

whom he instantly falls in love. She is the daughter of a wealthy man, J. Stewart Gordon. Young Calvin also meets at the affair a former classmate, William West, to whom he confides his love for Louise. William West agrees to help Calvin with the match, for a consideration. He induces Calvin to sign three notes for five thousand dollars each, which the young man smilingly does, knowing himself to be penniless.

Almost before he is aware of it, Calvin finds that his friend West has interested Louise's father in his suit, and in a short time the match is arranged. But West has informed Gordon that the suitor has a big position, and Calvin is overcome by remorse. He decides to give up Louise and writes her a letter, confessing he is an impostor. Louise later discovers him acting as a clerk in a Greenwich Village shop. She insists that he loved her at first without knowing she was rich and believes Calvin when he says he loves her still. The father is at first reluctant, but finally gives his consent to the wedding.

Program and Exploitation Catchlines:

June Caprice and Creighton Hale in Pretty Love Story Filled with Idyllic Charm.

Pretty Romance of a Struggling Artist and a Wealthy Girl Whom He Meets and Woos Under Unusual Circumstances.

Unusually Pleasing Photoplay Rich in the Charm of Youth, Beauty, and Romance, Featuring Two Popular Stars.

Why Was Henry Calvin Called "The Love Cheat" and Did He Really Deserve This Title? See This Charming Photoplay for the Answer.

Advertising Angles: Play up the stars and let them carry the story. You may have to hammer a little heavier than usual for Miss Caprice, who has not been seen frequently of late. For the story, merely hint at the plot or else use the angle of the impecunious artist on the lines of, "He was all dressed up to meet a client, and when he found himself at a social function, he stayed to supper, and, of course, he fell in love. It couldn't have happened outside of New York—but see all which happened there."

"Her Greatest Performance"

English Production Appearing on Triangle Program Features Famous Stage Star, Ellen Terry.

Reviewed by Margaret I. MacDonald.

THE drawing card of the Triangle production, "Her Greatest Performance," lies in the glamor of a glorious past. Ellen Terry, as the star, needs no introduction to an American audience, and her name alone is the biggest advertisement the picture could have.

If the production must be criticised it cannot be said that the screen has been kind to the famous actress, and one strives in vain for a glimmer of the art which made her a queen of her profession. A lack of understanding of screen requirements is no doubt the reason why her performance fails to impress the spectator.

Brief glimpses of some of the stage characters from her former repertoire are used effectively in the opening of the picture. Her best work is her impersonation of her former dresser, as she extricates from the real perpetrator of the crime a confession of a murder which has been laid to her son.

Cast.

Not available.

The Story.

The story of "Her Greatest Performance" opens on the eve of the appearance of the son of a retired actress as a stage star.

Tremendous success attends his premiere, and after a supper has been served on the stage in honor of his success, he accepts the invitation of a questionable acquaintance to come to his room for a game of cards. During the game the third party is struck by the young actor and knocked out. The actor falls asleep as the result of a drug administered in the liquor, and in a quarrel between the two gamblers the third party is again knocked down and killed.

When the actor awakes, he is led to believe that he committed the crime, and is arrested and put in prison. It so happened, however, that on the night of the murder, a former maid of his mother's was concealed in the room and saw what happened. On trying to escape unnoticed, she is accosted by the criminal and frightened into silence. On her deathbed, she tells the story of the murder, and the actor's mother, impersonating the maid, draws a confession from the murderer in the hearing of hidden detectives, thus saving her son.

Program and Exploitation Catchlines:

Ellen Terry, One of the World's Greatest Actresses in Highly Dramatic Photoplay.

Wonderful Story of a Mother's Love with England's Great Actress, Ellen Terry, in the Leading Role.

How a Mother, Who Was a Famous Actress, Gave "Her Greatest Performance" When She Succeeded in Saving Her Son, Unjustly Accused of Murder.

The Story of a Mother, Who Posed as a Maid and Secured a Confession Which Saved the Life of Her Boy.

Advertising Angles: The name of Ellen Terry is still one to conjure with. Work it to the limit. Tell old timers it is their last chance to see this star of an earlier day. Tell the younger generation here is their only chance to judge her skill. In most cases you can work the papers for editorial comment and get extra reading notices. Don't offer the play but offer the actress and advertise as strongly as you can afford.

"The Praise Agent"

Five-Reel World-Picture Features Arthur Ashley and Dorothy Green in Amusing Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, entitled "The Praise Agent," recalls the period, but a few years back, when the Suffragettes appeared at public meetings, with flying banners and vigorous propaganda for their cause. The subject is light and agreeable in character, and, while not overly strong in plot, has the merit of gaining interest as it proceeds. It deals entertainingly and without unpleasant satire with the fight made by the Suffragettes.

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The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
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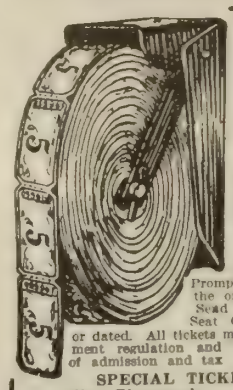

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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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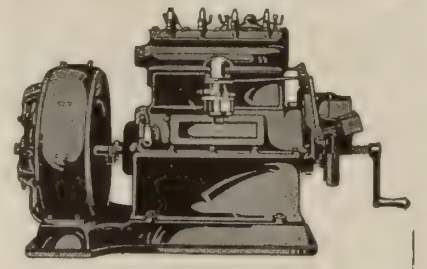
Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.



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220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Reviews (Continued)

Arthur Ashley makes an engaging hero and Dorothy Green is pleasing as the heroine. The hero, Jack Bartling, is a theatrical press agent temporarily out of a job, who annexes himself to the Suffragette cause and wins the patronage of the heroine's mother. He pulls off a brilliant coup by posing as a window washer in order to gain admission to their hotel. This, and his soap coupon campaign, bring the story to a rising climax.

The scenes in this, at the beginning, deal in a realistic way with the suffrage methods employed by the fair sex in putting over their winning fight, and are well staged throughout.

Cast.

Jack Bartling.....Arthur Ashley
Nell Eubanks.....Dorothy Green
Senator Eubanks.....Jack Drumier
Mrs. Eubanks.....Lucille La Verne
Stanley Adams.....J. W. Johnston
Majorie Lorraine.....Lola Frink
Miss Pettigrew....Mrs. Priestly Morrison

Story by Earle Mitchell.
Scenario by Clara Beranger.
Directed by Frank Crane.

The Story.

Jack Bartling, hero of "The Praise Agent," is press agent for a theatrical company which disbands on the road. He finds himself in a strange town, out of money and out of a job. He casts about for an occupation and his interest is awakened by the local campaign of the Suffragettes, led by Mrs. Eubanks, wife of a prominent soap manufacturer.

The young man approaches Mrs. Eubanks and her aides and soon convinces them that he can do much for their cause by obtaining publicity for it in the magazines and newspapers. They employ him at a good salary, and all goes well until Jack falls in love with Mrs. Eubanks' daughter, Nell. The latter returns his love, but Mrs. Eubanks desires her to marry a lawyer named Stanley Adams. Jack further hurts his chances with Mrs. Eubanks by rescuing Nell from the police when the Suffragettes have framed up to have her arrested for the good of the cause.

Mrs. Eubanks takes Nell to New York, and for a long time they are lost to Jack, despite his efforts to get in touch with the girl. He at last locates their hotel, and after being ejected by the father, passes himself off as a window washer and thus enters the apartments. He also conducts a successful campaign collecting soap coupons, which makes him solid with the girl's parents.

Program and Exploitation Catchlines:

Arthur Ashley and Dorothy Green, Co-stars in Clever Suffragette Comedy.

What Is "The Praise Agent?" See This Photoplay for the Answer Which Will Surely Interest You.

Delightful Comedy of a Theatrical Publicity Manager and How He Handled a Militant Suffragette Campaign.

A Clever "Woman Suffrage" Comedy Filled with Bright Situations, Starring Arthur Ashley and Dorothy Green.

Advertising Angles: Offer this as a comedy rather than as a suffragette story, but use that for a lesser angle. Get your possible patrons interested in the story by telling some of the high-lights, such as the way the hero gets into the good graces of the town, the window cleaning exploit, the anger of the mother when he saves the daughter from arrest, and the soap coupon episode. You can get a good teaser started by advertising under the name of Jack Bartling, urging all readers to save their soap wrappers until they hear from him. You can stir up a small town or even a city neighborhood with this, and tie up with all the groceries.

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MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
Write for Sample and Quotations
H. C. GENTER & CO.
NEWBURGH, N. Y.

"The Wolf"

Stirring Film Adaptation of Eugene Walter's Play Features Earle Williams—Robert McKim in the Title Role.

Reviewed by Margaret I. MacDonald.

THE film adaptation of Eugene Walter's play "The Wolf" by the Vitagraph is a fine success. It has all the attributes that go to make up a good box office attraction, and is abundantly supplied with the true atmosphere of the land of the Canadian trapper. It's hero, played by Earle Williams, is of the virile type that will appeal to the feminine spectator—its villain, with Robert McKim exploiting the role, will stir the red blood of the average man. Jane Novak is especially pleasing in her portrayal of Hilda McTavish, led from infancy to believe that her soul was black. And George Nichols as Andrew MacTavish, the cruel father of the girl, typifies well the traditional Scottish male parent. Billy Mason in a character of lighter vein relieves the tragic tenor of the play; and Brinsley Shaw, the lover of the earlier scenes, also acquits himself well.

The picture is well made. The director has evidently given the play serious consideration and has then proceeded to work it to the last drop of its vitality.

Cast.

Jules Beaubien.....Earle Williams
Baptiste .....Brinsley Shaw
Andrew MacTavish.....George Nichols
Hilda MacTavish.....Jane Novak
William MacDonald.....Robert McKim
George Huntley.....Billy Mason

From Play by Eugene Walter.
Scenario by Paul M. Sloone.
Directed by James Young.

The Story.

"The Wolf" treats of a chain of incidents in which an American, far from his wife and family, preys on females of special attraction in the trapper country of Canada.

The story opens with the betrothal of Baptiste, a trapper, to a pretty half-breed girl as he leaves for the Hudson Bay territory. In his absence William MacDonald, a surveyor, becomes enamoured of the beauty of the half-breed girl, uses her as a plaything, and, on his departure, spurns her, with the result that later she wanders away in despair with her child and dies in the blizzard.

The scene then shifts to the Hudson Bay country, to the cabin of Andrew MacTavish and his daughter, Hilda. The girl, living in constant terror of her father's cruel conduct, becomes an easy prey to MacDonald when he arrives in that vicinity. Jules Beaubien and Baptiste, always in search of the man who wronged Annette, the half-breed sister of Jules and

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS LA.
281 LEXINGTON AVE., NEW YORK

Reviews (Continued)

sweetheart of Baptiste, also arrive at the cabin. Jules falls in love with Hilda, and the rivalry between him and MacDonald supplies some lively incidents. MacDonald, cunningly using MacTavish's desire to return to Scotland as a bait to gain possession of Hilda, obtains his permission to take her to his mother in Scotland with a promise that the old man shall come later. Jules finally succeeds in revealing MacDonald's deceit to MacTavish when in the midst of a thrilling fight he rescues Hilda and takes her away by canoe. MacDonald, in a rage, follows them and meets his death in a final round with Baptiste.

Advertising angles and program and exploitation catchlines will be published in our next issue.

"A White Man's Chance"

Robert Brunton Production Distributed Through Hodkinson Offers Kerrigan Opportunities of Which He Makes the Most.

Reviewed by Margaret I. MacDonald.

J. WARREN KERRIGAN in the comedy-drama "A White Man's Chance" presented by Robert Brunton and distributed through W. W. Hodkinson, does some of the most finished work of his career. His impersonation of a Mexican aristocrat is satisfying.

The production which is an adaptation of a magazine story by Johnston McCulley, is of the exhilarant sort with touches of comedy and thrills supplied by very genuine looking Mexican bandits who manage to inject considerable action into the picture.

Lillian Walker has the feminine lead, and plays the part of Dorothy Charlton attractively. Andrew Arbuckle as Valentino, whose dream of joy is to be a valet to a real aristocrat, does some of the best work in the picture. The characterization is interesting and varied in type from the dignified owner of the old Mexican ranch to the insignificant would-be lover of Dorothy, and the cruel native Juan Lopez.

The picture is well staged, and the story with the slightest suggestion of farce, is interesting as light stories go.

Cast.

Don Jose Alvarez / Donald J. Blenhorn — J. Warren Kerrigan
Dorothy Charlton — Lillian Walker
William Roberts — Joseph J. Dowling
Hugh Hankins — Howard Davies
Valentino — Andrew Arbuckle
Pedro — Joseph Hazelton
Juan Lopez — George Fields
Augustin Gonzales — Joseph Ray
The Magistrado — Richard Loreno

Directed by Ernest C. Warde.
Story by Johnston McCulley.

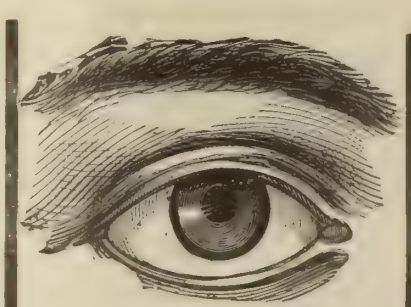
The Story.

The story of "A White Man's Chance" has its opening in New York City when Blenhorn, the junior member of a law firm, is commissioned to go to Mexico to investigate and approve a suitor of Dorothy Charlton in accordance with a stipulation of her father's will.

While Dorothy is expecting Mr. Blenhorn to arrive at any moment, he appears on the scene disguised as a Mexican aristocrat, for the purpose of getting a better perspective on conditions surrounding Dorothy.

Incidents in which Blenhorn excites the admiration of Dorothy and arouses the jealousy of her fiance, Hugh Hankins, occur thick and fast. Juan Lopez, who has been taken to task by Blenhorn for beating his horse, plots to kill him, and mistaking the village storekeeper for Blenhorn, kills the wrong man. Lopez thrusts the blame for the murder on Blenhorn, and succeeds in arousing the mob, who make an attack on the ranch. Finally Blenhorn, to save the inmates of the house, rushes forth to "take a white man's chance."

In the course of events Dorothy, incensed at Hankins' conduct, gives him back his ring. Blenhorn, getting the best of the situation, establishes his innocence before the villagers and makes known his identity to Dorothy, and also his love for her.



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NEW YORK

"The Volcano"

Augustus Thomas Film Drama on Bolshevik—Theme Features Leah Baird and Competent Cast.

Reviewed by Margaret I. MacDonald.

THE W. W. Hodkinson program contains a forceful six-part drama written by Augustus Thomas and presented by Harry Raver, on the subject of Bolshevism. "The Volcano" contains good arguments against Bolshevist methods and plenty of the patriotic sentiment which wins the plaudits of the masses. The genuine article in the line of the American soldier is scattered plentifully throughout the production; and as an illustration of true patriotism appears the crippled soldier with his cheerful acceptance of his lot. There is also a good illustration of what science has done by way of providing artificial limbs which can be made to serve.

The Bolshevists of the picture are painted in the darkest colors, with their leader a repulsively erratic sort; and as a propaganda production the picture will serve a good purpose. "The Volcano" is much above the average propaganda picture in quality The dramatic values of the story have been fairly well preserved, and the feature is not only timely, but entertaining.

Leah Baird as Ruth Carroll, the East Side teacher who is won over to Bolshevism through constant brooding over the miseries of the poor children with whom she comes in contact gives a creditable performance. Jacob Kingsbury as Alexis Minski, Bolshevist leader, does a fine piece of character work. The cast generally speaking is a well-balanced and excellent one.

Cast.

Ruth Carroll — Leah Baird
Captain Levison — Edward Langford
Davy — W. H. Gibson
Alexis — Jacob Kingsberry
Grandpa Carroll — Harry Bartlett
Michael — William Fredericks
Mrs. Van Leiden — Becky Bruce
Gov. A. E. Smith, of New York — Himself

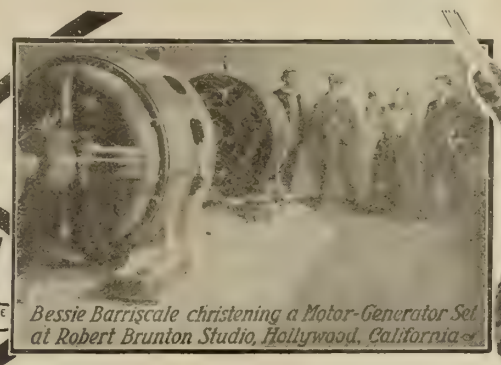
Story by Augustus Thomas.
Directed by George Irving.

The Story.

"The Volcano," centering about the theme of Bolshevism, uses as one of its central figures a young school teacher of the East Side, Ruth Carroll, who is thrown by force of circumstances into the company of Alexis Minski, a Bolshevist chief; and with the misery of the poor children of her class brought to bear on the side of Bolshevism, she finally becomes an apostle of the movement. Through the conduct of Alexis, who accompanies her to the superintendent when she goes to discuss the under-nourishment of the children, she is suspended from service.

An influence from another sourse enters Ruth's life in the person of Levison, an officer who has saved her brother's life in battle, and who falls in love with Ruth. A complication occurs when he is detailed to watch Alexis, the Bolshevist leader, and Alexis discovers the officer's connections in the case. A roundup of the Bolshevist gang led by Ruth's brother angers Alexis to desperation, and he plots to kill Levison. Following Levison to the pier where he goes to ask Ruth's grandfather for his consent to their marriage, Alexis attacks him. Later Alexis and his gang are trapped and arrested.

BESSIE BARRISCALE CHRISTENING A WESTINGHOUSE MOTOR GENERATOR SET



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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TO MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT ARBUCKLE COMEDIES
(Two Reels Each)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.

PARAMOUNT PICTURES.

June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Cuark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

ARTCRAFT PICTURES.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of ARoaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts)
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaolene.

CAPITOL COMEDIES.
(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs. Carter De Haven).
July 13—Chasing Rainbeauz (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.
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W. W. Hodkinson

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STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

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No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).
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Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1028)

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FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
Pathe Exchange Inc.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc,).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc.).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.
Exhibitors Mutual.

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ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).
Triangle Film Corporation.

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Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).
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CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.

NEW SCREEN MAGAZINE.

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JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1030)

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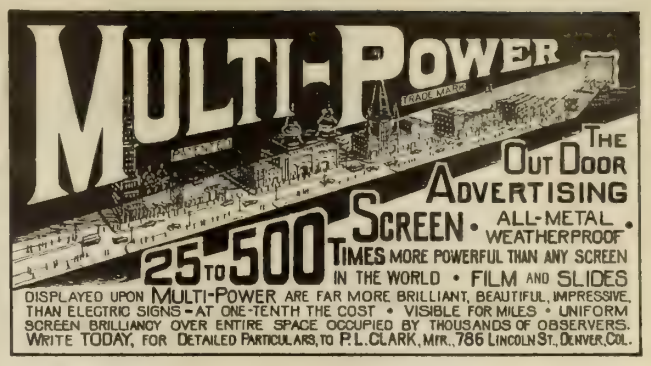
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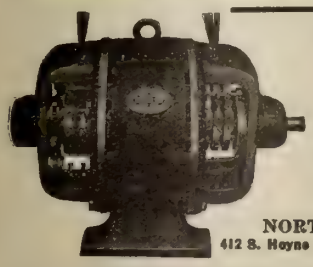

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.

Issued Every Friday.

Okeh Komedies.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.

Vitagraph

VITAGRAPH FEATURES.

Cupid Forcloses.
The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats ano Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Hollaway.)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Man Without a Name (John Lowell with Corene Uzzel and Edgar Keller).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

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JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
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The Unchastened Woman (Seven Parts).

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Feature Releases

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The Square Gambler.

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A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love in a Hurry.
Reno—All Change.

Christie Specials.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts)
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

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June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
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(Continued on page 1032)

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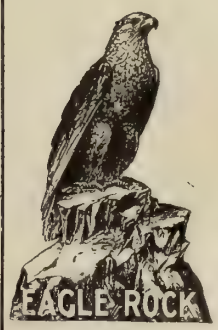

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ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).

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(Series of Two-Reel Westerns.)

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(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

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Caught with the Goods.
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Behind the Scenes.

Billie West Comedies.
Out of Tune (Two Parts).

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The Chosen Path (Margaret Leslie).
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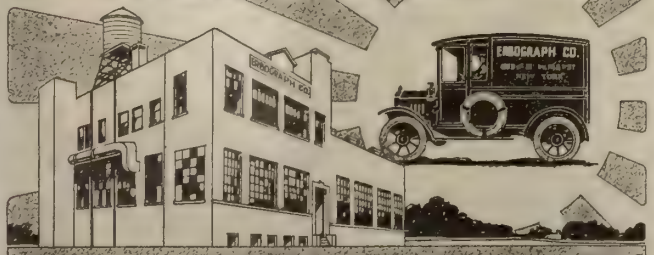

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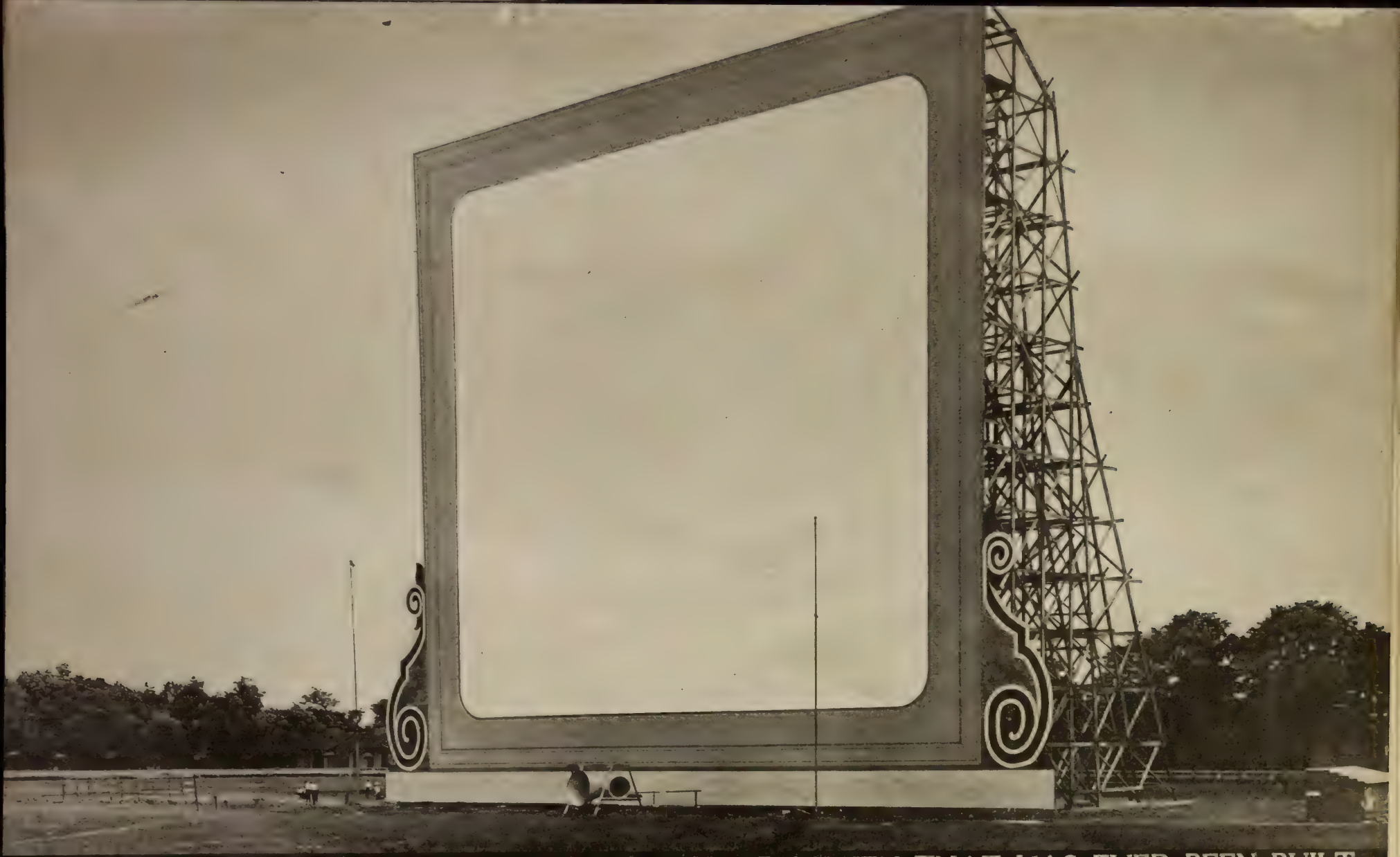

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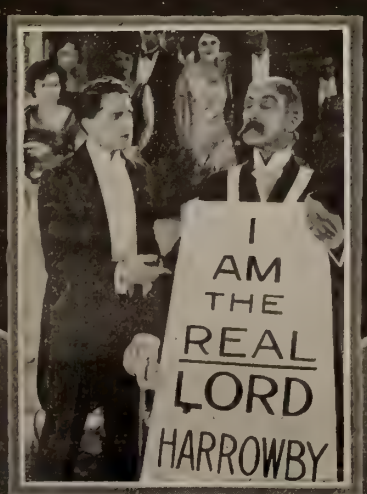

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ELSIE FERGUSON

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An ARTCRAFT Picture

Directed by George Fitzmaurice

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From "We Can't Be as Bad as All That" by Henry Arthur Jones

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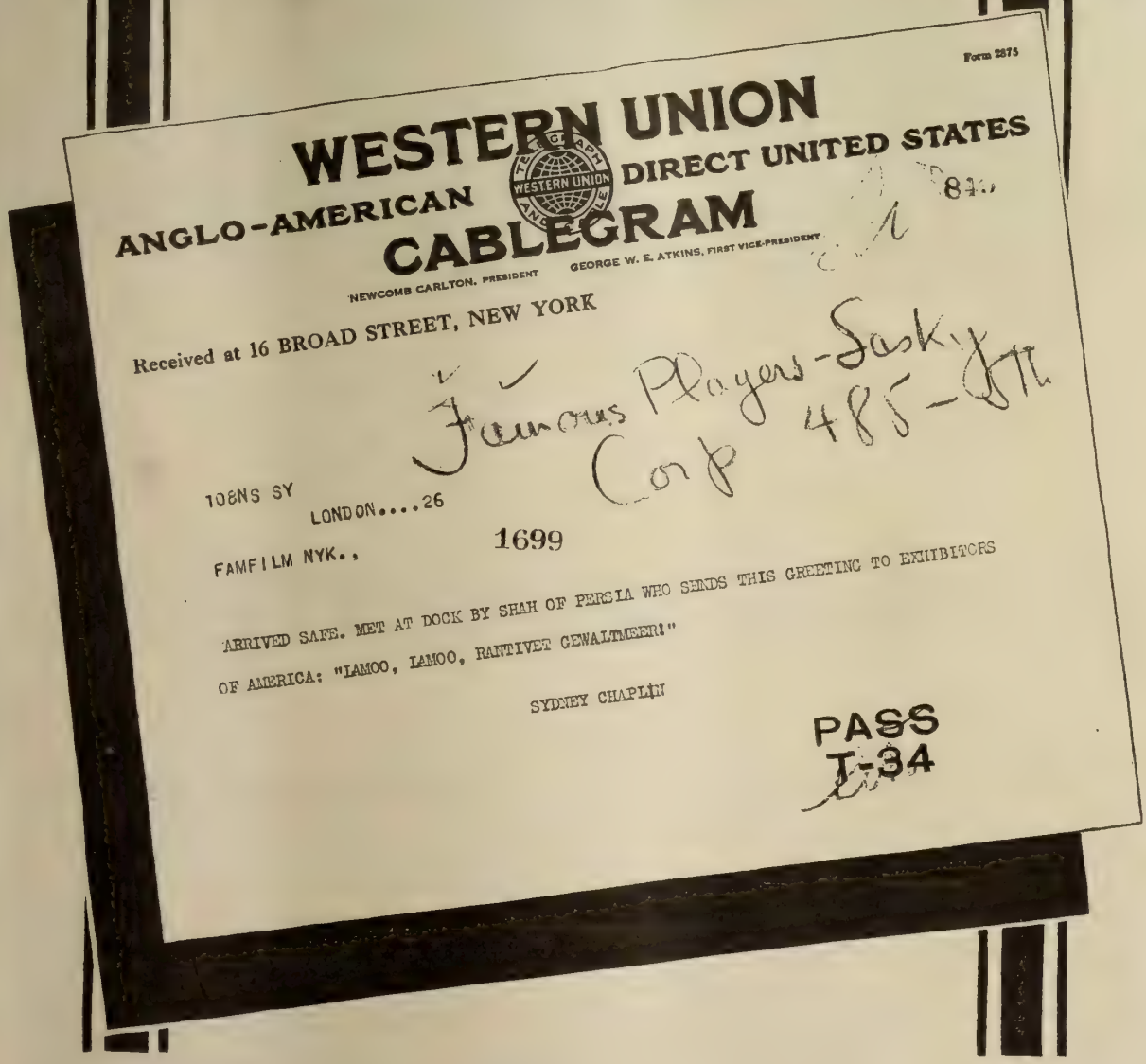

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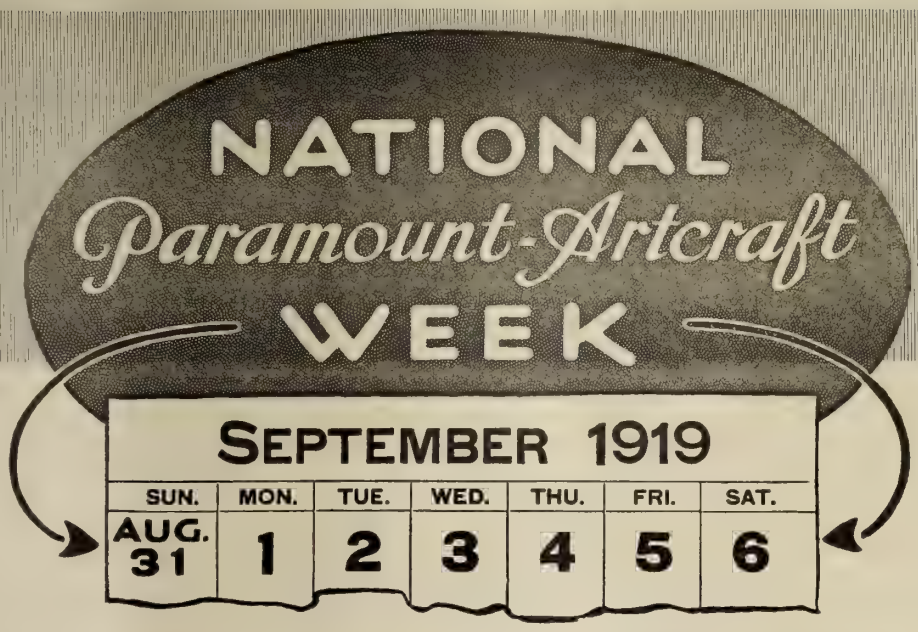

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ENID BENNETT

in

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By C. Gardner Sullivan

Directed by Fred Niblo
Photographed by George Barnes
Supervised by Thomas H. Ince

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But when the reckoning came!—

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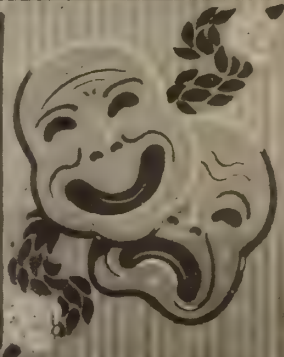

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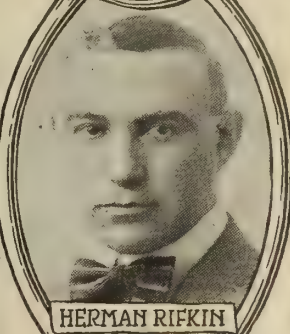

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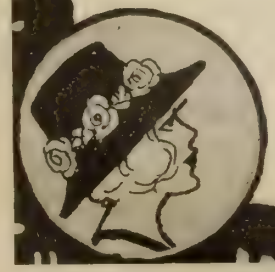

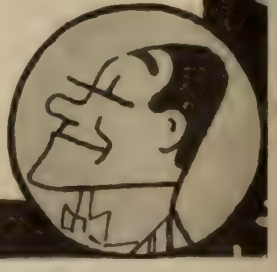

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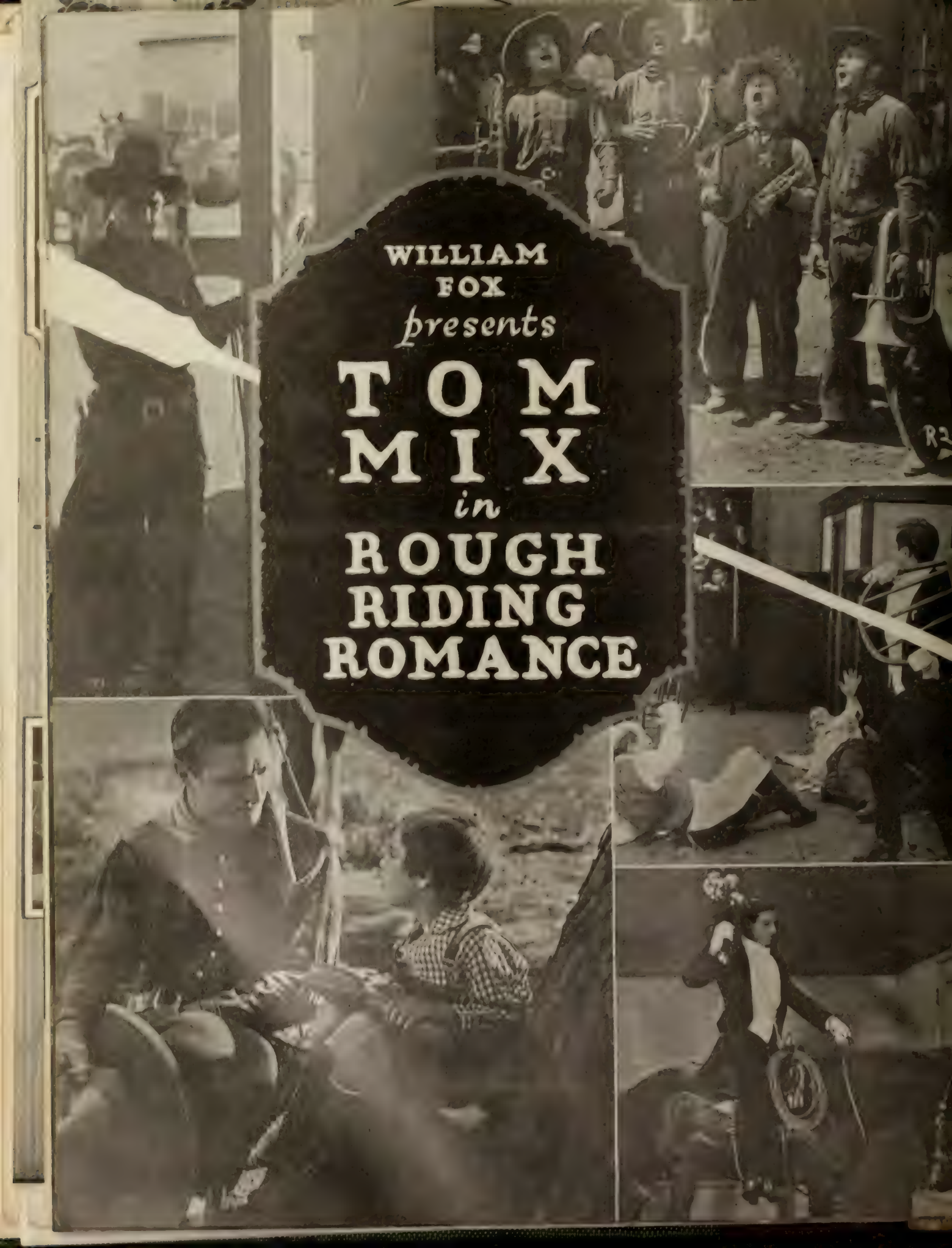
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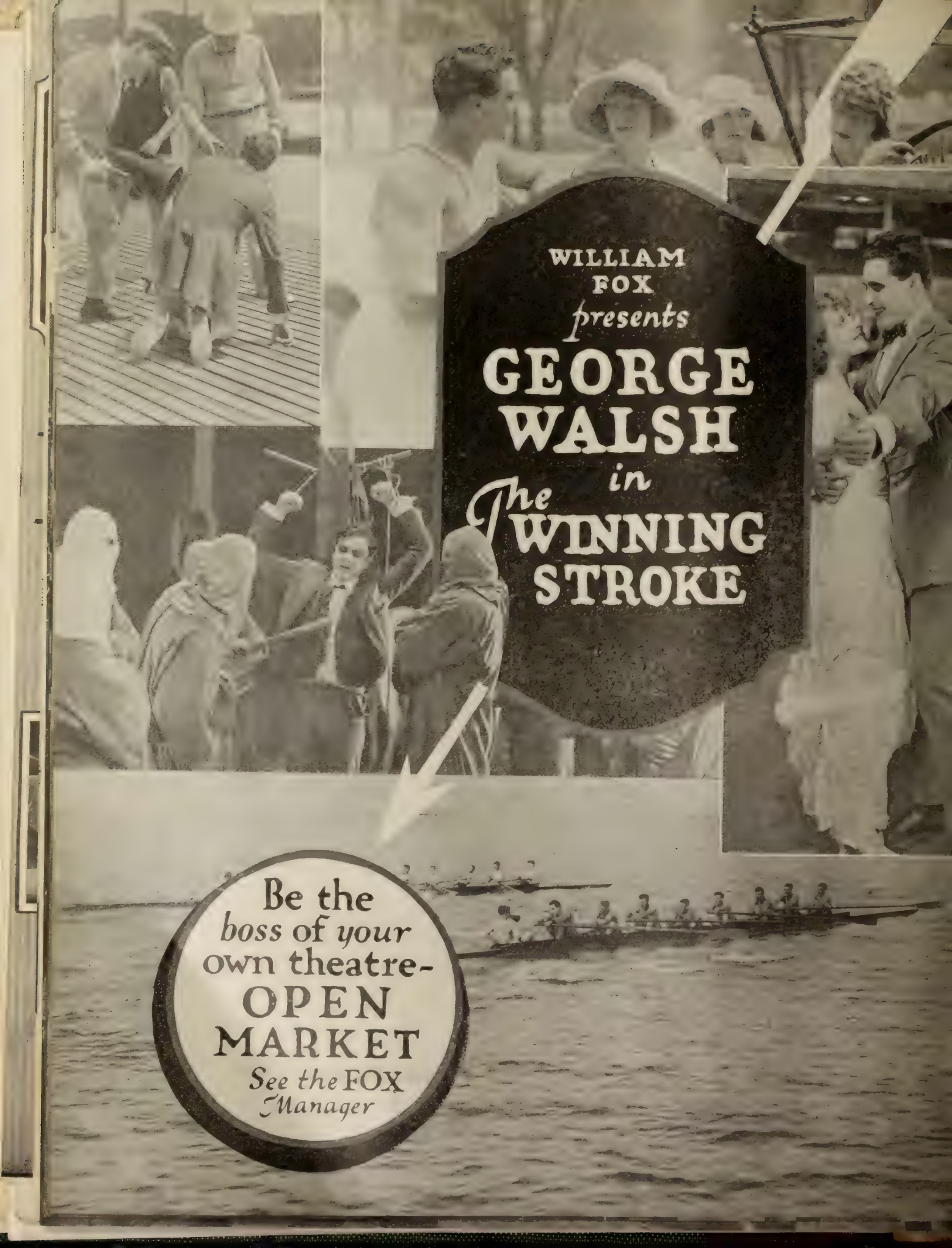
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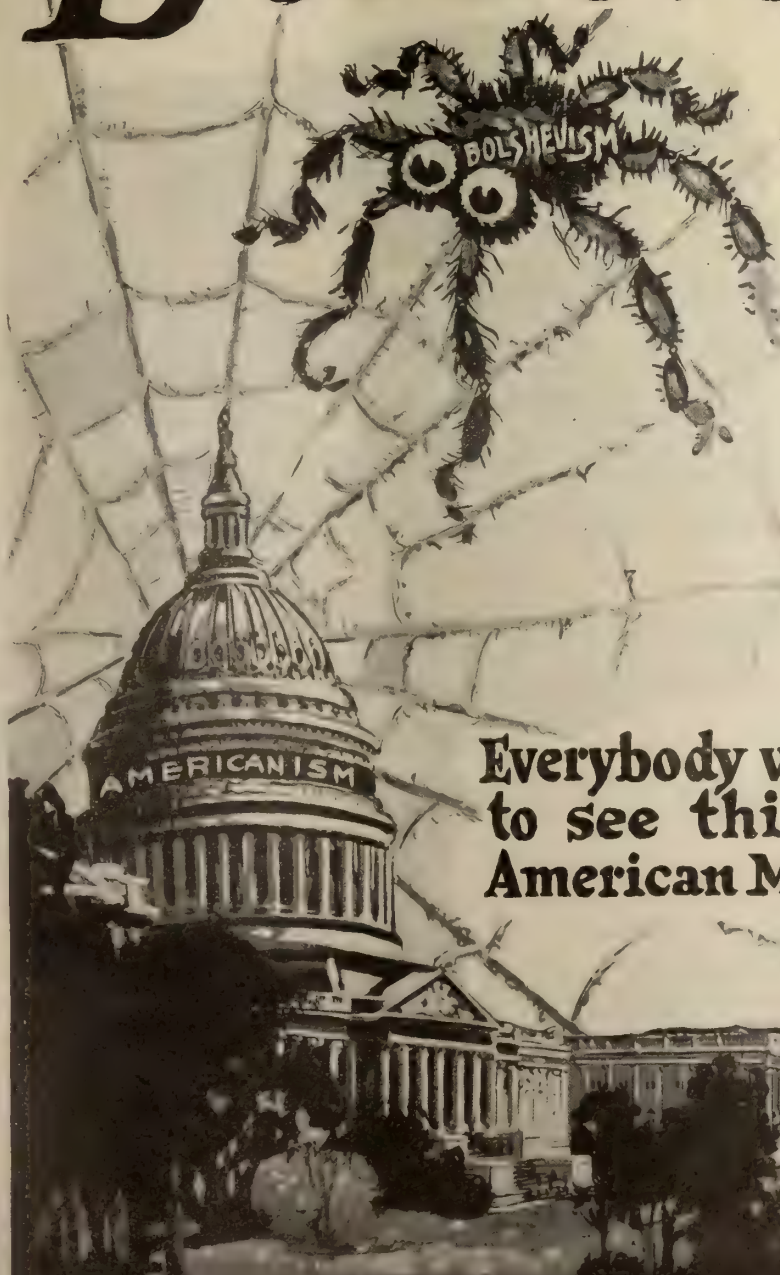

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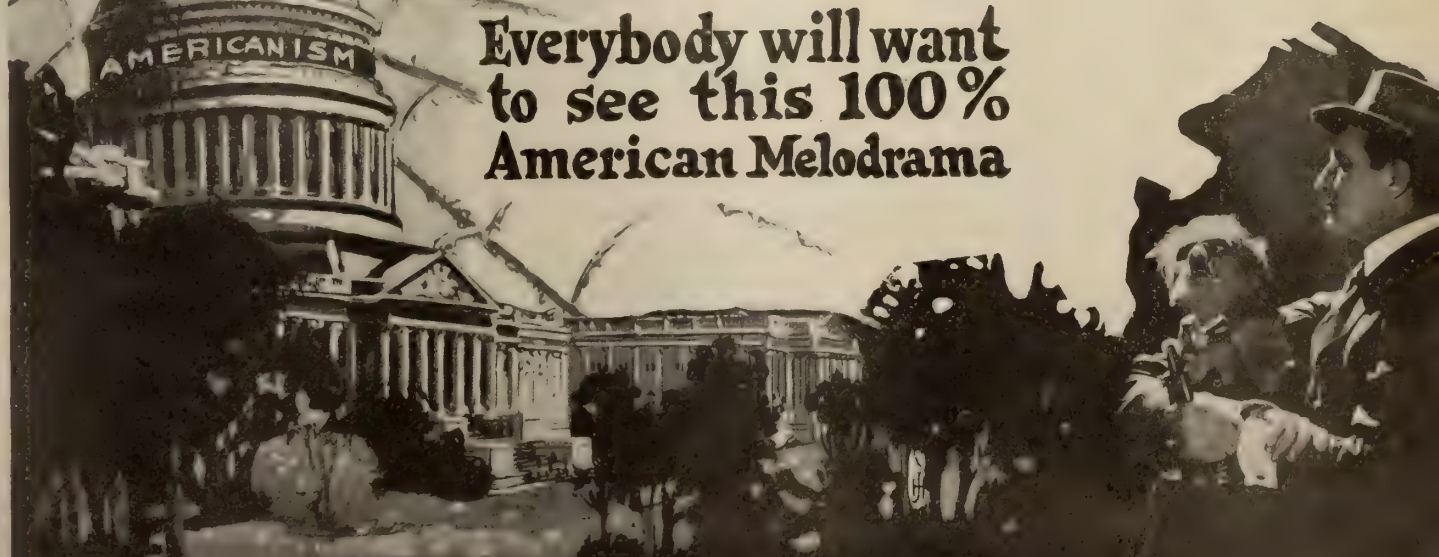

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Exhibitors At Ocean View Repudiate Position of N. A. M. P. I. on the Strike

Ocean View, Va., August 13.

QUESTIONS involving the repeals of admission and seat taxes, the Daylight savings clause, the payment of films in advance and the strike of the Actors Equity Association, occupied the first day's session today of the annual convention of the Affiliated Motion Picture Exhibitors of North Carolina, Virginia, Delaware, District of Columbia and Maryland. The convention is meeting at the Ocean View Hotel, Ocean View, with Jake Wells, of Norfolk and Baltimore, presiding.

Will Arbitrate C. O. D. Issue.

A communication sent to the exhibitors by exchange managers in a number of large cities recommending that films be paid for in advance and that the C. O. D. stipulation be eliminated, brought forth a protest. It was decided that the exchange association be requested to arrange a meeting of its grievance committee with a similar committee from the exhibitors at which all questions of equity and all grievances might be decided and adjusted. The majority of exhibitors were willing to indorse the matter of payment in advance but were strongly opposed to the elimination of the C. O. D. stipulation.

Louis F. Blumenthal, of the Motion Picture Exhibitors of America and an exhibitor of New Jersey, read the convention a telegram he had received from a source which he refused to divulge, which stated that an effort is being made to induce motion picture actors and actresses to join the movement of the Actors Equity Association, against the Theatrical Managers Association. It was pointed out that if the screen actors join the ranks of performers on the legitimate stage the exhibitors ultimately will be affected, because of the many union trades which are interested in the exhibitors' end of the business.

Claim Exhibitors Not Represented.

After considerable discussion of this matter the convention passed a resolution as follows:

"We, the representatives of the motion picture theatres of North Carolina, Virginia, Delaware, District of Columbia and Maryland do hereby go on record as opposing the action of the National Association of the Motion Picture Industry, which does not represent the motion picture theatres of this country in any manner or sense, in their aligning themselves with the producers and managers association in their fight against the Actors Equity Association."

This resolution was followed by the adoption of another indorsing the efforts of Mr. Blumenthal to start a movement looking to the repeal of the admission tax, the seat tax, and the Federal Daylight Saving clause. The rental tax and other important matters will come up at tomorrow's session.

SPEDON.

Stanley Company Acquires Three Houses in Camden

JULES E. MASTBAUM, president of the Stanley Company of America, stated on Aug. 13 that the organization of which he is head has acquired the Grand, Princess and Plaza theatres, located in Camden, N. J. He stated that the Stanley company would take charge of the trio of theatres on Sept. 1, and that plans are being considered which will give Camden the best photoplays and film entertainment in New Jersey.

The Stanley company some time ago assumed control of the Colonial Theatre on Market street, and with the Grand, Princess and Plaza it now has the principal motion picture theatres in that city.

The Grand a Large House.

The Grand, which is located on Broadway just below Mickle street, is one of the largest exclusive photoplay theatres in Camden, and the Princess is one of the largest in South Camden. It is located at Broadway and Chestnut streets. When first built it was a small house, but within a few years it has grown to such proportions that it is now more than double its original size. The Princess was built by Mr. Greenberg about six years ago, and this year its seating capacity was increased and a new $10,000 organ installed. The Plaza, which is located near the Colonial Theatre on Market street, is another theatre which Mr. Greenberg made popular with residents in that section of Camden.

Will Build Ten-Story Film Exchange in Omaha

OMAHA is to have a ten-story film exchange building. It is to be erected this fall at Tenth and Harney streets, northeast corner, and is to cost more than $250,000. George Warren Smith, millionaire, of Watterton Park, Me., owner of the site, will erect the building. On the first floor will be stores for film accessories, and the upper floors will contain film offices, display rooms and vaults. There will be one big screening room.

Omaha has long felt the need of an exchange building. Exchange managers have been forced to give private screenings of big releases at unheard of hours in the big downtown houses. Arrangements could not be perfected so that outside exhibitors could be invited to the city with the assurance that they would get to see the screening.

The exchanges have been scattered here and there about in Omaha, unable to find satisfactory quarters; forced to put up with second-story rooms in buildings that were not much better than fire traps, and in inaccessible places. Omaha has more than a score of large exchanges, which can easily fill the available space in a larg downtown building.

The proposed site is between the city proper and the main railway stations, on the street car line. It is a suitable site for a building of that nature.

William Duke Harrison, of New York, architect for Famous Players-Lasky Company, has been retained as architect for the film building in Omaha.

The idea for a film exchange building here was fostered by the Omaha Film Exchange and was strengthened by the recent visit of a representative of the Eastman Kodak Company.

Managers of Picture Houses of Greater Lynn Organize

LYNN, MASS., moving picture theatre managers have formed an organization known as the Theatre Managers' Association of Greater Lynn. The objects of the new association are to bring about fuller co-operation among the managers of theatres in Essex County, to combat as unjust censorship should the occasion arise, to prevent any unjust newspaper rate levy for theatre advertising and for social purposes.

Charles L. Benson, manager of the Lynn Olympia Theatre, was chosen president; Allen B. Newhall, of the Strand Theatre, Lynn, secretary; and William Keon, of Salem, treasurer.

There are fifteen members of the new organization, including Harry Standard, of the Standard Theatre, West Lynn; Manager Morency, of the Plaza Theatre, Salem; Glover Ware, of the Larcom Theatre, Beverly, and the Strand, Peabody; Manager Libby, of the Warwick Theatre, Marblehead; and John Hubbard, manager of the Olympia Theatre, Danvers.

It was stated after the first meeting that certain conditions in the theatre business were considered and tentative plans were made for mutual co-operation in the future, but just what "conditions" were discussed was not made known.

Italy Restricts Film Imports.

Positive motion picture films may be imported into Italy only under special license from the government of that country, according to a cablegram just received from the American commercial attache at Rome.

GORDON FORMS BIG THEATRE COMBINE

Acquires Interest of Maine and New Hampshire Theatre Company—Is Now a $7,000,000 Firm

THE Olympia Theatres, Inc., of Massachusetts, of which Nathan H. Gordon, New England prominent moving picture man, is president, has acquired the interests of the Maine and New Hampshire Theatre Company. The new $7,000,000 organization controls a chain of moving picture and vaudeville theatres in Maine, New Hampshire, Massachusetts and Connecticut and becomes one of the greatest combines in the business.

Combination followed combination. The Maine and New Hampshire Theatres Company had hardly been formed at a meeting in Lewiston, Me., when announcement was made that the Olympia Theatres, Inc., had acquired the new company.

Six Companies in Combine.

The Maine and New Hampshire Theatres Company was formed from a combination of six companies controlling some twenty-five theatres in Maine and New Hampshire. The Union Theatre Company, the Allied Theatre Company, the Cabot Theatre Company, the Augusta Theatre Company, the Russell Amusement Company and the Victory Amusement Company were the companies consolidated.

The Maine and New Hampshire Company controls theatres in Portsmouth and Berlin, N. H.; Lewiston, Gardner, Augusta, Brunswick, Livermore Falls, Wilton, Winthrop, South Paris and Norway Maine. In addition to these the new Olympia company already controlled these houses: Gordon's Olympia, Scolly Square Olympia and Upham's Corner Strand Theatres, Boston; Gordon's Central Square Theatre, Cambridge, Mass.; Gordon's Theatre, Chelsea, Mass.; Olympia Theatre, Lynn, Mass.; Olympia Theatre, New Haven, Conn.; Olympia Theatre, New Bedford, Mass.; Family Theatre and Park Theatre, Worcester, Mass.; Olympia Theatre, Gloucester, Mass.; and the North Cambridge Olympia, Cambridge, Mass.

Prominent Men in Maine Company.

The Maine and New Hampshire Theatres Company is capitalized at $1,000,000. Its officers are: president William P. Gray, Lewiston, Maine, long identified with moving pictures in the Pine Tree State; treasurer, Nathan H. Gordon, Boston; assistant treasurer, William F. Carrigan, Lewiston banker and former Boston Red Sox manager-catcher; directors, Max Shoolman, George U. Crocker, G. G. E. Street, Edward D. Levinton and Chandler Wood, men high in the world of finance in Boston; Governor John H. Bartlett, of New Hampshire; Albert Hislop, of Portsmouth, N. H., prominently identified with baseball, theatrical and other amusement enterprises in the Granite State; W. B. Williamson, of Augusta, Maine, and Mr. Gray and Mr. Carrigan. Officers of the new Olympia Theatres, Inc., of Massachusetts remain as in the past: President, Mr. Gordon; treasurer. Mr. Schoolman; directors, Mr. Gordon, Mr. Street, Mr. Crocker, Mr. Wood, Lee M. Friedman, of Boston, and Hiram Miller, of Lynn, Mass.

In a letter from Alfred S. Black, president of the Motion Picture Exhibitors of America, we are asked to correct the impression that in some quarters has gained standing that he is in connction in some way with the combination of houses Nathan H. Gordon has effected in New England. Mr. Black repudiates the report and in his letter gives the fillowing list as covering the Black Circuit of New England Theatres:

Lowell, Merrimack Square, Jewel; Boston, Roxbury; Ruthland, Strand; Utica, N. Y., Park; Rockland, Park, Empire, Arcadia; Bath, Liberty, Columbia, Arcade and Bath Opera House; Westbrook, Me., Star, Scenic; Biddeford, Central; Waterville, Haines; Bangor, Bangor Opera House (now building); Warren, Me., Glover's; Damariscotta, Me., Lincoln; Portland, lease signed for new 2,500 capacity house at corner Congress and High street.

In addition to the foregoing, Mr. Black's corporation also controls the Exhibitors' Film Booking Company, of Boston, in which many New England theatres are affiliated.

Break Ground in Los Angeles for Studio to Be Built by Louis B. Mayer and Col. William Selig

GROUND was broken this week for the new Mayer Productions Studio which is being built in Los Angeles by Louis B. Mayer and Col. William Selig. The studio will cost approximately a quarter of a million dollars, and the location is far away from the section known as the studio zone in Hollywood.

The studio will be used for the making of the greater part of the Louis B. Mayer productions, including those of Anita Stewart and Mildred Harris Chaplin, who are under Mr. Mayer's management. Present plans call for its completion some time in October, and it promises to be one of the finest and best equipped studios on the west coast. Some idea of its magnitude may be gained from the size of the stages, of which there will be four, two dark stages and two open stages. One of the dark stages will be 80 by 200 feet and the other 80 by 175 feet. The two open stages will be each 80 by 150 feet with 26 feet in the clear.

In addition to the studio proper, there will be a large administration building, and two bungalows, one for Miss Stewart, and the other for Mildred Harris Chaplin. The stars will find it not only possible, but desirable to live in those bungalows while their productions are being made. The location is on the Pasadena Road at the foot of the Pasadena Hills, and the area of the grounds will be thirty-five acres.

Mildred Harris Chaplin will start her first production under the Mayer management about the middle of October, and Anita Stewart will begin production for the coming season at about the same time.

Goldwyn Contracts to Release Bray Pictographs

CONTRACTS have just been signed whereby the Bray Pictographs become a part of Goldwyn program under the name of Goldwyn-Bray Pictographs. This is regarded as a deal of the first importance and a triumph for Goldwyn.

J. R. Bray was a pioneer in the elaboration of the comedy cartoon and always has remained at the top in that field. After the success of his cartoons had been firmly established, he enlarged the scope of his productions by instituting the Bray Pictographs, a pictorial magazine containing news, subjects of general interest and cartoons. This film, unique in conception and execution, has been successful in all types of houses. It will be released weekly. Exhibitors receiving the films at present will be served by Goldwyn exchanges without any alteration of their contracts.

Details of the Goldwyn-Bray deal, calling for material enlargement of the activities of Mr. Bray's producing organization, are now being prepared and will be announced next week.

Texas Houses Thrive Upon a Bumper Peach Crop

EAST TEXAS, which has just harvested a record breaking peach crop putting millions of dollars into the pockets of the farmers, is enjoying a prosperity which rivals the oil field districts in the western section of the state. Moving picture exhibitors report that their summer business has been a record breaking one, since all the farmers are prospering and the establishment of good roads makes it easy for the agriculturist to motor in to the show when the days labor is done.

There is considerable theatre building activity through this section of the state. Among the houses building at present are the Dixie Theatre at Athens, Texas, which will seat six hundred persons and which will cost $40,000 when completed. It is being constructed by Dorbrant Brothers, who will close down the old Dixie Theatre with the opening of the new show. The same firm are building a similar theatre, also to be called the Dixie, at Jacksonville.

File Plans in St. Louis for a $1,000,000 Picture House

THIS will be a record-breaking month for building permits in St. Louis, both in number and amount of money involved, according to a statement of Director of Public Safety McKelvey.

Permits calling for the construction of buildings to cost between $5,000,000 and $6,000,000, which have been held up, have been issued, with the signing of three amendments to the zoning law by Mayor Kiel.

One of these permits calls for the construction of a $1,000,000 moving picture house at Grand and Lucas avenues, by the Missouri Theatre Corporation.

KANSAS STATE EXHIBITORS CONVENE

Subject of Relationship with Exchangemen Occupies First Place at Meeting, and Spirit of Co-operation Is Shown by Both Sides—Event Concludes with Banquet

"THE sanest convention ever held"—"Real constructive work done for the entire industry"—"We got somewhere"—"The exhibitors know what they want now, and how to go about their organization plans"—were a few of the expressions heard from exhibitors and exchangemen concerning the second convention of the Kansas State Exhibitors' Association, held at Wichita, August 4 and 5, with sixty exhibitors present, all $52-a-year members, and twenty-five exchangemen.

This was the first general convention following the organization of the exhibitors' body in Hutchinson a few months ago, and the exhibitors as well as the exchangemen, anticipated its sessions with unusual interest.

Film Board of Trade Considered.

R. G. Liggett, of Kansas City, Kansas, vice president, presided in the absence of L. M. Miller, of Wichita, president. The convention jumped at once to consideration of the Film Board of Trade of the territory at Kansas City. This was the most important subject of the first meeting at Hutchinson, and it had been promised that under the new plan the exhibitors might expect anything from a dissolution of the board to a working agreement between the exchangemen and the exhibitors. The committees appointed by the association at Hutchinson had been doing some good work, it was soon disclosed. The spirit of co-operation that was so apparent in the promises at Hutchinson, had been fulfilled; the committees had approached their tasks with the idea of working out a good solution.

The report to the convention was that the Film Board of Trade was apparently under a business necessity of organizing activities for protection against certain elements among exhibitors who are not punctilious in observance of their contracts. The exchanges had to have some recourse against the abuse of privileges, the short-time cancellation of contracts, the renting out of films by exhibitors, and the many offenses that unscrupulous exhibitors might commit to the detriment of the exchanges, reflected finally to the disadvantage of the honest exhibitor. It was made plain that the exhibitors of the association appreciate the necessity for credit work by the organized exchanges, which would bring about mere justice to the exhibitors who pay their bills promptly.

Some Objections Made.

The committees frankly explained these reasons for the existence of a Film Board of Trade, and apparently there was a disposition to encourage the work of an exchangemen's association that would stick to such legitimate functions. But there was strong objection to any system of fines for violation of the Board's rules by exhibitors. And there were objections also to some of the methods of the Board.

The spirit of unprejudiced and loyal service to the industry was shown in the action taken following the discussion Monday of the Film Board of Trade. The exchange men were invited to attend the session Tuesday morning and discuss the situation freely.

Exchangemen Welcomed.

The exchangemen attended this session, and their welcome was so obviously hearty, that there was no restraint on free speech. Indeed, in some cases the discussions back and forth waxed quite warm—which greatly helped to clear the atmosphere.

J. E. Storey, manager of Pathe, Kansas City, and president of the Kansas City Film Board of Trade, was invited to speak first; and he explained that the board was organized for the bringing about of better and more stable business conditions in the distribution of films, conditions which would be of quite as much advantage to the exhibiting as to the exchange end of the industry. He showed that the Board is a credit organization, like similar organizations among wholesalers for the exchange of information, and that there are no by-laws which such credit organizations do not have. There were no rules or regulations, he said, which could be interpreted by any stretch of imagination, to involve concerted action against any exhibitor; each exchangeman was at liberty to adopt his own policy of handling each exhibitor, armed with information as to how the exhibitors have fulfilled their contracts and met their obligations to other exchanges.

Mr. Storey demonstrated the direct advantage to the exhibitors of the Board, by mentioning instances in which the Board had assisted exhibitors in making readjustments with exchanges.

Taxation Is Discussed.

The discontinuance of the fifty cent tax, which had particularly rankled in the breasts of the exhibitors, was announced by Myron Lewis, district man-

Kansas Is Right on the Job As Shown by Its First Semi-Annual Banquet at the Hotel Lassen, Wichita, August 4.
Not only were "the ladies" present, but also the children, future exhibitors and fair-sex managers of exhibitors.

ager of Famous Players-Lasky. Mr. Lewis declared that any exhibitor who kept his contract had nothing to fear from any action of the Board. He also said that an exhibitor who had kept his word in the past need not fear that a film would be withheld because his check did not happen to be in the exchange when the time came to ship the film. Mr. Lewis was especially frank and cordial in his statements of the purposes and workings of the Board. He had been introduced by Mr. Storey as a member of the Kansas City body.

Dave Rodgers, of the United Picture Theatre, made one of his pointed talks, bringing out the various factors that had caused unpleasant feelings between exhibitors and exchanges. Through his hitting directly at the vitals of the subject, the most important object of the convention was accomplished—the establishment of a means by which differences could be adjusted hereafter. In response to one of his remarks, concerning the apparent isolation of the Board of Trade, and its independent adoption of rules and enforcement, Mr. Storey asked for the floor.

Joint Board Suggested.

The president of the Film Board of Trade declared that the Board had no intention nor desire to stand apart from the entire industry, but to solve the problems in the best way possible. He suggested, therefore, that the exhibitors appoint a committee to meet with a like committee from the Board to take up matter of differences between exchanges and exhibitors.

This suggestion was seized on at once as a happy solution, and was utilized almost immediately. Following Mr. Rodgers, Henry Dan, counsel for the exhibitors' association, was given the floor; he delivered a forceful address on the text of a bill he displayed, which, he said, was largely made up of fines imposed on the exhibitor. He took occasion at the same time to mention other matters in which exhibitors believed they had been imposed on by the exchanges.

The inclination of the exchangemen to meet the exhibitors more than half way, was shown in the immediate suggestion that these matters be referred to the joint arbitration committee. This was done; the committees were appointed on the spot, and before the convention closed, a compromise had been effected on the various items, and the subject closed.

These committees will hereafter consider grievances, before any step is taken by the Board of Trade or any other than members involved in dispute with an exhibitor.

Will Appoint District Chairmen.

The Association is putting the organization work into effective operation in every part of the state. This was shown in the steps taken to combat the war revenue measure, and to secure its repeal. District leaders are to be named for every congressional district in the state. These men will seek the support of all chambers of commerce and other business bodies in their districts, for the repeal of the war revenue measure. They will see that petitions are circulated in every community in all theatres at least.

Active on Censorship.

The association adopted the Cleveland plan of paying dues by means of advertising slides. Thus Kansas joins Maryland and New York.

One of the committees appointed at Hutchinson was a committee on censorship. This group has been busy. It has had several conferences with Governor Allen on the subject of censorship, outlining to the governor the position of the exhibitors. Stanley Chambers, chairman of this committee, said that while no definite announcement could be made at this time, something of importance as well as interesting along this line might be expected soon.

The social feature of the convention was a banquet at the Hotel Lassen, given to the visitors by the Wichita Theatre Managers' Association. There were more than 100 guests, including exhibitors, exchange representatives, and women guests. It was one of the largest and best appointed banquets that have been held at this splendid new hotel.

Howard E. Jameyson of the Princess Theatre, formerly traveling for Pathe, later in training for air service when the war was called off, acted as toastmaster. He acted with such tactfulness, that like the really good toastmaster, he was apparently the foil for the glitter of the program speakers.

Talk on Advertising Given.

A. H. Cole, of the advertising department of the Famous Players-Lasky Corporation, gave a practical as well as interesting talk on advertising, suggesting greater use of newspaper space and more attention to the literature issued by producing companies.

Mr. Cole deplored the common habit of neglecting the advertising of first class pictures, while the available material of lower class films is used. He urged that the exhibitor study out his advertising campaigns, and secure full value from every picture, logically devoting more attention to the more expensive ones and to those which on his regular program are the basis of his house's success.

Taylor Holmes told stories of the studios, and reverting to his character in his "previous incarnation" amused the banqueters with sketches. The Wichita Theatre orchestra, under the direction of Milo Finley, gave short concerts and accompanied Mrs. Olive Vail Flath in her singing.

Dave Rogers closed this notable festive event with a characteristic speech in which he highly complimented the Kansas organization and declared that apparently the industry in this territory is working together harmoniously for the best interests of all.

Friedman on Business Trip.

Joe Friedman, office manager of the Detroit Universal exchange, is now making a trip through the Southern states to superintend the new sales plans recently inaugurated in all the Universal exchanges. His first stop in the installation of this new operating system was at Charlotte, N. C.

Larry Semom Comedy at the Strand.

All the big Broadway picture houses are taking the Larry Semom Comedies. Recently the Rialto presented "Well, I'll Be—" to delighted audiences, and then the Broadway pleased its patrons with "His Home Sweet Home." Now the Strand has followed suit and has booked "Between the Acts," Semon's latest comedy.

Massachusetts Exhibitors Asked to Send Petition

UNDER the direction of Ernest Horstmann, the Massachusetts exhibitor in charge of the tax repeal campaign in that state, the exhibitors are waging a hard fight for the repeal of the motion picture taxes. Here is how Horstmann has put the proposition up to the exhibitors in his state:

Dear Brother Exhibitor:

If you are following the trade papers closely you will see that the Motion Picture Exhibitors of America have appointed a committee on legislation and tax to work for the repeal of the admission, the 5 per cent. film-rental tax and the increased seat tax.

I have been appointed state director to handle this matter for the State of Massachusetts. I want you to sit down at once and write, or have your stenographer write, or still better telegraph to the congressman from your district asking him to vote for the repeal of Sections 80-906-1001 (No. 5) of the Revenue Bill of 1918.

Don't delay on this matter. It is urgent as the other industries are asking for the repeal of various taxes. Haste is absolutely necessary. I am not asking you to spend a lot of money, but just a few minutes of your valuable time. Won't you have every manager (if you are one of the fortunate ones to own a chain of houses) of each of your houses to do the same?

By concerted action in every state in the Union from every exhibitor on the various congressmen from their respective states, these taxes can and will be repealed.

I will be pleased if you will drop me a postal stating what you have done, and when you receive a reply from your congressman you will forward me a copy of this to my office for filing purposes.

Respectfully yours,
ERNEST H. HORSTMANN.
106 Broadway, Boston, Mass.

S. S. Cohen Rents Theatre District Site at $450,000

SYDNEY S. COHEN, president of the Motion Picture Exhibitors' League of the State of New York, has leased the remainder of his property at 1612 Broadway, northeast corner of 49th street, adjoining the Rivoli Theatre, to the firm of Berdon & Walker for a term of fifteen years at an aggregate rental of $450,000.

Part of the corner store has been leased to the United Cigar Stores Company of America at a rental of more than $100,000.

This property was secured by Mr. Cohen about eight years ago on lease for a period of 105 years at a yearly rental of $6,000. The business growth of Broadway, particularly the number of theatres that have been erected in this immediate location, has enhanced the rental value of this property tremendously.

"The Bandbox" Nears Completion.

Deitrich-Beck, Inc., is in the final stage of production of its first Doris Kenyon production, "The Bandbox," a screening of Louis Joseph Vance's mystery melodrama which in its book form was the biggest selling success of this popular author. The film is staccato melodrama with more action compressed in it than one usually encounters in a complete book. It has been directed by R. William Neill.

Exhibitors League Rochester Meeting Results in Action of Much Importance To Picture Showmen of New York State

By Samuel I. Berman
Executive Secretary

THE Executive Committe of the Motion Picture Exhibitors' League of the State of New York held a meeting at Rochester on Aug. 5 and 6 which was characterized by great freedom of discussion and unanimity of decision. Many questions of great importance to exhibitors in the State of New York and elsewhere came before the meeting, but one overshadowed all the rest—the problem of protecting the exhibitor from unfair competition planed by certain producing interests which are about to invade the exhibiting field.

There were two sessions, each lasting about ten hours. The keynote sounded by every speaker was the seriousness of the present situation. It was pointed out on all sides that unless strong measures of defense were taken speedily, the producing interests in question would soon dominate the exhibiting end of the motion picture field to the great injury of thousands of exhibitors who have developed their investment into a paying proposition with their own money and through their own efforts.

The meeting was called to order and presided over by Jules Michaels, of Buffalo, chairman of the executive committee. The entire executive committee was present. One of the first matters taken up was the advertisements smuggled into features and comedies by so many of the producers.

Camouflaged Advertising.

Numerous instances of the unwarranted advertising of certain brands of soaps, groceries, patent medicines, cleaning devices, beers and creams were cited. It was plain that the speakers felt pretty warm on this subject, and every point they made was applauded to the echo.

A formal resolution was adopted to the effect that the committee condemns the use of the screen by manufacturers for paid advertising, and that hereafter all members of the League will refuse to show film containing paid advertising matter unless negotiated for through the organization. A copy of this resolution is to be sent to all the prominent advertisers.

How to meet the threatened aggression of producing interests and to protect the exhibitor in the possession and control of his theatre was discussed thoroughly and earnestly. The matter was finally left in the hands of a committe consisting of Walter Hayes, Harold Franklin, Ira T. Mosher, David Picker, W. H. Linton and Sydney S. Cohen. The committee in the preparation and maturing of its plans will have the guidance and legal advice of John J. McInerney, of Rochester, attorney for the League.

Legislation Is Discussed.

The question of certain remedial and protective legislation to be sought by the League at Albany during the coming session of the Legislature was taken up and most carefully considered. The officers of the League were empowered to introduce and promote legislation substantially modifying the present law against the admission of minors into the motion picture theatres.

The officers of the League were given full power to have introduced such other legislation as was deemed necessary to protect the interests of the exhibitors of the state of New York and also other legislation beneficial not only to the exhibitor but to the great mass of motion picture patrons will be submitted and their adoption urged.

Indorses St. Louis Action.

Messrs. Berman and Hayman, who had attended the meeting at St. Louis and there defined and submitted plans for the basis of a genuinely national and democratic exhibitors' representation, reported on their mission. Their actions at St. Louis were fully sustained and approved. The committee also went on record as fully endorsing the statements made in the trade press in reply to Alfred S. Black, who was elected president of the St. Louis meeting.

Detailed reports of members were read in reference to their activities on behalf of the exhibitors in the campaign for repealing the film tax. These activities have extended over the past two months and have been attended by a good measure of success in spite of interference.

The question of financing the League received serious consideration. The annual dues by unanimous vote were fixed at $50 per house.

Financing the League.

This amount may be paid in cash or by an agreement to display on the screen such advertising matter as may be authorized by the League. Several thousand dollars were subschibed for current expenses.

In pursuance of a resolution adopted by the meeting, a telegram was sent to Governor Smith offering him the assistance of the Motion Picture Exhibitors' League of the state of New York in his fight against the high cost of living caused by profiteering and the artificial inflation of the prices of living necessities. The matter of insurance was taken up and was referred to a committee consisting of the officers of the League and Walter Hayes.

The "Exhibitors' University," to be endowed by George Eastman, received some attention at the hands of the meeting. The League proposes to send a letter to Mr. Eastman suggesting to him that the proposed "Academy" be conducted as an institution for improving methods of presentation in pictures and not as a commercial proposition to enter into competition with the regular motion picture theatres of the City of Rochester.

Sam Bullock a Welcome Guest.

An honored and welcome guest at the meeting was Samuel Bullock, the veteran exhibitor and organization man from Cleveland, O. He was invited to address the meeting. He complied readily, saying that the St. Louis meeting was one of the saddest and most lonesome affairs he had ever attended in all his experience. There were more 100 per cent. exhibitors at this executive meeting than he had seen at the affair at St. Louis. He heartily approved the stand of New York at St. Louis.

Much applause followed the reading of the communication from the Miami Valley exhibitors representing theatre owners in the states of Indiana, West Virgina, Kentucky and Ohio. This statement announces the intention of the Miami Valley men of joining with New York in an effort for a real one hundred per cent exhibitors' association national in scope.

The Exhibitor's Creed

THE matter of co-operative booking occupied a good deal of the deliberations of the Executive Committee. On motion of Earl Crabb, of Buffalo, the meeting adopted as its own proper sentiment an "Exhibitor's Creed," a copy of which is to be sent to the trade press and to every exhibitor in the State of New York, and later possibly to every theatre owner on the country. "The Exhibitor's Creed" reads as follows:

"Inasmuch as my livelihood is wholly or partially dependent upon the exhibition of motion pictures, I feel it is my duty to support a movement for fair play and closer co-operation among all my fellowmen throughout the entire Industry.

"The Motion Picture Exhibitors' League of the State of New York pledges its support to film producers whose efforts are entirely devoted to the production of better films to be sold at live and let-live prices and further goes on record as being wholly opposed to encouraging film producers that are acquiring theatres in competition with theatres already established.

"Fair play is our motto, and the same consideration is expected from producers whose products we will use in the future."

The following committee was appointed by the Chair to formulate plans for co-operative booking: Leo Brecher, H. Rachmiel, B. Grob, Sydney S. Cohen, Charles L. O'Reilly, Walter Hayes, John H. Springer, Lawrence Bologino, William Dillon and Ira T. Mosher.

FAMOUS PLAYERS FINANCES ARE GOOD

Semi-Annual Report by Price Waterhouse Shows $2,439,337 Profit for First Half of This Year

THE splendid financial condition of Famous Players-Lasky Corporation is clearly shown by that company's half-yearly financial statement, prepared and audited by Price Waterhouse & Co.

The statement covers the company's receipts, expenditures and investments for the half-year ending June 30, 1919. A comparison with previous statements shows a steady and significant growth of the company's business.

In the six months covered by the report, the net profits were also double the net profits of the entire year 1918. During that year they were $1,281,174. For the six months of 1919 they were $2,439,337. That this growth is in a steady upward curve is noted by comparing with the quarterly report, issued March 30, 1919. Profits for the first quarter were $956,805, and for the second quarter, $1,482,532.

Stock Issues Made.

From January 1, 1919, to July 1, the tangible assets of the corporation were increased by $2,500,000.00. Since then, 25,000 shares of the capital stock of the corporation were sold to the stockholders, at $100 a share.

In addition to having reinvested two and a half million dollars in the business out of earnings, the company paid off $600,000 in notes, and on June 30, had in cash on hand and in the banks a total of $1,082,618.

Among the tangible assets held by the corporation are stories and rights, still unused, at a cost value of $301,847. It is time evident that there will be no lack of stories for next year's production. Negatives completed but not yet released total $2,108,332.

High Renting Profits.

Film renting for the half-year total $11,994,189. For the entire year 1918 they totalled $17,259,904. From all indications, a total of probably $30,000,000 in film rentals will be reached by the end of the present year.

Advertising of Paramount-Artcraft Pictures has increased proportionately. In 1918, $582,544 was spent in national, magazine, newspaper and other advertising, and for the same purpose, during the first six months of 1919, $393,000 was spent.

Among the company's investments during the past six months, is $500,000 in Liberty Bonds.

Executives Are Pleased.

In commenting upon the statement, Arthur S. Friend, treasurer of the company, stated that the executives were naturally gratified because of the great strides made by the company during the current year, and particularly during the last quarter. "As always," he added, "we can best gauge the future by the past, and the record of the company's achievement so far this year encourages us to anticipate even greater things during the remaining six months, and during the years to come. Our confidence in the selective booking plan is best shown by our record of investment in finished product, and in motion picture rights to great plays and novels. The first item is in excess of $2,000,000, and the second in excess of $300,000. Never before in the history of our business has the first of July shown any such large sums in those branches of the assets column. Usually on the first of July the producing units are only fairly making way for the fall releases."

Louis Schlichter Resigns Presidency of Maryland League; E. B McCurdy Succeeds

THE resignation of Louis Schlichter, manager of the Bridge Theatre, Baltimore, as president of the Exhibitors' League of Maryland, was tendered by him at a directors' meeting of the organization, which was held on Tuesday morning, August 5, at their headquarters, 419 East Baltimore street. Mr. Schlichter was elected president of the Maryland organization in January, 1919, and he took it with the understanding that the association should rent a furnished office to be used as headquarters in the downtown section. After he was installed this was accomplished. Other matters have been successfully undertaken since he has been in office, including the annual moving picture ball held this year.

The action on the part of Mr. Schlichter came as a surprise, but it is understood that he really wished to give up the office and his resignation was accepted. Eugene B. McCurdy, who has been in the film business for some years and is the manager of the Eureka and Lafayette Theatres, was appointed to succeed Mr. Schlichter as president of the league for the remainder of the term of office, which will expire January 1920. Mr. McCurdy was formerly first vice president of the league.

On a motion by Frank H. Durkee, manager of the Palace Theatre, at a special meeting of exhibitors which was called after the meeting of the board of directors, the president was asked to appoint a committee to attend the tri-state convention of exhibitors and film men held at Ocean View, Va., on August 13, 14 and 15. Frank A. Hornig, manager of the Horn and Royal Theatres, seconded the motion, and it was agreed that those exhibitors attending from Baltimore and Maryland, should constitute the committee and Mr. Durkee was appointed chairman of the committee. An effort will be made by the Maryland delegation to have the tri-state convention held in Baltimore next year.

Applications for membership to the Maryland league have been made by C. C. Wasky, manager of the Idle Hour Theatre, and Myer Fox, owner of the Rialto Theatre.

Goldsmith Joins Fox.

R. E. Goldsmith (Honest Gene), recently with Pathe, is now with Fox, in the contract and sales department. Mr. Goldsmith speaks several languages and should prove a valuable adjunct to the Fox forces.

Big Strike Scenes from "A Lady's Tailor"! The Tailors Have Stuuck Because the Girls' Bathing Suits Are Clumsy and Laborious.
The social unrest mosquito has bitten the tailors now. But you can't blame 'em, as this Paramount-Sennett comedy shows.

Extreme Bitterness Marks Progress of Actors' Equity Association Strike

TO the unrest that has been noted the world over, members of the Actors' Equity Association, in their contest with the Producing Managers' Association, of the legitimate stage (coupled with a co-operative alliance with vaudeville and burlesque magnates), have added a strike that bids fair to develop unprecedented bitterness between the contestants; a spread of the difficulties to all parts of the country and a struggle that promises to have an effect upon stage theatricals for many weeks (if not months) to come. The strike began with a "walk-out" at twelve New York theatres, Thursday evening, August 7.

Some of the affected attractions have managed to pull through with performances given by original players plus substitutes, but in a great majority of instances, the plays were abandoned and the theatres where they were running at the time of the strike have since remained dark. Tuesday evening, August 12, the strike lost its "local color" when "walk-outs" took place at two Chicago theatres. In Boston theatrical managers warded off a promised strike by availing themselves of injunctions that served, at least, a temporary purpose.

Managers Begin Damage Suits.

On August 12, the Producing Managers' Association took full pages in most New York papers to declare their determination to oppose the Equity issue and to stand by those players who stood by the P. M. A. in the contest. Nathan Burkan, a theatrical lawyer of representative standing, who had been listed as a life member of the Equity, wrote the actors' association a letter in which he demanded that his name be expurgated from the membership rolls, and in that letter (which formed the greater part of the P. M. A. page advertisements) warned the players that the strike and its consequences opened their association and their individual members to liabilities under the law to action in court and the possibility of collected damages.

Simultaneously the Producing Managers' Association began civil action in court against the Actors' Equity Association, collectively, and its members individually for damages. Mr. Burkan, in his letter to the Equity, cited the case of the Danbury Hatters, which established a legal precedent through the United States Supreme Court for action that the M. P. A. doubtless intend to prosecute in their damage suits. Every unit of the Managers' Producing Association, it is asserted, will enter separate suits against the Equity and its individual members—the estimated aggregate of these claims running into many millions.

Ex-Attorney General Retained by Actors.

George L. Wickersham, formerly Attorney General of the United States (in Theodore Roosevelt's cabinet), has been retained by the Actors' Equity Association to defend such actions as the M. P. A. bring into court. It is reported that the legal firm that won the Danbury Hatters case will act for the Managers' Protective Association as a whole, while individual firms may be expected to retain shining lights in the legal profession to prosecute their actions.

The alliance of the Actors' Equity Association with organized labor, through affiliating with the American Federation of Labor via the franchise Harry Mountford and James William Fitzpatrick hold for the White Rats and Associated Actresses of America, merged now under the general heading of Associated Actors and Artists of America, brings to the forefront the International Alliance of Theatrical Stage Employes, embodying all classes of stage mechanics and other union elements, such as the musicians, scenic artists and operators of moving picture machines. As all M. P. A. theatres are unionized and working under signed agreements; and as President Shea, of I. A. T. S. E., is openly espousing the cause of the Equity, it would take a prophet of superhuman skill definitely to predict what the final outcome will be.

Screen Players and the Actors' Equity Strike

DOUGLAS FAIRBANKS is reported to be hurrying East to protect his property interests endangered by the suits that have been entered by the managers against the Equity Association and its individual members.

Doris Kenyon was due to become a stage star under the management of Al H. Woods. The company of which she was a member quit rehearsals when the strike was declared and Miss Kenyon will continue to act only for the camera until the day of adjustment.

A telegram has been received by the Equity Association from the moving picture colony at Hollywood, signed by Milton Sills, William Courtleigh, Edward Connolly, H. B. Warner, Bert Lytell and George Fawcett announcing that each of those players was sending $100 individually, and that they would send $10,000 later on to support the Equity in its efforts.

There has been no further action on the part of the National Association of the Motion Picture Industry than that reported in last week's issue of Moving Picture World. There has been reported dissenter to the N. A. M. P. I. decision to stand by the producing managers, the objectors being convinced that the stage interests are not in the present instance a matter in which a representative body of picture producers and distributors should interfere.

The Helen Keller film, "Deliverance," is scheduled to open at the Lyric, August 19. Pictures have been shown at that theatre before, but "The Five Million," its last attraction, was among the companies that was forced to suspend by the strike. The advertisements in New York papers made no reference to the Equity disturbances, but are straight announcements of the attraction along regular lines of promotion.

Fox Invites Prince of Wales to Visit Studio

WHEN the Prince of Wales visits New York he may visit the Academy of Music. The sentiment attached to such a reception is that when Edward VII, then Prince of Wales, visited New York in the sixties as "Lord Renfrew" he was welcomed to the United States by reception at the old Academy of Music.

With this thought in mind, William Fox, who controls the Academy among his places of amusement, has sent a telegram inviting the prince also to visit the Academy. Mr. Fox, in the telegram, welcomed the Prince to the new world and extended to him the congratulations of motion picture workers. He then suggested that the prince, being noted for his democracy, inspect the motion picture building now being constructed by the Fox interests at Fifty-sixth street and Tenth avenue.

The message was sent on August 12, the day the Prince of Wales landed at St. John's, Newfoundland, and was addressed to Admiral Halsey of H. M. S. Renown.

It is Mr. Fox's ambition to make the famous old building the center of motion picture amusements in New York, and he believes he has a logical reason for this desire. First of all, he is presenting the finest picture productions to be seen at any of the best Broadway houses. Secondly, he is of the opinion that Fourteenth street and Irving Place is one of the most desirable locations for a motion picture house. Such a location not only taps the fashionable Washington Square and Gramercy sections, but also takes in the east side and the Greenwich Village quarter.

Manager Wuerz of the Academy has recently installed a symphony orchestra and a jazz band.

"Impossible Catherine" Completed.

Virginia Pearson has just completed "Impossible Catherine" her second production through Pathe, while her initial offering, "The Bishop's Emeralds" is still winning praise from exhibitors in every section of the country.

Pathe believes the second picture of the Pearson series will prove even more popular than the first. "Impossible Catherine" is a feature of the comedy drama type, and was directed by John O'Brien. Lawrence McCloskey wrote the titles.

POWERS ENTERPRISE CAUSES INTEREST

Rapid Increase in Price of Stock Combined with Expansion Plans Interest Rochesterians

ROCHESTER folks are giving a good deal of thought to things in the wind in connection with P. A. Powers' film factory. It happens that there are a lot of persons in that city who cuss hard when they look back to the days when George Eastman was putting over a film factory. The reason for the thoughtfulness on the part of Rochester residents is that they could have bought Eastman stock at the time, and cheaply, too, but they did not. Now they are wondering if they will rue the day when they passed up offerings of Powers' paper.

There seems to be a good deal of concern in the city as to the eventual outcome of the Powers Film Products Company. As far as local residents can figure out, the thing looks good and has every indication of being a solid proposition. The future looks rosy for the concern—but about here the fact looms up that the Eastman company has a good lead in the field and they wonder how this eventually will effect whatever competition the Powers concern presents.

Stock Had Rapid Rise.

A few months ago stock in the Powers company was offered by local brokers at par, $10 a share. Little or no attention was given to it until the selling price began to advance steadily. At $15 and $17 a share it attracted some attention, and when it went to $20 there were "words" for not buying before and a rush to get in on the block offered. When $25 was announced as the selling price those who had thought about buying decided not to wait any longer, but to their surprise they found that they had waited too long. The stock was withdrawn from the market, with the announcement that no more was for sale.

Makes 750,000 Feet Weekly.

The Powers company has been turning out 750,000 feet of film weekly in the plant recently purchased from the defunct Fireproof Film Company. Plans are now being worked out for the erection of new buildings which will double the space occupied by the plant and greatly increase the output. New machinery is now being installed and when this is working in proper shape it is said the weekly footage will double.

These things and others which seem to have about them all the truth of cold fact are a cause for worry for some of the thinkers who did not buy Powers stock when it was for sale. A more or less accepted theory among Rochester residents was that the Eastman company had the entire film market sewed up tight. However, it seems that Mr. Powers is not worrying about where he will find a market for his product. As soon as he can turn out his expected million and a half feet a week it will be taken up by two foreign companies, one in Zurich, Switzerland, and the other the Garibaldis of Italy, who are anxious to take the entire output of the plant for the foreign trade.

May Build Long Island Plant.

When the Rochester plant is working smoothly under its peak load, turning out all the footage that seems practicable to expect of the plant, it is understood that Mr. Powers will build another plant on Long Island. This will probably be located in the Corona or Astoria section, and the present idea is to turn out three times as much film there as will be made in Rochester. The summer of 1920 is given as the time when the Long Island plant will be a reality, and the idea back of it is to have the production site near the scene of consumption and foreign shipping.

Future Seems Favorable.

With all these things in the air Rochesterians are taking their failure to buy Powers stock quite seriously, especially when it is learned that the company has been paying a 5 per cent. dividend quarterly ever since it was organized. This dividend is a reminder of the huge dividends paid by the Eastman company, and the expectation is that it will increase with the expansion of the company. There are few people who wish to speak authoritatively about the Powers boom, and Powers officials themselves have nothing to say, but the feeling in Rochester among those who have been watching things is that all signs point favorably for the future of the Powers company. Unless all of these signs fail the company has a bright future. At least that seems to be the popular belief.

Read an East Side Tale of Mazie and Her Theatre

YOU will find on page 1103 a colorful story of how one young and small woman converted a Chatham Square theatre into a money-making proposition. Mazie competently displaced two managers, two doormen and a bouncer. She tamed the unruly. She ejects or refuses to admit the intoxicated. And she is only twenty-five years old—at least, that is the guess of William J. Reilly, who in his best style describes one of the phases of picture exhibiting on New York's East Side as he observed it on a recent visit to that section.

It is a story that especially will interest Mrs. Exhibitor, who, if you take the pains to ask her about showmanship problems, will assure you that the men do not know it all.

Madlaine Traverse in the Splendor of the Dramatic Power of "The Splendid Sin." She is under cover at the right, but there is no reason for that in this forthcoming Fox release.

Niles Says Educational Films Are Missionaries

SINCE the announcement that the Famous Players-Lasky Corporation had established a non-theatrical distribution department for the production and distribution of pictures to churches, schools, clubs and other non-theatrical organizations, David K. Niles, general manager of the department, has received scores of letters from clergymen, educators and officers of women's clubs commending the enterprise in the warmest terms.

Shows Development.

David K. Niles, in commenting on the letters, said:

"The response from clergymen, educators and others interested in civic affairs, which has greeted the announcement of the non-theatrical distribution department's inauguration, shows clearly the tremendous field for development which the motion picture has not yet touched. And it also shows the great demand which exists for the exhibition of motion pictures by non-theatrical organizations.

"One of the results of the development of this field will be an immediate and vast enlargement of the public that already attends picture houses. Many pious people are prejudiced against anything savoring of the theatrical, but if they can see a good, clean, entertaining and instructive picture in their church, they are sure to be counted among the patrons of the regular theatres. Thus non-theatrical distribution acts as a great missionary force to bring into the theatre people whom the exhibitors could never themselves reach."

New Fox Director Scores.

Director Howard Mitchell has scored heavily in the filming of "The Splendid Sin," his first product as a director for William Fox; for all indications point to a triumph for Madlaine Traverse in this picture.

Though lately recruited to Fox directorial forces, Mr. Mitchell by his past work has proved his ability to handle a star of Miss Traverse's talents; and he has expressed himself as more than happy over the results of his latest work.

First Issue of Big Four Productions Gets One to Three Weeks' Run in Cities

THE officials of the United Artists' Corporation are justifiably elated over the manner in which picture showmen have responded to the advances of the "Big Four" in booking its first release, the Douglas Fairbanks feature, "His Majesty, the American." An array of facts made public by Hiram Abrams in the following citations of contracts would plainly indicate that there is a substantial indorsement of the "Big Four's" sales policy.

It is possible in this limited space to give only a few of the high lights of United Artists' Corporation's record booking of its first release. With the date of the picture set for September 1, the bookings mentioned below are as of August 1, one month before the picture will be published.

It is declared that never before has a picture been booked for the lengths of run that have been accorded to this Fairbanks' production. It was learned, likewise, from the office of United Artists' Corporation, that so many prints of the film would be made available that smaller theatres would be able to follow the big theatre run closely enough in order to get full advantage of the initial exploitation and advertising.

Opens Broadway's New Capitol.

As was announced some weeks ago, "His Majesty, the American" had been selected by the management of the Capitol Theatre, New York's big new showhouse, as its opening attraction. The Loew and Fox Circuits are also booked, and a host of individual houses throughout the metropolis have the picture contracted.

In Chicago the Woodlawn, Riviera and Central Park theatres will play a simultaneous first run of one week, to be followed by a second run of two weeks at the Castle Theatre. In addition, circuit and independent theatres throughout Chicago have booked the picture for runs of various lengths.

Philadelphia will open with a two weeks' run at the Stanley Theatre, to be followed by a week's run at the Palace, Strand, Franklin, Locust, Logan and Colonial theatres, with shorter runs in a big number of other houses. Washington will have a one week run simultaneously at the Columbia and Palace theatres.

Boston will open the picture with a run of at least three weeks at the Park Theatre. The Clemmer, Seattle, will also show the new picture for a three weeks' run.

Pacific Coast Arrangements.

The California Theatre, San Francisco, will run two weeks; the Portola, Princess and Wigwam in the same city will run one week each; the California in Los Angeles will run the picture two weeks; American, Oakland, one week; U. C. Theatre, Berkley, one week; T. & D. Theatre, Sacramento, one week; Liberty, Fresno, one week; T. & D. Theatre, Stockton, one week; Majestic, Portland, one week; Rex, Seattle, one week; Little Theatre, Seattle, one week; Rialto, Tacoma, ten days; American, Butte, one week; Imperial, Great Falls, one week.

The Stillman and Alhambra theatres, Cleveland, simultaneous run of one week; Majestic, Detroit, two weeks; Majestic, Columbus, one week; Dayton Theatre, Dayton, one week; Citizens'-Alhambra Theatre, Toledo, two weeks; Park, Youngstown, one week; Colonial, Akron, one week; Opera House, Canton, one week; Liberty, Houston, one week; Rialto, Tulsa, Okla., one week; American, Denver, one week; Empress, Grand Rapids, one week; Orpheum, Flint, one week; Franklin, Saginaw, one week.

One to Three Week Runs.

Doric Theatre, Kansas City, two weeks; Regent, Battle Creek, one week; Elite, Kalamazoo, one week; Gladmer, Lansing, one week; Wonderland, Kansas City, one week; Garden, Des Moines, ten days; Rialto, Salt Lake City, one week; Cabrillo, San Diego, one week; Goodwin, Newark, N. J., three weeks; Shea's Hippodrome, Buffalo, one week; U. S. Theatre, Paterson, two weeks; Strand, Syracuse, one week; Strand, Jersey City, one week; Palace, Long Beach, Cal., one week; Utah Theatre, Ogden, one week; Cozy, Topeka, one week; American, Terre Haute, one week.

Two weeks at the New Theatre, Baltimore; Trianon, Birmingham, one week; Criterion, Atlanta, one week; Arcade, Jacksonville, one week; Modern, Providence, two weeks; Poli Theatre, Bridgeport, one week; Poli Theatre, Hartford, one week; Palace, New Haven, one week; Palace, Springfield, Mass., one week; Poli Theatre, Waterbury, one week; Empire, Portland, Me., one week; Poli Theatre, Meriden, one week.

Merrill Theatre, Milwaukee, two weeks; Circle, Indianapolis, one week; Majestic, Louisville, ten days; Midway, Rockford, Ill., one week; Castle, Bloomington, Ill., one week; Lincoln Square, Decatur, Ill., one week; Garden, Davenport, one week; Princess, Freeport, Ill., one week; Walnut Street Theatre, Cincinnati, two weeks.

Big and Little Cities Represented.

Hoyburn Theatre, Evanston, Ill., one week; Smith's Theatre, Woonsocket, one week; Auditorium, Manchester, N. H., one week; Imperial, Charlotte, N. C., one week; Opera House, Bayonne, N. J., one week; Garden, Elizabeth, one week; Rialto, Passaic, N. J., one week; Binghamton Theatre, Binghamton, one week; Opera House, New Brunswick, N. J., one week; Jefferson, Auburn, N. Y., one week; Regent, Elmira, one week; Opera House, Jamestown, N. Y., one week; Lyric, Asbury Park, one week; Baker Theatre, Dover, N. J., one week.

Victoria Theatre, Wilmington, Del., two weeks; Colonial, Atlantic City, two weeks; Colonial, Camden, N. J., one week; Colonial, Reading, one week; Regent, Harrisburg, one week; Savoy, Wilkes-Barre, one week; William Penn Theatre, Chaster, Pa., one week; Grand, Pittsburgh, two weeks; Liberty, Pittsburgh, one week; Columbia, Erie, one week; Lyric, Butler, Pa., one week; Opera House, New Castle, Pa., one week; Liberty, Wheeling, one week; Broadway, Richmond, one week; Liberty, San Jose, one week.

The foregoing are but a few of the big number of theatres that are all signed up and ready, one month before the release date, of "His Majesty, the American." Other theatres throughout the country in great number have signed the picture for runs that break away from the traditional time lengths that the theatres have operated under heretofore. All in all, this Fairbanks feature will undoubtedly be released to the most remarkable first run in picture history.

"Hey, Mike! Put on the Bacon!"
Declaims Doris Kenyon in "The Bandbox," her Deltrich-Beck production for Hodkinson.

Triangle to Issue Holmes Plan Book.

Just in proportion to the merit of a picture should the advertising helps for same be, believes Triangle. And that's why this company is increasing its aids to exhibitors on the next Taylor Holmes special, the final title of which has been decided upon as "Three Black Eyes." The outstanding feature of the publicity on this Holmes production is a twelve-page plan book, which is being published by the publicity department. This will contain, in addition to advance press stories, synopses, reviews and current publicity, reproductions of ad cuts, posters, and many other promotion and advertising ideas. There have been prepared additional vari-colored posters; lobby cards, including a complete set of 11 by 14 and 22 by 28; three and four-column ad cuts, supplementing the usual one and two-column cuts; and music cues and slides.

NEW ENGLAND EXCHANGEMEN MEET

Appeals Made for Fair Play Between Salesmen and Exhibitors—Grievance Committee Reports

THE New England Film Exchange Managers' Association, Boston, New Haven, Portland and Bangor, Me., held a large "get together meeting" on August 9 at Pemberton Inn, Boston. Managers, assistant managers and salesmen traveling out of the different New England exchanges, as well as bookers, were present. Frederick B. Murphy, of the Boston Photoplay Company and president of the association, called the meeting to order and extended a hearty welcome to those attending.

President Murphy outlined the purposes for which the meeting was called and said that he believed it was the first gathering of its kind ever held. He convinced his hearers that the existence of this association was for the express purpose of bettering conditions in the New England states, and for protecting exchanges and exhibitors from unfair dealers.

Discusses Salesmanship.

Secretary William H. Jenner, manager of United Artists, addressed the gathering on the importance of the salesman, and how necessary he was to the successful carrying on of the exchange's business. He made a deep impression when he appealed to the salesmen present to deal absolutely fairly at all times with exhibitors and with the exchanges they represent, urging them, under no circumstances, to misrepresent their product or their competitors' product to exhibitors.

Harry Asher, district manager of Famous Players-Lasky and chairman of the grievance committee of the association, in an interesting and able talk, went into detail in explaining why the managers had organized, and pointed out that already benefits were being derived from the association. He convinced his hearers that the work of the grievance committee had abolished almost entirely the many sharp practices used by some exchanges and exhibitors. The manner in which the grievance committee handled complaints of exchanges against exhibitors and exhibitors against exchanges was clearly explained.

Mr. Asher stated that it was almost impossible for unfair decisions to be rendered against those who submit cases to the committee for arbitration. He predicted this body would soon supplant in the distribution end of the business the long drawn out methods now necessary when suits are filed in courts. Mr. Asher took particular pains to explain that exhibitors had the same privilege of appealing to his committee because of unjust dealings by exhibitors as exchanges had against unfair treatment by exhibitors, and this without charge.

Speaks of Co-operation.

J. A. Mullin, manager of Universal's Boston exchanges, in an enthusiastic and scholarly talk, proved that he is a deep and far-sighted student of conditions in the trade. He was especially eloquent when appealing to the salesmen and bookers to co-operate in advancing each others interests in carrying on their work. Even the managers, who listened attentively to Mr. Mullin, resolved to improve their entire service in future wherever possible.

Deposit System Explained.

Harry Campbell, manager of the Fox Boston exchange and chairman of the legislative committee, always a fluent and enthusiastic orator, gave a splendid talk on the cash deposit system. While trade paper articles have been written, and noted speakers have explained this subject on various occasions, it remained for Mr. Campbell to give the most lucid reason for the cash deposit that had been furnished in and around Boston.

The honor fell to Dr. Edward Goldman to give a sales talk, and his appeal to the salesmen was eloquent. It was evident that he is a thorough student in the art of salesmanship.

Before the meeting adjourned, it was evident from the remarks made by many prominent film men that these meetings would be held at intervals in the future.

Story of Censorship in Washington, D. C. Is Denied in Letter From Police Superintendent

THE Washington contingent attending the convention of exhibitors and exchange managers at Virginia Beach, Va., were able to carry with them the glad tidings that there is no censorship in sight for the District of Columbia. The appearance in a local paper, editorially antagonistic to the present police head, of an article headed, "No longer will a sinuous 'vamp' menace the morals of movie fans; Major Pullman is a censor now—Superintendent of police broadens scope of his manifold duties to keep bathing beauties and others from having their unrestrained fling in the films—Field offers great possibilities for reformer," created a great deal of consternation among the motion picture men here.

The film men condemn this story and the attitude of the paper as outlined in it, for it is a distinct slap in the face for the exhibitors. The story followed the arrest of two men who were exhibiting a particularly vile film, which none of the film men here would stand for, and does not represent a helpful criticism. The entire article is sarcasm, but the film men would much rather have had the writer pick something that had nothing to do with their business.

"Washington, strange to state," the article read, "has no authorized board of censorship for the silent drama. This is about the only branch of the 'uplift' that it has escaped thus far under the present administration. This is probably due to the fact that power to censor the film plays is a police function, and therefore directly in the capable hands of the major and superintendent."

Police Official Makes Statement.

Major Raymond W. Pullman, superintendent of police for the District of Columbia, has furnished the following signed statement to the Washington office of the Moving Picture World, setting at rest any fears of the exhibitors of censorship to come:

"The article printed in the Washington Post that the Police Department has taken over the censorship of films and photodramas is absolutely untrue.

"There is no censorship law in the District of Columbia and the Police Department is not authorized nor has it tried to do anything more than to enforce the laws and regulations in force for the public decency.

"Happily, the moving picture men in Washington are as high minded a group of exhibitors as I know of, and they already exercise a censorship over their own pictures which, in the last three or four years, has reduced the number of complaints to a minimum. Exhibitors have co-operated with the Police in every way, not only to prevent violation of the law against public decency, but also to keep out films which, while not in violation of law, might seem objectionable to some of their patrons.

"It is true that officers of the First Precinct did raid one man for showing an obscene picture within the past two weeks, but this man was not one of the local exhibitors nor was the picture shown in a motion picture theatre."

When Peace Is Roaring

Pauline Frederick in an unquiet moment of her Goldwyn, "The Peace of Roaring River."

Gets Four First Run Bookings in Week.

J. E. Flynn, manager of Goldwyn's Detroit exchange, made a clean-up last week by booking four Goldwyn pictures for first runs at leading theatres in Detroit.

The pictures shown were Tom Moore in "One of the Finest" at the Madison; Geraldine Farrar in "The Stronger Vow" at the Washington; Mabel Normand in "Upstairs" at the Majestic, and Madge Kennedy in "Through the Wrong Door," at the Broad-Strand. Harry Guest, of the publicity and exploitation department of the Detroit exchange, assisted the exhibitors in putting over some clever advertising stunts in connection with the presentation of these pictures.

—And So We Met Amazing Mazie

She Was—And Is—Everything from Ticket Seller to Bum Bouncer at Rose Gordon's Venice Theatre Into Which Swirl and Sweep All the Tides of Humanity

By William J. Reilly

CALL up this picture. It is that of a rugged rock rearing its head up out of an angry sea, with the water's white foam streaking down its sides to the troubled deep whence it came. Treacherous tides, evil undercurrents, all the tortured torrents of the ocean seem to lead to it. It is steadfast. The crash of watery power writes mere wrinkles on its brow.

And Now the Cave.

Another picture. It is that of a black cavemouth high up in the side of the mountain wall. The dark rift looks across a narrow canyon down which cries at all times the battle of the elements. The tumult of the air leads to it. Every wind that blows pours into its maw, as if sucked in by some invisible power. It catches the great currents and the tiny wisps that swirl in their wake.

And so we come to the picture of Mazie's theatre.

Down in Chatham Square it sits, where, like the rock, it gets the surge of all the tides of humanity, and where, like the cave maw, it catches the ugly, the beautiful, the simple, the complex currents of human life.

It's not Mazie's theatre in actuality. It's Rose Gordon's Venice, but Mazie Phillips does everything in it from booking the pictures to selling the tickets and throwing out the bums. So we'll call it Mazie's theatre temporarily.

Tight and right on the boundary between Little Italy and the Ghetto it sits. The colorful Italian tide beats upon its front and the restless Hebraic surge from the crowded Ghetto spins into its lobby.

The Melting Pot—The Net.

The Bowery swirls into it gracefully with its derelicts and its geniuses from the cheap lodging houses. Chinatown empties its horde into it. Mazie can see the little yellow men pad-padding around from where she sits at the box office window.

Mazie's theatre is indeed a melting pot.

It is a net into which stream all the times of men—and women.

It is a proposition threaded with difficulties harsh enough to check the ambition of the staunchest exhibitor. Yet Mazie is taking Rose Gordon's Venice through the storm. And the ship is making money.

Many an exhibitor has to pilot a strange craft, but none so strange as Mazie's. Hers is not a phantom flying ship: she has to remain close to the bottom of things. She has to watch human nature too sharply to leave earth for the air.

A Girl Who Watches.

Many a girl who sits in the box office and sells tickets could tell a vivid story of the stream of humanity which goes by her window. But not one of the kind which does study the folks who buy tickets (and there are many who never do such studying) could tell the tales Mazie tells.

For it's a yellow, clawlike hand that puts down the six cents this time; and the thing that follows in the line is a bit of human flotsam seeking an hour or so of relief from the eternal tossing of life's sea. Comes next a stalwart bum looking for amusement and trouble in the one glance. And following him is an ancient dweller of the Ghetto, his admission price half concealed in his whiskers. And the next "gent" in line Mazie sizes up as a plainclothes man even before the one cent war tax has quit tinkling in the cigar box.

Mazie Phillips.
To whom the life of Ghetto, Bowery, Chinatown is an open book.

Every type, every spirit stalks by Mazie's window and leaves its stamp on her mind. She knows them. She has a word for each—a rebuke for the fresh, a wrangle for the pugnacious, a snub for the femal octopus, a flare for the male of the same species. Her moods change like the music of a great composition. Now it's thunder; now it's the lullaby of the winds.

They Like Life: They Like Her.

And that's why Chatham Square likes her. That's why her theatre is filled when the two others on the Square are apt to yawn a little emptily. She is a dynamo. She has life; and Chinatown, the Bowery, Little Italy and the Ghetto, all loving life, come to patronize Mazie and her pictures.

There's not a ripple of life on Chatham Square that gets by Mazie. She is indeed "a student of human nature." It amuses her to see the big sightseeing buses filled up at Times Square with folks from Acorn, Ohio, and Big Town, Iowa, not to mention Albany, N. Y., "seeing" Chinatown and its co-sectors. Mazie goes deeper. Here is the heart.

And what does Mazie look like? Mazie, the girl who took the place of two managers, two doormen and a bouncer? Mazie, who turned Rose Gordon's Venice from a house of despair, a place of moody, rough, unruly crowds into a decent paying proposition—what does "Little Mazie" look like?

An Oasis—A Haven.

The accompanying picture does not do her credit by any stretch of the imagination. She is small, but charged with more electricity than a dozen. Her light hair is bobbed, giving you the idea that she has not time to bother with a great mass of locks. And her eyes are blue, with a twinkle that bespeaks at once humor, sympathy and a fund of understanding. Her age? Twenty-five, aren't you, Mazie?

The night we met her was a hot night, in July. We had been in a dozen other theatres on the East Side, but we'd found neither crowds, nor humor, nor color, and we were blue. Finding Mazie, the quick-witted, the keen-eyed, the energetic, was stumbling into an oasis.

"How's business?" we asked her.

"Well, you see how they're coming in on a hot night," she replied quickly. And they were "coming in" by the fives.

Hanging up in the box office was Mazie's schedule for the week, a well balanced program with features, news reels, comedies, scenics, and serials.

"I give 'em good stuff," she said. "That's one big reason why they come."

They "Found" Mazie.

Mazie played "Auction of Souls" on the night of May 22. The crowd was so big, inside and out, that the fire department would not allow any more to enter. And Mazie was handling the mob herself, with only two ushers on the floor. It happened that there was a salesman from practically every exchange in the city at the Venice that night. And next day "Mazie, the girl at the Venice Theatre" was the talk of all the sellers from exchange managers down.

"Do you ever have any fights here?" we asked her.

"Fights? Stick around a minute and you'll see six or seven," was the retort. It was an off night and the nearest approach to a battle during our stay was a dispute with a forty-day wonder —an intoxicated person—to whom Mazie would not sell a ticket.

"I've only been arrested eight times," she volunteered by way of filling in the gap caused by our excitement over her disposal of the Forty-Day Wonder.

Mazie's "Bum's Rush."

"How do you throw out the bums?" was our next query.

"Oh, I just invite 'em outside, saying I want to tell 'em a funny story. Then when I get 'em out, I just twist their necks out of joint and send them down the street."

We turned to go.

"Oh say, do you bet on the races?" she called. "I won sixty dollars today, and I can give you some good tips if you stick around."

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Bone Dry Scenarists Up Against the Bar

SINCE choir and mourners lifted up their lungs to sing "Crossing the **Bar**" at the funeral of John Barleycorn the puzzled scenarist has been facing a dearth of opportunity to legally eject "booze atmosphere" into pictures. To aid those who are open to such information we beg to announce that the following topics are available:

Bar le Duc Jelly.
Prison **Bars.**
Bars of Soap.
Mosquito **Bars.**
Sand-**bars.**
Bars of Music.
Fence **Bars.**
Crow-**bars.**
Candy **Bars.**
Barring Contracts.

Anthony Paul Kelley was forward-looking when he titled his story "The **Bar** Sinister."

—x—

Only the very rich should take vacations. They make a poor man too dog-lazy to go to work when he gets back.

—x—

We could never understand why contractors will pay a man to watch an excavation gang at work on the streets while there are always from ten to a hundred standing around doing heavy watching for nothing.

—x—

With 40,000 advisers (as advertised) Mary Miles Minter must have some difficulty in having her own way.

—x—

"Cor-nne Gr-ff-th" is the way Corinne Griffith would look after she jumped into "The Bramble Bush."

—x—

"No man ever acquired international fame by talking through his hat," was one of the remarks contributed by Martin Quigley, at the last weekly gathering of trade paper editors.

—x—

Taking Apart the Bones in Goldwyn's Studio Skeleton.

Florence Deshon Rents Bungalow Soon After Arrival; Has Already Won Whole Studio.—News in Sub-Title.

She must play a mighty cool game of cards.

Here's some "big eats" at the studio:
Breakfast from 8 to 9;
Dinner from hand to mouth;
Supper from what's left over.

—x—

Shoving back his chair from the lunch table, Lynde Denig remarked:
"If I don't get back to work, Goldwyn will have fewer and better publicity."

—x—

More Advertising "Hook-Ups."

Eager always to oblige we suggest (as requested) publicity drives for the following camera dramas:

"The Market of Souls."—Meat and fish profiteers.
"Ace of the Saddle."—Harness makers.
"Checkers."—General-store politicians.
"Other Men's Wives."—Nothing doing.
"Come Out of the Kitchen."—Cook's Tours.
"Easy to Make Money."—Yeggmen.
"The Lyon's Mail."—Animal trainers.
"Fools and Their Money."—Oil-stock exchanges.
"Black Eyes."—Strike breakers.
"The Uplifters."—W. C. T. U.'s.

When Everything Is Lovely
On Flushing's Daily Times
Only trained newspapermen
Need now apply.
The Bunk and the Hokum
We roundly decry!
Once we were terrible;
Now we are pure.
Reorganization
Good items insure!
Isn't it pitiful,
In a whole city full?
Isn't it witty full?
Hokum and Bunk!

Arthur James.

—x—

"A Society Exile" is based on Henry Arthur Jones' play, "We Can't Be As Bad As That."

The combination recalls the parrot that was thrown out of a saloon for swearing.

—x—

Theodore Deitrich is defying the laws of baseball.
In producing "The Bandbox" he has encountered three strikes.
And he is still, by no means, "out."

—x—

Pete Smith is our authority for asserting that Houdini has become a noun and an adjective since he joined out F. P.-Lasky. Here's what "the New English Dictionary" says, says Pete:

"Houdini, N., An expert in extrication."

—x—

But here's one Houdini can't do: Get out of a film after he's photographed.

—x—

Lee Kugel is the praise agent for "The Praise Agent," World-Picture.

—x—

Some Cinema Walk-Ups.

"Upstairs."—Goldwyn.
"Upstairs and Down."—Selznick.
"The Climbers."—Vitagraph.

—x—

Dave Wark is in tough luck to revive "Hearts of the World" as an argument for the "League of Nations" just when the Senate, with accustomed obstinacy, switches its gab to Old H. C. Living.

—x—

Bare Shoulders Reveal Crooks' Evil Designs.—Goldwyn Publicity Headline.
There's no beating tattoo marks.

—x—

Some Matters Among Friends.

We should like to halt Lesmason in his rapid progress long enough to ask him if a man who cancels his contract for 52 weeks of a specified brand of features would be "Scratching the Service"?

To George D. Gould, of Empy News, we extend felicitations and congrats on his colm. His task will be harder than ours as he has only one-third the chance we have to register even a smirk a week, to say nothing of an occasional giggle or annual laugh.

Tom Hamlin wins the middle-distance straddling competition with this opinion of "The Career of Katherine Bush," in the Empy Snooze:

"It will generally satisfy as a picture. The draw should be above the average in the popular, family and laboring class houses, and as a picture will generally satisfy the popular and labor audiences, but may not so generally satisfy the family audiences as a picture."

Explaining An "All-Star Cast."

With an all-star cast headed by Ora Carew, who has been seen recently opposite Wallace Reid, and Darrel Foss, who has been supporting Nazimova.—Universal Publicity.

—x—

Some Destructive Criticism.

". . . . shaken by hilarious laughter."—Tom Hamlin, in Empy News.

". . . . rock any picture house with laughter."—Larry Reid, in The Same.

—x—

Proving that we are all running on a flat wheel:

"The Photoplay That Will Sweep the World from End to End."—From an Advertisement.

—x—

Even in such a little thing as an accountant's statement the "bunk" must flow:

". . . —that company's half yearly financial statement, prepared by Messrs. Price, Waterhouse & Co., **one of the foremost certified public accountants in the world.**"—F P-L Publicity.

—x—

The child with the sand-pail and shovel was heard to say:
"Mamma, where is Rex Beach?"

—x—

The Appalling Dearth of Titles.

William Russell, in "A Sporting Chance" (Pathe).

Ethel Clayton, in "A Sporting Chance" (Paramount).

—x—

Herrin, Ill., Hippodrome To Have Spacious Annex.—Tradepaper Headline.

Sounds like a fish story.

—x—

Some titles that defy superstitution:
"Thirteen Down" (Essanay).
"The Thirteenth Girl" (Vitagraph).
"The Thirteenth Chair" (Pathe).
"Mystery of '13'" (Burston).

—x—

Backwash of a Maine Vacation.

Seated on the hotel veranda, a native asked the visitor whence he hailed.

"New York," was the truthful answer.

"Don't you hate," said the native, "to live so far away?"

As a commentary on the enforcement of prohibition the movie picture theatres in Maine are tight as a drum, on Sunday.

Another hotel, another native, same "rusticater," same question and answer.

"My wife's got a cousin that works down back around that way somewhere."

—x—

The producer of one of those disease cinemas has a grouch against the censors.
"They cut out the most essensual scenes," raves he.

—x—

"Don't Try to Break Into Wilsonville, Neb., Because It Simply Can't Be Done," declares the Trade Review in a headline.

Very well, then. We'll try Opportunity, in that same state.

—x—

The striking actors are fixing a Broadway run for "A Sage Brush Hamlet"—of whom "the sticks" are full.

—x—

"The Bigger the House the Bigger the Profits," is an advertising line that must mean:

"The More You Take In the More Money You'll Make."

—x—

Not every photoplay can inspire a songwriter—but many of them are furnishing song titles.

MOVING PICTURE WORLD

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E. J. Chalmers.....Secretary and Treasurer
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, August 23, 1919

IN the Picture-Play Magazine for September there is a story that will interest every exhibitor. It is entitled "Are Screen Characters Immoral?" and Rob Wagner writes it in his own style, familiar to readers of the Saturday Evening Post. Wagner is a wag even when he tries to be serious. Frequently in telling this interesting story he gets right down to bedrock. On another page we are taking the liberty of reprinting a part of what he says about Chaplin, and what you find there is a good example of the remainder of his article. Of matters pertaining to the screen and its players we recall having no finer exposition.

THE post office department seems to be having its troubles these busy days, or at least those depending on efficient mail service are having their troubles. Our subscribers last week noted the absence of the Los Angeles correspondence. Properly addressed and stamped envelopes left the Pacific coast at the usual time, which should have landed them in the New York office of the Moving Picture World at noon on Tuesday. Actually they were delivered, special delivery, Friday morning, a matter of seven and a half days en route. The same week a letter postmarked Rochester—an eight-hour express run from New York—9 a. m., August 6, was delivered at 5 p. m., August 7. We refrain from printing what verbally has been uttered in this office regarding these shortcomings.

Empire State Men Follow Cleveland

THE executive committee of the New York state exhibitors last week spent twenty hours in the discussion of topics uppermost in the minds of picture showmen. One of the subjects discussed at Rochester was that described by the secretary in his report as "unfair competition planned by certain producing interests about to invade the exhibiting field." Undoubtedly the extension of large theatre chains is causing deep concern among exhibitors. It is easily believable that this topic overshadowed others under discussion at Rochester.

The meeting appointed a committee to consider the question. The members will have the advice of John J. McInerney, an attorney whose prominence is not limited to "up state." On the committee are Messrs. Hayes, Franklin, Mosher, Picker, Linton and Cohen. While the report does not so state, word comes from Rochester that the plan of organization and booking adopted in the extreme northwest is under serious consideration.

Another action of importance that was taken had to do with the question of financing the League. The Cleveland and Pittsburgh plan was adopted—i. e., $50 for each house, payable in cash or in screen advertising. Maryland and Kansas also have adopted the screen dues plan, and other states are reported to be investigating it.

The executive committee also recorded its opposition to showing on the screen advertising for which the producers had been paid unless such exhibition had been formally sanctioned by the organization. This is well so far as it goes. The big question is as to just how much advertising the screen will stand before its patrons and supporters rebel, before they throw up their hands and declare to their respective exhibitors that they are paying their money for entertainment and do not care for advertisements whether the same be thinly camouflaged or boldly flaunted.

Screen advertising is a big question. THE MOVING PICTURE WORLD believes the industry stands to lose more through it than can possibly be gained. No serious objection, in our opinion, will be recorded against the showing of one slide each performance, a slide bearing the imprint of the exhibitors' organization. If by this means the picture showmen may be financed then we will say the end justifies the means. But the public have rights in the matter, and these rights must not be overlooked. All over again is it the old story of the goose and the golden egg.

DOWN in Dallas there is a theatre man who finds time to write to exhibitors in all parts of the world. So far he has on his list of correspondents sixty-two men. He has uncovered a Chinaman in Melang, Dutch East Indies, who does not run Chaplins any more. "Too many people come to see," he complains.

Connecticut and Pennsylvania Act

CONNECTICUT finds it a simple matter to bar a class of motion picture subjects that has given considerable concern in other states. According to a law passed this year no one may exhibit or even advertise in that state a motion picture "in any way relating to" the subject of venereal disease without first securing a written permit from the State Commissioner of Health for *each* such exhibition; and no one may rent a build-

ing for the purpose of such exhibition until a written permit has been obtained.

The education director of the state department of health has this month refused permission to one of these subjects to operate in Connecticut. The director is quoted as saying that his action was not based on the existence of questionable scenes, but because he considered the picture lacking in educational value, leaving no excuse for the presentation.

"The capitalization of morbid tastes by the theatrical box offices is effectively rebuked in the ban against the further showing in this state of 'The End of the Road,'" says the Philadelphia Public Ledger. The newspaper adds that the subject was educational in character as is a medical clinic, and just as emphatically unsuited to exploitation before mixed audiences. The Ledger goes on to say that "the commercial purpose evidenced in presenting the picture in a theatre open to the general public is of the type that would, if permitted, make a show out of the morgue. No one can deny that this institution is indispensable and no right-thinking person can affirm that it should be used to stuff a showman's pockets."

BURNS MANTLE, writing from the Coast to the Evening Mail of New York, discusses booking in its various phases. He reports a story he has heard regarding one producer who is said to have in mind the issuing of a three months' contract in place of the old yearly arrangement. In support of the scheme it is argued that the exhibitor will have an opportunity to try out the product for a reasonable time, with a chance to cancel if the service is unsatisfactory, and the same method also will guarantee the studio a certain income for the same period.

Exchangemen and Exhibitors Compromise

EXCHANGEMEN and exhibitors met on common ground at the second convention of the Kansas State Exhibitors Convention, held at Wichita August 4 and 5. The picture showmen invited the exchange managers to sit in with them, in order that each side might hear first hand the viewpoint of the other. Some of the rules of the Kansas City Film Board of Trade have not been to the liking of the exhibitors. The first convention at Hutchinson had appointed a committee to consider the board rules; it was the report of this committee that precipitated the discussion.

There was no attempt on the part of the exhibitors to minimize the grievances submitted by the managers, and the latter assured the showmen that any exhibitor who fulfilled his contracts had nothing to fear from any board action. The result was the appointment of a joint committee to take up open problems. These all were solved. The committee will continue in existence.

Enter the Three-Weeks' Run

ACCORDING to the announcement of the United Artists, printed in another column, no longer is the week run the maximum effort of the motion picture manager. The company gives the names of three houses that will show its first release, a Fairbanks production, for three weeks, and fifteen that have contracted for it for two weeks.

Surely "the world do move." When fifteen houses put on a picture for two weeks it is more than a tribute to the popularity of the player who may be featured in it. The action marks a change in the habits of the industry, an extension of booking practice as important as was the increase from three days to seven.

The motion picture is like the Irishman's flea. "You put your finger on him and he isn't there." It really is in motion—all the time; and it is not going sideways or backward.

TWICE during the past week there has come to the attention of the Moving Picture World a device for increasing attendance at picture theatres which we are informed by the Postmaster at New York is unmailable under the lottery law. The plan has to do with the free distribution of tickets to persons who answer over the telephone certain questions bearing upon the particular production on exhibition. We make this announcement for the information of those exhibitors who may be unaware of the infraction of law involved.

The Drama and Educationals

IF we may judge—and we believe we may—from the review which is printed on another page, William Fox has made a real contribution to motion picture lovers in his "Evangeline." Educators the country over are clamoring for subjects that may be shown with real benefit to the young who look to them for instruction. Not always is it a simple matter at one and the same time to create a production that responds to the demands of the showman for a box office magnet and to the insistence of the educator that he be supplied with a picture that adequately will portray the spirit of a literary classic. We are told the new "Evangeline" does just that.

"Evangeline" is a story that has been told in all languages that find reproduction in books. It is a tragedy of deep human appeal—a tragedy of the soul that will match in its grip on the emotions practically any of its historic brothers of literature that may be classified as tragedies of blood. It is constructed of fibre that age cannot wither. The poem that gave this American story to the world was written by an American—a revered son of New England.

So far as we recall the last previous "Evangeline" to reach the market was produced five years ago, the work of a Canadian company. Many changes in motion picture methods have taken place since that time, and all in the direction of improvement. The stories may remain the same, but the motion picture art is plastic. It responds to the advance in human skill and in technical knowledge.

Congress May Increase Ticket Taxation

IT may not happen at this session, we are informed but word comes from Washington that Congressmen have before them, in the Ways and Means Committee, a measure to increase admission taxes Specifically there is nothing to indicate that taxes on any total greater than 25 cents will be increased—but there is a prospect. As the general public must pay this tax, it might not be a bad idea for picture showmen to begin a campaign of education among their patrons to inform them of the impending possibilities. Within the industry all that might be done seems to have been done. Congressmen seem to listen when their constituents speak. Either this year or next it probably will be again "up to the exhibitor" to defend his property rights against unjust taxation. Take time to think and act is good advice.

Keeping in Personal Touch

By Sam Spedon

L. G. ROSS for many years with the Mutual and recently with Pathe, has again returned to the Mutual, now the Exhibitors Mutual, more enthused than ever to hit the New Jersey trail. Mr. Ross is out for a record smashing sales campaign.

* * *

Courtenay Foote has just completed the lead in Jack London's "Star Rover." The scenario was written by Harry Chanlee, directed originally by Oscar Lund and finished by the scenario author and "Doc" Willat. During the production Mr. Foote was obliged to let his beard grow for fifteen days. The scenes were done the second time after he had shaved his beard and again he had to go unshaven for fifteen days more. He was unrecognizable to his most intimate friends. Mr. Foote is rehearsing for his appearance in a new stage production, "Adam and Eve."

* * *

Several of the film companies in New York were seriously affected by the recent strike on the Brooklyn Rapid Transit railroads. The Vitagraph brought into play their large furniture vans and brought their Brooklyn employes over to 1600 Broadway each morning and took them back to their home in the evening. The Exhibitors Mutual's New York manager, W. A. V. Mack, brought his Brooklyn employes back and forth. One film employe living in Coney Island had to pay $3.50 to ride to his place of business in a fish wagon. He, like many others, decided to remain overnight in New York at a hotel, thus escaping the inconvenience and the fishy aromas.

* * *

The Eighty-first street Theatre, New York, is to be taken over by the Keith interests on September 1. They will continue the showing of pictures and vaudeville.

* * *

The following were seen in New York last week: Bob Lynch, manager of the Philadelphia Metro office; B. Amsterdam of Philadelphia; S. Flax of the Liberty Film Exchange of Washington, D. C.; B. C. Cunningham, manager of the First National of Washington; Jake Lourie of the Modern Theatre of Boston, and Dave Selznick, brother of Louis J., manager of the Select office at Boston.

* * *

Paul Fennyvessy, whose father controls several theatres in Rochester, N. Y., was in New York this week on his return from France. He will be demobilized in a few days at Camp Upton, when he will return to Rochester to resume the management of the Strand Theatre for his father .

* * *

In these columns in the August 2 issue we stated that William G. Schmidt had been appointed manager of the Albany, N. Y. office of the Exhibitors' Mutual. This was wrong, Mr. Schmidt is a salesman in the Albany office. Jerome Safron is the manager.

* * *

William A. Brady expects to leave for Europe on September 15.

* * *

Charles F. Schevein, who owns the territorial rights in the South for "Unpardonable Sin" and "The Hushed Hour," started Friday, August 8, to visit the entire Southern territory.

* * *

The Jesters Club of New Haven, comprising the theatre managers and film salesmen of Connecticut, will hold a carnival at the summer home of S. Z. Poli at Villa Rosa, Woodmond, Conn., August 16.

* * *

W. S. Wessling ("West"), short subject sales manager of the Pathe home office, is taking a much needed rest incidental to the series of entertainments given last week for the five champion salesmen, celebrating their sales achievements for the month of July.

* * *

Pete Niland, salesman of the Cincinnatti Pathe office, was married on Wednesday, August 5. He spent his honeymoon in New York.

* * *

Jack Needham, formerly manager of the Cincinnatti office of the United Pictures Theatres, Incorporated, has joined Pathe as special feature representative at Cincinnatti. Mr. Needham is well known through this section.

* * *

Ollie Brooks, who prior to entering the Army was Paramount's manager at Detroit, has been engaged as special feature representative at Detroit by Pathe.

* * *

Walter Bloss, well known in picture circles in Detroit, is now one of the proprietors and acting as manager of the Arcadia Theatre, which is one of the Auto City's leading houses.

* * *

Frank Dallam, of Pathe, has returned from Washington, D. C., and will leave immediately for Boston to start a publicity and exploitation campaign there on "The World Aflame."

* * *

S. W. Smith, the father of A. E. Smith, president of the Vitagraph, recently suffered a paralytic stroke. He is eighty-three years old and resides in Santa Barbara. Only this summer, Mr. Smith's family, five sons and a daughter, with their families, met on the coast in a reunion. Mr. Smith is reported to have improved in health rapidly and his ultimate recovery is looked for.

* * *

Ned Finley, who injured his wrist last spring, has been obliged to have his left hand amputated. He is now at Bat Cave, S. C.

* * *

William Russell, of the Fox, was booked to go abroad the first of September to take part in some Fox European productions, but he will remain here for the present to complete two or three pictures already outlined for him. He is now working in the "Deserters" (temporary title), which is not a military picture.

* * *

Gus Interante, Goldwyn's Connecticut representative, was seen on Forty-fifth street hauling a load of canned goods salesmen en route for New Haven. Among the load we recognized Charlie Letts of Realart, Jerry Herzog of Film Clearing House, Herman Goldman, formerly a manager for Fox at Hartford, and Bob Horsley of the Vitagraph.

* * *

Joseph Sullivan, musical director of the Exhibitors' Mutual, is the proud father of a newly arrived daughter weighing seven pounds, born Monday, August 3, in New York. Her musical register is so varied her papa walks the floor a'nights listening to her soul-stirring tones. Her birth was coincident with the completion of her father's musical score for the Robertson-Cole production, "Out of the Night." Father and daughter are doing well.

* * *

Thomas S. Daley, from the head office of R. J. Macadam's Casino Theatre Circuit of Halifax, N. S., was in New York this week.

* * *

Mr. and Mrs. S. L. Johnston, of Minneapolis, announce the arrival at their house of "some boy," born August 2 weighing nearly eight pounds and the image of his mother. Mr. Johnston was was for a long time publicity purveyor for Universal, here in New York, and left that position to become advertising inventor and director for Rueben & Finkelstein's cimemas in the Twin Cities.

* * *

Herbert Rumler, recently returned from eighteen months service overseas, has succeeded his father, Fred R. Rumler, as manager of the West Warren Theatre in Detroit. The retirement of Mr. Rumler will be regretted by many, as he has been associated with the moving picture magnates for a number of years.

* * *

"If you want to appreciate New York just stay away for a few years." This is the opinion of Walter Newman, who has returned after six years on the West Coast. While in Los Angeles, Mr. Newman wrote and directed for Universal, Mack Sennett and a number of other companies. He has recently finished supporting Virginia Pearson in "The Bishop's Emeralds" and is now playing the heavy lead with Dorothy Dalton in "The White Rock."

* * *

Alfred C. Terwilliger, who volunteered his services as an engineer at the outbreak of the world's war, has rejoined M. Wilke & Sons, manufacturers of organs and orchestrions, as manager of the orchestrion department. Previous to his enlistment, Mr. Terwilliger was connected with Wilke & Sons for many years and became well known among the exhibitors all over the country. He intends making a business tour of Cuba and South America.

* * *

The Prudential Service notified the New York film exchanges that they must have film deliveries at 11 a. m. every day or the wagons will not wait for them. In case of delays this ruling would necessitate the deliveries being made at the film company's expense by special conveyances. Time for the film distributing companies to get busy on their proposed delivery service.

* * *

James P. Brady, president of the Toronto exhibitors' association, was in New York all week.

CRANKING A LOOP AMONG THE BALES

Dallas' First Picture Show Was Circular Film of Corbett Fight Shown in Cotton Warehouse

HENRY PUTZ, formerly of the Community Motion Picture Bureau, and who stages free picture shows at the Dallas parks under the auspices of the city administration, is the veteran moving picture showman of Texas.

He opened his first show in Dallas during the summer of 1897 in an old cotton warehouse which was located in what is now the center of the business section. Says he:

Fire Hazard?—Pooh!

"The warehouse was filled with cotton samples and lint and we must have taken our lives in our hands operating the old projecting machine gun, which made as much noise as a machine gun being fired at full speed. We never even realized that the films were inflammable. Our first show was the Corbett-Courtney prize fight. It ran round and round in a circle. The film was operated in a sort of endless chain fashion through the machine. When the knockout came we cleared the house. We charged ten cents admission. The seats were mostly on cotton bales.

"There was no music, and when we saw light coming through a chink in the building we stuffed it up with rags. The house was in inky darkness. We ran the film for two months and everyone in Dallas saw it two or three times. We could get no other film, so we started out to tour the state. We carried our own light plant, the batteries of which weighed over 1,800 pounds, and it was some job loading it on the train and then taking it off for transportation to towns then far from the railroad by wagon route.

"We mopped up on that film. I bought it from S. Lubin. It cost $216. Lubin, according to his letterhead, was a manufacturing optician in Philadelphia at that time. We ran the film until it literally became a strip of rag. Since that time I have never quit the picture show business."

Gives Some Statistics.

Mr. Putz has some interesting statistics on the growth of the moving picture show business in Dallas since 1897, when he opened his transient show there. He points out that there are in Dallas at present twenty-three modern moving picture shows valued at close to $900,000, which have a ground space of 815,000 square feet and a seating capacity of 10,000. Several large shows, including the new Hulsey House, which will seat 3,500, are either being built or are contemplated for the immediate future. These theatres employ steadily over 250 people. They pay $7,500 a week to various exchanges for their film rentals.

Exchange Busines Grows.

The film exchange business in Dallas has also grown rapidly, so Mr. Putz's statistics show. The annual business of the Dallas film exchanges which supply 1,500 theatres in Texas, Oklahoma and Arkansas, is estimated at $10,000,000, making the industry one of the most important in the Southwest. There are twenty-six film exchanges located in the city, the first of which was established in 1907 by J. D. Whelan, now proprietor of a theatrical supply house. The exchanges employ over 500 people with a weekly payroll of $12,500. Fifty of these employes are traveling salesmen who see that Dallas sets the pace for the whole Southwest in film matters. Over 1,400 films are shipped out of Dallas by express each day of the year.

Showed First Feature.

The first regular picture show to open in a permanent location in Dallas was the Theatorium on Main street, which was owned by William McIlhearan. He showed the first feature film called "The Chicken Thief" in 1906. It was sent here from Birmingham, Ala., and made an immense hit.

From small beginning the film and moving picture business has become one of the most important in Dallas, and representatives of these two branches of the industry have had no small part in establishing Dallas as a southwestern trade metropolis.

Mary Roberts Rinehart
Going to the Goldwyn Coast studios to supervise "The Amazing Interlude" for Eminent Authors.

New Orleans Exchanges Adopt New Rules System

THE Film Exchange Managers' Association of New Orleans has sent the following letter to exhibitors in that territory explaining a system of rules which includes prepayment for films rented, payment of transportation charges by exhibitor, and regulations as to cancelling bookings and holding films:

The film exchanges of New Orleans, La., have formed an association for the sole purpose of bringing about a spirit of good will and co-operation, and bettering generally conditions in the industry of film distribution—and this, you will grant, will mean much to you.

This association has adopted trade rules, of which a copy is enclosed, and each exchange manager has pledged loyalty to the association, and promised to be governed by these trade rules.

These rules will become effective beginning Sunday, August 17, and we are registering this notice to you so you will be fully advised.

Your attention is particularly directed to Rule No. 2, with the request that you extend us your thorough co-operation in this as in all other rules.

For the purpose of adjusting any difficulties which may arise between exhibitors and exchanges, which cannot be settled satisfactorily by the parties involved, the Association has provided a grievance committee to which you will, at all times, have recourse in the event of misunderstanding.

Give the association your full and hearty co-operation, and you will assuredly be the gainer.

Two More Eminent Authors Off for Culver City Studio

WITH three productions for Eminent Authors' Pictures already underway two more of this Goldwyn group are now en route to the Culver City studios for the next two pictures in the first series. Mary Roberts Rinehart left Monday, Aug. 11, to cooperate in the production based on her novel, "The Amazing Interlude." Basil King left Thursday, Aug. 14, to O. K. the scenario script of "The Street Called Straight," based on the third of his novels. Rupert Hughes and Gertrude Atherton have already made the journey from New York to California in the new enterprise.

When the Goldwyn studio in the East is made ready it is probable that Eminent Authors' Pictures will be done there as it is more convenient for the authors, all of whom live in the East.

Staging Comedy Film at Lake George.

Mrs. Sidney Drew, John Cumberland and a company of players are at Lake George, N. Y., staging scenes for a new Paramount-Drew comedy entitled "A Sisterly Scheme" for the V. B. K. Film Corporation. The locale of this picture, which Mrs. Drew adapted from the story of H. C. Burner, is a summer hotel, a lake and other vacation time environment.

Basil King
Left this week for Culver City to supervise his first Eminent Authors-Goldwyn.

W. H. Acquires MacManus' "Lost Battalion" Which Beat "Mickey" at Box-Office in Run at Hartford

WHEN a picture can go into a city during the heat of the summer and absolutely without preliminary advertising beat the box-office record made in the same city and at the same theatre by "Mickey" at the height of the regular season and accompanied by heavy exploitation, that picture is an attraction due to make money wherever it goes.

So W. H. Productions figured when on August 11, in the face of stiff competition it acquired the distribution rights for the entire world for "The Lost Battalion," the historic production made by Edward A. MacManus, with the survivors of the Lost Battalion reenacting their parts in their famous action in the Argonne.

Beat "Mickey" Run of Week.

W. H. Productions handled "Mickey," generally conceded to be the best state rights attraction of the current year, so it is justified in issuing the comparison between the figures made by "Mickey" and "The Lost Battalion" in Hartford, Conn.

The Hartford showing was conducted by the MacManus corporation, to show the financial worth of the picture, and just closed a two-weeks' run. "Mickey" ran only a week and at the end of the first week "The Lost Battalion" figures had hurdled the "Mickey" totals despite the torrid weather and the fact that it had been preceded by no campaign at all. As Mr. MacManus put it, it was simply "cold turkey."

So W. H. Productions, figuring on what can be done with the production "hot," is congratulating itself on the acquisition of Mr. MacManus' picture. Already several big theatrical interests have put in bids to show the attraction in their houses.

To Guarantee Profit.

"The Lost Battalion" will be put upon the market on a state rights basis and will be sold with a profit guaranteed. This radical departure is based on the confidence which W. H. has in the pulling power of the picture.

One of the many assets of "The Lost Battalion" is the fact that it will be as good, if not a better, box-office attraction years from now as it is today. Any American would be thrilled today by a reproduction of the battle of Bunker Hill enacted by the survivors of the action with attention paid to the minutest detail.

And any American ten, twenty, fifty or hundreds of years hence will be whipped by patriotic feeling to see the survivors of the famous Lost Battalion of the 77th Division re-enact the great drama of "The Pocket" where "Go-to-Hell" Whittlesey and his boys wrote another glorious chapter of American history. Such is the belief of both the MacManus and W. H. companies.

Big Indorsements.

When Mr. MacManus turned over the rights to "The Lost Battalion" to W. H., he also turned over a large number of indorsements from the press and from men like General March, Chief of Staff; Secretary of War Baker, Champ Clark, Secretary of State Lansing and many other prominent officials who attended the showing of the picture in Washington.

W. H. is now preparing its exploitation campaign on the picture and will make some big announcements in the near future as to how the attraction may be best put before the public, giving attention to the many angles of approach on selling. W. H. will consider requests now from exhibitors for showings.

Moss' Theatre Now Building Has Several Innovations

B. S. MOSS has embodied some new ideas in the theatre which he is erecting at 181st street and Broadway, New York. Among the innovations which Mr. Moss has introduced in his new picture and vaudeville house is an entirely new type of organ, which will be in addition to the forty-piece orchestra.

The organ will be suspended above the stage and will be entirely invisible to the audience, but by delicate devices, the full graduation of tone will be conveyed to the patrons of the theatre. This organ is known as the vibratory-magnetic type and is operated by giant electric magnets, which at the touch of buttons controlled from the orchestra pit, operates its musical chords.

Another feature of the new theatre is that access to the balconies is gained by an inclining runway, up which an automobile can be driven with perfect ease from the lobby to the highest gallery. There will be absolutely no stairways. De Rosa and Periera, the architects, are responsible in connection with Mr. Moss for this innovation in theatrical construction.

Another point in connection with the theatre is the fact that it has been designed especially with a view to the optic convenience of patrons. The interior was designed especially by actinic experts with a view to minimizing as far as possible the strain upon the eyes of the viewers of the screen. The floor of the theatre will have angles which place the seats in such a position that the optic range is practically the same in all parts of the house.

Tom Mix Making Picture in Oklahoma.

Tom Mix, the William Fox cowpuncher star, and Sol M. Wurtzel, general superintendent of the Fox Studios in Hollywood, Cal., have gone to Ponca City, Okla., to make arrangements for the filming of a new Mix picture.

Edward J. LeSaint, the director, and members of the Mix company numbering more than fifty persons with all the horses which have become famous in the Mix pictures, will leave for Ponca City during the week. Dev Jennings, the Mix company photographer, with Ace Hunter and Roy Carpenter, assistants, and Lee Moore, Tom Mix's trainer, accompanied the star.

Camp-Fire Club Likes "Westerners."

The Camp-Fire Club of America has placed its official seal of approval on "The Westerners," Benjamin B. Hampton's picturization of Stewart Edward White's novel, following a showing of the popular Hodkinson release at the organization's stamping grounds at Camp-Fire, Conn.

"Go-to-Hell" Whittlesey Gets the Plans Which Make "The Pocket" His Objective.

The commander of the Lost Battalion and Colonel Averell in "The Lost Battalion," the MacManus feature to be distributed by W. H. Productions.

FORM AMERICAN-ITALIAN FILM FIRM

Universal Officials and Garibaldi Brothers Organize Rome-New York Pictures Corporation

ONE of the largest American and foreign business amalgamations and the forming of the first American-Italian film corporation in the history of the art, was effected Tuesday afternoon, August 12. The American company interested in the Universal and the Italian interests are represented by General Guisippe Garibaldi. The company is to be known as the Roman-New York Pictures Corporation and is capitalized at $5,000,000.

The three Universal officials who were responsible for the forming of the alliance are Carl Laemmle, R. H. Cochrane and P. A. Powers. The two Garibaldi brothers, who represented the Italian interests, are two well known men in their country. The Garibaldis are of the family that has been prominent in Italian history for centuries, and General Garibaldi is one of the heroes of the Italian army, having served in many of the important engagements of the recent war.

Officers of Company.

The officers of the new corporation are P. A. Powers, president; General Garibaldi, vice-president; Miss Ann Feinman, secretary; Captain Ezio Garibaldi, assistant secretary, and R. H. Cochrane, treasurer. Besides the officers named, members of the board of directors are Tarkington Baker, general manager of Universal, and Dan B. Lederman, assistant to Carl Laemmle. Amerigo Serrao will be director of publicity for the corporation.

The corporation, according to the statements of the officials, is to be made the largest of its kind in the industry. The proposition has been under consideration for some time by the Universal officials, and the formation of this corporation enables the American interests of the company to have complete charge of the distribution of the Italian films made by the company in this country. Besides the releasing of the films made under the American directors of the corporation, the company will have access to all the Universal foreign exchanges, as well as the distribution in Asia and the Orient through exchanges of its own which are to be established in the near future.

Big Italian Firms Connected.

The largest film producing companies in Italy are connected with and interested in this new alliance. The more prominent of the Italian producers who are represented in the corporation are men who were entirely engaged in the production of such film successes as "Cabiria," "Quo Vadis," "Guilio Cesare," and other successful plays; the Bertini Film Company and the Kerenne Film Company.

The statement was made that special attention would be given to the European-Asiatic field and the Russian market. The Italian producers, even at the maximum production, have never been able to supply the demands of this large field.

"If every theatre in Italy were to be closed and the entire output given to the near-Orient and Russian fields," said General Garibaldi. "we could not satisfy within 40 per cent the demands that are constantly coming to us from those markets. With this new corporation we will now be able to cover the entire field."

The new company will send American actors and directors to Italy to produce pictures for European and American distribution. A number of the best actors in Italy are already under contract with the Italian interests, of which the new corporation has control.

Pell Mitchell Added to Staff of Fox News Weekly

ANNOUNCEMENT is made by the Fox Film Corporation of the addition to the force which is being organized for the production of the Fox News Weekly. Pell Mitchell, prominent in national film circles, has been engaged by Herbert E. Hancock, director, to take entire charge of the news department of this branch of the company.

Mr. Mitchell has been associated as editor with the Gaumont Weekly series since 1914, and is one of the best-known men in this line in the country. He began his newspaper career fifteen years ago on the St. Louis Times, where he worked his way up to the position of associate editor.

The manner in which Mitchell became interested in the motion picture industry is well worth recounting, for it is peculiar in fact. In 1912, during the Mexican Revolution, some picture film taken in Mexico City was sent to him by a friend on the staff of Carranza. This he was to do with as he wished, and he entered into an arrangement with the various weeklies to furnish them with Mexican film. So profitable did this prove to be that Mr. Mitchell decided to align himself with one of the weeklies, and finally, one month before the Great War in 1914, he joined the Gaumont forces, where he remained and from which organization he left to join the Fox staff.

"Hearts of World," Shown at Cohan, Is Same Picture

PROVING that it is still a great picture and still can hold its spectators even as it did when it was first viewed in the heat of war, D. W. Griffith's "Hearts of the World" succeeded "Broken Blossoms" and "The Fall of Babylon" in the repertory program at the Cohan Theatre on Monday, August 11.

The "war stuff" of "Hearts of the World," in the method of sending over gas, for instance, was out-of-dated by the science developed by the Americans and the other Allies in the last six months of the war. But the picture is still interesting for its trench scenes, and above all, is still dramatically air-tight.

Practically no changes from the original production were in evidence. This was a disappointment, as the campaign on the picture had led to the belief that the League of Nations would be given considerable attention by Mr. Griffith. One optimistic subtitle, with no mention of the League, was the only approach to the idea, and this, too, was in the original picture. And the work of the Gish girls and Bobby Harron is still as charming as ever.

Unlike "Broken Blossoms" and "The Fall of Babylon," "Hearts of the World" was presented without any special stage setting. A prologue of perhaps 200 feet of film showing D. W. Griffith taking pictures in the front line area and also being well-wished by Lloyd George in London, was the only preliminary to the screening.

The next offering, opening the evening of August 18, will be "The Mother and the Law," an extension of the modern story first related in Mr. Griffith's production of "Intolerance."

Prominent in the cast will be Mae Marsh, Robert Harron, Margaret Marsh, Miriam Cooper, Walter Long, Vera Lewis, Alberta Lee, Lloyd Ingraham and Tod Browning. "The Mother and the Law" will be presented continuously from 2.30 each afternoon until 11 o'clock. A special music program arranged by Louis F. Gottschalk, composer of the score for "Broken Blossoms," will be a feature of the production.

Mr. Griffith's season, which began May 13, has included 189 performances, divided as follows: "Broken Blossoms," 137 times; "The Fall of Babylon," 41 times; "Hearts of the World," 11 times.

The success of "Broken Blossoms" prevented the showing of a number of productions arranged for the repertory.

Truex Making Second Two Reel Comedy.

Ernest Truex is making "Too Good To Be True," the second of his series of two reel comedies for Amedee J. Van Beuren. This production was adapted to the screen by Mann Page from the original story of Kenneth Webb. John Joseph Harvey is directing the comedy.

To support Mr. Truex, Mr. Van Beuren has engaged a player ideally suited to play the role of the vampire, Vera Vernon. The young lady in question has just arrived from Paris where she recently completed work in "Judex," a Gaumont serial. Her name will be announced shortly.

Swanson Theatre Circuit Will Extend Into Idaho

NEGOTIATIONS are pending for acquisition by the Swanson Theatre circuit of several theatres in Idaho cities. Plans to greatly enlarge the circuit and improvements to the houses are now being planned by W. H. Swanson. Among the houses to be improved are the American Theatre, in this city, plans for which are now being prepared. It is also rumored that Mr. Swanson contemplates the erection of a new house here in the not far distant future.

The circuit now has three theatres in Salt Lake City, one at Greely, Colo., one at Pueblo, Colo., and one at Grand Junction, Colo. It owns the franchise of the First National Exhibitors' Circuit for Utah, Wyoming, New Mexico and Idaho, and owns moving picture supply houses in Salt Lake City, Omaha and Denver.

George Mayne has just been elected vice president and general manager of the circuit.

Eastman Music School Will Be One of Country's Finest Concert Halls

PLANS for the building of the Eastman School of Music, the announcement of which was made to the National Association of the Motion Picture Industry in Rochester last week, are now being prepared. The architects, as mentioned last week, are McKim, Meade & White, of New York, and Gordon & Kaelber, of Rochester, with Russell B. Smith, Inc., of New York as consulting engineers.

The announcement of the details of the founding of the school shows that this is the largest single gift of George Eastman to the city of Rochester or the public at large. His contribution to this school will total $3,500,000. He has made many other large gifts, as, for example, that of the Dental Dispensary in Rochester, which cost about $3,000,000.

The actual plans of the building are now understood to be about completed, but so far have not been officially approved, and, of course, are subject to change before being finally adopted.

One of Finest Concert Halls.

The smaller auditorium of the school, which will be known as Kilbourn Hall, in memory of Mr. Eastman's mother, will be on the East avenue side of the building. No expense will be spared in making this one of the most beautiful monuments of its kind that human skill can devise. Dr. Rhees particularly says that Kilbourn Hall will be "one of the most beautiful concert halls in the country." This hall will be largely devoted to the recitals of the musical educational department of the school, for which will be engaged the best musical teachers available.

The larger auditorium will be on the Main street side, and the foyer will be at the corner of Main and Gibbs streets. This hall will be given over to the entertainment department of the school, which will exhibit motion pictures daily, with musical interpretations by a full symphony orchestra of about one hundred pieces. The best films that the world offers, with music that will set new standards in the exhibiting field, will be shown at popular prices, the box office receipts having no bearing on the profit and loss of the school, which will be taken care of by its endowment fund.

Will Be Long in Building.

Dr. Rhees is authority for the statement that the entire building, in design, provision for comfort, safety, lighting, heating, ventilation and other details, will be the finest that good taste and scientific ingenuity can make them. No date has been set for the time when the building will be finished, but it will undoubtedly be far ahead.

"Because this institution is a unique enterprise," said Dr. Rhees, "Mr. Eastman has provided that it shall be administered by a special board of directors, named by Mr. Eastman and the trustees of the University of Rochester. These directors will have the determination of the policies that will control the institution."

Notes of the Rochester Visit

AT Kodak Park, Mr. Eastman personally greeted each of the guests of the National Association and welcomed them to the Kodak City. The first thing on the program at the park was the posing for a group photograph, a photo which, by the way, will go down in the history of the moving picture industry as remarkable in that the group contained more of the industry's celebrities than ever were photographed at one time before.

The trip through the park will be long remembered. As mile after mile —this is no joke, either—of tramping through the great buildings and grounds unwound new sights and new wonders, the enthusiasm and amazement of the sightseers increased. Most of them had come prepared to see things new to them, but few really expected to view such a rapid unfolding of such intricate and marvelous phases of the activities that make the park the only place of its kind in the world.

How film is made was revealed. From the cotton being washed in huge tanks to its dissolving in solubles to make the "dope," which is spread on giant machines and dried into the familiar transparent film backing, the process was eagerly watched by the men who use so much of the finished product. The bars of pure silver used in the making of the sensitized coating of the film were much in evidence.

The huge paper mill was another place that held much of interest. In one room were piled bales of cotton rags. From here on the process of making paper for photographic use was followed down to the last detail. In another department was a mechanical process that coated the paper with emulsion, then the long rooms in which it was given hot and cold treatments.

Passing through the great power plant the little, old fashioned two-horse power engine which Mr. Eastman used when he started in business was pointed out, perched proudly on a small pedestal. In the same building giant motors and huge engines generated thousands of horse power, so the comparison was striking. Said one wit: "If I were Mr. Eastman, I'd kiss that every time I came through here." Mr. Eastman smiled.

At the research laboratory, Dr. C. E. Kenneth Mees, the director, explained the why and how of the laboratory. In a brief speech, he said that the Kodak Research Laboratory was the only one of its kind in the world, being devoted entirely to scientific investigation in the realm of photography. He said that the laboratory occupied the same place that is given to various other sciences

Robert Warwick in a Turned-Up Hat Turns Down Few Opportunities for Telling Drama in "Told in the Hills."
The great clean spaces are much in evidence in this Artcraft, the second of Robert Warwick's pictures since his return from overseas.

in the great universities of the world. After his introductory remarks, the members of the faculty conducted the visitors through the various departments, explaining in detail many of the accomplishments of the laboratory.

In the dining hall, it was soon apparent that the Kodak Park chefs know how to prepare appetizing food. Pretty girls, daintily dressed in white, added to its attractiveness. The park orchestra furnished music, and between courses, the diners were given an opportunity to prove how well they could sing. Cigars and cigarettes completed a repast that left a good impression with those who partook of it. The only thing about the smokes was that they died before their time. The dining hall is the only place in the park where smoking is allowed, and as the party passed out, they were invited to drop their cigars—which were replaced with others to be carried away.

Sometimes it doesn't make much difference if a man gets up on the right side of the bed or the left side. Sometimes there is a wrong side and a right side. If the old adage of getting up on the right side means anything, George Blair got up on the right side that Tuesday morning the delegates arrived. He was unanimously declared to be the champion smiler in the bunch.

As the official steering committee for the Eastman Kodak Company, Mr. Blair was on the job with a smile—not an ordinary smile, but a real, hearty, contagious sort of a grin that put everybody else in good humor. George's smile was on to stay, too, for it didn't wear off with the events of the day. It even seemed to warm up a whole lot as things went along smoothly and everybody was sure that everything was simply great. Mr. Blair was well assisted by Richard Brady, of the New York office of the Eastman Kodak Company.

E. J. W. Huber Entertains Film Men Who Come from Western New York to Rochester

THE leading lights of the film industry in western New York gathered at Rochester during the meeting of the National Association to take in the many affairs that are bound to happen on the outside of, but closely linked with, such a gathering. Practically every exchange manager and most of the film salesmen blew into town to meet their big bosses, who made the trip up from New York, and to glimpse the men who make screen stars.

Events were happening for them every little while and all day long, but the principal one was a dinner given to them by Erwin J. W. Huber at the Eggleston Hotel. This was held at 11 p. m., on August 5, after the events on the program of the National Association had run their course and the members were packing up for their return journey.

John J. McInerney was the toastmaster at the dinner, and there never was a doubt that he was a success at the job. There were speeches of the usual after dinner variety, some interesting, but the general trend of the affair was to get away from speechmaking and to have a good time. Mr. McInerney put over a few telling shots on the censorship question, but aside from that he spent his time to better purpose in entertaining a bunch who were tired of talking shop.

Mr. Huber said he was glad to have the gang with him, a sentiment which a vigorous burst of applause proved was a popular one. The affair wound up with a rising vote of thanks to Mr. Huber for his generosity and thoughtfulness.

Winifred Westover.
Plays opposite William Russell in his American, "This Hero Stuff."

Devises Lobby Display with Stock Advertising Matter

THE fact that an attractive lobby display may be made from the usual stock advertising material is well demonstrated by the attractive appearance of the lobby of the Rivoli Theatre, Denver, Col., when it showed H. B. Warner's picture, "The Man Who Turned White," a Robertson-Cole production distributed by Exhibitors Mutual.

A twenty-four sheet mounted on canvas was suspended in the dome of the lobby above the ticket booth. Cut-outs from three sheets gave a silhouette effect in the frames on each side of the lobby. About the interior cut-outs mounted on black backgrounds were placed in frames. Three large cut-outs from twenty-four sheets were mounted on cardboard and placed in front.

Signs painted in black and white served to exploit H. B. Warner to the fullest extent. There were four in number, placed above the silhouettes and uniform in size and lettering.

Danehy to Assist Faralla.

C. C. Danehy, known in accounting circles of the film world, has been appointed assistant controller of Realart Pictures Corporation. He will be chief assistant to Darie L. Faralla, the controller, in the management of the company's accounting and auditing departments.

Builds House in Exclusive District of Washington

A LARGE motion picture theatre is among the improvements planned for the property at the corner of Connecticut avenue, Seventeenth and L streets northwest, Washington, D. C., which has just been acquired by W. T. Galliher from the Convent of the Visitation for the sum of $800,000.

The property has a frontage of 325 feet on Connecticut avenue, and an area of 116,579 square feet. The transfer of the property, it is declared, removed a long existing barrier to the development of that section of the city.

The corner of the property is to be occupied by a large department store. The theatre is planned to face on De Sales street, but with an entrance on Conecticut avenue.

The property just transferred is in the heart of the Connecticut avenue automobile center and on the edge of the city's most exclusive residential district. A theatre in this location, it is believed would do an excellent business, because of the fact that the nearest theatre now is more than a mile away.

Thomas Backs Movement.

H. M. Thomas, manager of the Rialto in Omaha, is banking the plea of the Mother's Club by running slides asking all those not in favor of the daylight saving plan to sign the petition which they find in the lobby. He recommends that exhibitors all over the country get into the fight by using their screens along the same lines.

Schenck Engages McCutcheon.

Wallace McCutcheon has been engaged by Joseph M. Schenck to play an important role in "The Bachelor," the second Constance Talmadge First National Production. "The Bachelor" is being adapted for the screen by John Emerson and Anita Loos, from the Clyde Fitch play of the same name.

Jane Novak.
Leading woman with Hobart Bosworth, Ince star for Paramount pictures.

TO SELL CHAPLIN PRINT OUTRIGHT

W. H. Productions Returns to the Early Practice and Will Vend a One-Reel Reissue to Exhibitors Instead of Exchanges—Right of Duplication Only Is Reserved

By Epes W. Sargent

HAVE you a little Chaplin in your theatre?" is the newest version of a well-known trade phrase that the W. H. Productions is presently to propound, for W. H. is going back of 1905 and is going to offer to sell film—one film—outright to any exhibitor who is willing to pay $150 to have a real Chaplin film always on hand.

It is nearly fifteen years since the exchange system supplanted the old order. Back of 1905 all exhibitors had to purchase their films. They bought a program and took it over the country or used up their territory, exchanged the film with some other exhibitor and worked the territory all over again. Then the store show came in and there was need for a more frequent exchange of material, and the film rental business came into being. Since then scarcely any film has been offered for sale to exhibitors, and many companies have never sold outright a single foot of their product for use in the United States.

About all the film the exhibitor now owns outright is either locally produced stuff made especially for him or some old junk carefully held to guard against the non-receipt of the current program.

But W. H. now offers to sell film direct to the exhibitor without reservation of any sort, and it is a Chaplin film, at that.

Film Is Practically New.

It will be recalled that W. H. has recently retitled and re-edited the best of the old Keystones. One of the best of these selected films, known originally as "Gentlemen of Nerve," was not sent to the exchanges along with the rest but was held for an experimental disposal. It has been given new titles written with unusual care, and anyone who has the price can become the owner of a one-reel print of practically a new subject.

The experiment has not been as widely heralded as the "fewer and better pictures" movement, but it may prove to be even more important, for it is a more radical departure from the present methods.

There is no restriction whatever in the sale of these prints. It is not licensed for certain territory, nor limited to a term of days or months. It becomes the property of the purchaser and he can show it in any part of the world. He can show it every day, or whenever he pleases. He can rent it to other exhibitors, sell it again or do anything except dupe it.

Four Stars In One Film.

The purchaser does not even have to be an exhibitor. He can purchase a copy for his own pleasure, if his inclination runs that way, and can brag that he has a story in which four of the leading stars of the old Keystones disport themselves, for while Chaplin is the featured player, he is supported by Chester Conklin, Mack Swain and Mabel Normand, all of whom now enjoy stellar honors.

"Gentlemen of Nerve," or "Some Nerve" as it is now called, was made at a time when Chaplin had already gained fame and yet before fame bore so heavily upon him that he sought to prove himself an actor rather than a clown. It is more characteristically Chaplin than his later work and shows him at his best in the style of comedy in which he gained his fame.

The experiment will be watched with interest, for it offers many fascinating angles. With such a picture on his shelf a manager is always ready to meet Chaplain opposition with the comedian's name in front of his own house, but it is unlikely that he will advertise "Charlie Chaplin today" each time his opposition offers a fresh Chaplin print. On the other hand he has a comedy which will always be welcome on a bill, and he can make a feature of this from two to four times a year.

It will also enable him to lend "his" Chaplin to schools and church or society entertainments where a projection machine is provided, and the use of projection machines is growing more and more common.

He can, to a limited extent, farm out the picture to exhibitors in nearby towns who have not purchased copies, and in so doing he can materially reduce the first cost of the film to himself.

And he can take a personal pride in the fact that he is the owner of the only Chaplin film not tied up to exchange use, and one of the best examples of the films which changed the entire school of comedy production.

Is a Typical Keystone.

"Some Nerve" represents the old style Keystone at its best. It is dependent upon the comedy business for its laughs, for it was produced before the mechanical sensations were resorted to, and it is a decided advance upon the old school comedies it displaced. It shows the Chaplin walk at its best and offers the many mannerisms which advanced the comedian so rapidly from the ranks of the Keystone cops.

It is anticipated that there will be a heavy sale of prints and the success of this reissue may result in the release of other subjects along the same lines; a return to old ideas with modern trimmings, for there has now been provided a full set of lithographs and other advertising adjuncts.

It is the first time in fifteen years that film has been offered for sale in this manner, and it will be interesting to note the difference in sales between today and in 1900. Then manufacturers looked to the sale of prints for their profits. The more prints they sold the more money they made. Today the

Don't Tell Anybody, But This Is Madge Kennedy in "Strictly Confidential." And Sh! It's a Goldwyn Picture!
Madge wouldn't have it known for the world, but she is just crazy for dancing in this, her next production, so we'll leave it to you to keep it quiet.

rental brings far more profit than would the sale of the average release, but W. H. is going to try the effect of offering a leading star to see what the result will be.

According to announcement this is a move having no bearing upon possible future offerings. It is said that they are merely offering this for sale because they have an ample supply of Keystones for exchange use and it occurred to them that there must be money in promoting the direct sale of a single reel.

May Cause Far-reaching Results.

It is not, according to W. H. Sheppard, the forerunner of other similar offerings, yet it is impossible that this experiment should not be watched by the entire trade with unusual interest, for it is a departure from the beaten track more marked than any move since the formation of the General Film Company. Although W. H. may not intend to follow up the idea it may be that the reception of this offer will be such as to influence others to make direct offers to the exhibitors. Success is bound to be followed up, even though success may come unexpectedly.

Certainly the offer of direct ownership in a Chaplin story, even in one reel, is a trade sensation. Just what the outcome can be cannot be foretold, though an extensive sale seems to be an assured fact. It may prove to be merely an interesting experiment, but it may be revolutionary. Certainly a personally owned Chaplin backed up by an ample supply of paper is something out of the ordinary.

Rupert Hughes Finishes Work on "The Cup of Fury;" Expects to Arrive in New York August 17

RUPERT HUGHES has just completed his work as an Eminent Author at the Goldwyn Studios for his first picture from his latest novel, "The Cup of Fury," and is on his way to San Francisco. He and Mrs. Hughes have been staying at Beverly Hills and making daily trips to confer with studio executives and with T. Hayes Hunter, who will direct the production. Mr. Hughes expects to arrive in New York August 17.

"Everything is going beautifully out here," he reports to the Goldwyn officials in the East. "There is an amazing desire to make a moving picture of 'The Cup of Fury' that really presents the book. Everybody is enthusiastic over its possibilities, and it will get a surprising amount of publicity to judge from the preparations that are being made."

Co-operative Spirit Pleases.

This statement from Rupert Hughes is the second received from an Eminent Author at work with the scenario and directing staff of Goldwyn. Gertrude Atherton was equally pleased with the co-operative spirit shown in consideration of her novel "Perch of the Devil," for which Rupert Julian has been assigned as director. It is expected that Wallace Worsley will also direct an Eminent Author picture in the near future, following his engagement by Goldwyn announced last week.

Samuel Goldwyn and Rex Beach are also at the studios at Culver City and considerable progress is being made on the fall program. No report has come out of the West to indicate how long either of them will stop in the lot, but it is probable that Rex Beach will be there until the work on his next picture, "The Silver Horde," is completed. Two other Beach pictures are already up for consideration, and there is the possibility he will stage a Mexican story based on his travels in Mexico early in the year.

Fast Work Being Done on "Tiger's Cub."

According to word from the Fox Film Corporation work is rapidly progressing on Pearl White's first Fox production, "The Tiger's Cub," an Alaskan melodrama by George Potter, which was selected for this star as affording a dominant role which calls for strong emotional acting and which marks her forsaking of the serial field of motion pictures and taking her place among feature stars.

Five Reels of Film Are Lost in Omaha Mails

EXCHANGE managers over the country might do well to take a lesson from the recent experience of Manager C. E. "Curly" Calvert of the Universal exchange in Omaha, Neb. Manager Calvert suggests, too, that officials of the distributing companies might seek a remedy.

Recently an exhibitor shipped to the Universal exchange a program of five reels, via parcel post. The parcel did not arrive on schedule time, and Manager Calvert investigated. The postmaster at the exhibitor's town wrote that the film had been mailed in good order, that it had been addressed and stamped properly. The postmaster at Omaha said he had not received the film, and that was all there was to it. The film has disappeared. The exchange can't get a penny, either for the value of the film or for the value of the rentals lost.

"Fifty per cent. of our film has been returned by parcel post," said Mr. Calvert. "I am amazed that more has not gone wrong. Now, too late in this particular instance, we are asking that exhibitors register each package, put a value on it and see that it is insured, or we will hold the exhibitor responsible."

The exchange's contracts, like all others, calls for a common carrier. The mails certainly come under that heading, so the exhibitors have been within their rights. "But," said Calvert, "only suppose that had been a big feature!"

Famous Players-Lasky Signs Monte Blue for Five Years

DESPITE the fact that Monte Blue was already under contract for a year with Famous Players-Lasky Corporation, and that only six months of the contract had expired, the leading man made a new agreement this week which binds him to the organization for the next five years.

"I am delighted that I have entered into this contract," said Mr. Blue. "For it gives me time and opportunity to do good work in the best pictures and under the most delightful auspices."

Not Only Was the Top of His Head Smooth, But He Was a Smooth Article All Around.
Showing two glimpses of the early action in the first Robert W. Chambers series of stories being picturized by B. A. Rolfe for A. H. Fischer Features, Inc.

Passing the "Buck" to Mr. Ultimate Consumer

Increased Cost of Film Production Passed On to the Exhibitor in Form of Increased Rentals Will Finally Compel Showmen to Raise Admission Prices to Match

IN Baltimore (and, presumably elsewhere) picture showmen are considering seriously the necessity of raising admission prices to their theatres, according to a writer in the Baltimore Sun. The increased cost of everything "touchin' on and appurtainin' to" the production of moving pictures has been advanced as the reason for increased film-rentals, and the showmen are, in turn, determined to get the increased cost returned to them through their only source—the box office.

"To the place from which there is no returning," says the writer in the Sun, "where there have journeyed in the past few years nickle car fares, two-dollar shirts, penny ice cream cones and fifty-cent meals, there is soon to be another traveler. It's the cheap ticket to the 'movies.'"

Five Cent Tickets a Memory.

The Baltimore newspaper goes on to say: "The days of the five-cent film have passed long since, but the prices, even to the bigger motion picture houses, where only the more elaborate feature films are shown, have remained at a reasonably low figure, when compared with the increases in cost of other amusements and pleasures."

Citing some instances of rental demands for unnamed stars, that may or may not be based on definite information, the Baltimore newspaper cites various reasons for the increased cost of production that is reflected in the increased prices that are being demanded for new contracts or the renewal of old ones as between exhibitor and exchanges. Salaries of actors have a lot to do with the raise in rentals; but that is not all.

Public Demanding More.

Distributors, according to the Sun reporter, argue that "the public, formerly satisfied with a star's name as an attraction, no matter what the story played, now want to know who wrote the story. This has put the movie producers in the market for stories by famous authors, with big prices, and the day of the 'hack' writer of scenarios in the big studios is fast passing.

"Then, too, they say, certain photographers and directors by their ability have made their names as well known to the public as the actors themselves, and this fame has resulted in an outbreak of temperament among these necessary individuals in 'movie' production. The 'temperament' invariably expresses itself in demands for enormous wages."

Salaries Plus "Temperament."

In one specific instance picture producers have got together their figures bearing upon the subject of increased cost. Moving Picture World has received the following tabulations, compiled by one of the most prosperous and influential producers of moving pictures and they are given here at their face value. They indicate the advances in Los Angeles in cost of material that goes into the construction of pictures and show salary figures.

August, 1918, and August, 1919, Compared

Necessary Studio Employes:

	1918.	1919.
Grips	$18.00	$34.00
Painters	18.00	36.00
Carpenters	24.00	39.00
Props.	18.00	35.00
Electricians	24.00	40.00
Laborers	15.00	25.00
Carpenter Foreman	31.00	42.00
Technical Man	40.00	75.00

Lumber Used in Productions:

	Per Thousand	
Rough Oregon pine 2x3	$30.00	$45.00
Rough Oregon Pine 2x6	30.00	42.75
Rough Oregon Pine 1x12	30.00	49.00
Rough Oregon Pine ½x12	17.50	28.50
Clear Vertical Grain Surface ¼x3	56.00	94.00
Clear Redwood Surface 1x12	55.00	72.00

How Much More Paints Cost:

	1918.	1919.
Umber	$0.05	$0.08½
Senna	.05½	.10½
Shillac	1.30	3.50
White Shillac	1.40	3.60
White Lead	.08½	.12½
Drop Black	.07	.14
Linseed Oil	.76	2.24
Turps	.54	1.14
Glue	.26	.60
Gold Bronze	.75	1.30
Oil Colors	2.09	2.69
Whiting	.02	.03
Alcohol	.48	.59
Japans	.68	1.10

Other Increases:

	Percentage.
Dry Colors	40
Furniture and Fixtures	60
Hardware	40
Performers	100
Studio Rents	75
Current	25
Water	20
Chemicals	80
Laboratory Help	75
Canvas	85
Costumes	70
Stories and Scenarios	400

Everything Costs Everybody More.

Mr. Ultimate Consumer will remain the "goat" in this as in all things. Just now President Wilson is urging action against the dealers in life's necessities and the Congress is getting investigations under way. The profiteers are busy with almost everything that has a price on it and out of all the investigation, legislation and agitation there may come subsequent relief.

But for the present the question of raising admission prices to picture theatres is one that is nearest the exhibitor's heart.

World Film Buys "Possession."

World Pictures has purchased from John Franklin Poland "Possession," an original story which will be made into a five reel picture to be released on the World program. It is a modern drama and the motivating theme is based on this thesis: Being rich, it goes without saying, has its advantages, and being poor, if you have always been used to it, is unbearable; but to be in reduced circumstances after having had money is by far the most unfavorable state of all. The scenario department of World Pictures is now engaged on perfecting the continuity of Mr. Poland's story and will be put in work within the next ten days at the company's studio at Fort Lee.

Special Train Goes Off; Film Production Goes on

AN unconventional train wreck very nearly brought disaster to Clara Kimball Young and the members of her company, now producing "Eyes of Youth," at the Garson Studios, during a trip from San Francisco to Los Angeles.

Miss Young and her company have been in San Francisco shooting the dock and ship scenes that are to be made a feature of the production and were hurrying back to Los Angeles to begin work upon the sets when the train wreck spoiled an otherwise perfect trip and very nearly resulted in fatalities.

The train was proceeding at its usual rate of speed through the San Louis Obispo mountains when it noticed something in the nearby field and wandered off to take a look. There being no tracks in the field, the occupants of the train suffered more or less discomfort.

When the dust had settled it was found that no one had suffered any injuries except to their dispositions and the actors spent several hours offering advice to the engineer as to the best method of making the train go back to the track.

The delay, however, was taken advantage of by the members of the company, for the country presented a much desired setting for one of the scenes of the play and in a very few moments make-up boxes had been brought forth and Cameraman Arthur Edeson was busily cranking footage into the black box. There was a nine hours' delay before the train finally started south again to Los Angeles, where the first stage sets of the film are being taken.

Hodkinson Buys More Posters.

Since neither producers nor distributors of pictures order lithographs and accessories for the mere joy of keeping them stocked up on branch office shelves, a fourth reorder placed this week for lithographs and accessories on the J. Parker Read, Jr., Louise Glaum production "Sahara" indicates the widespread popularity of this Hodkinson-distributed picture with exhibitors. In sixty days exhibitors in the larger cities, the only cities in which "Sahara" has yet been shown, bought and posted in their communities more than 2,000 twenty-four sheets and their purchases of six, three and one sheets run into the tens of thousands.

Goldwyn Selection of Productions for Next Year to Be Based on Reports from Exhibitors

IN EVERY possible way the Goldwyn Pictures Corporation is trying to find out exactly what the exhibitor wants, which in the final analysis means giving the public what it wants.

With the vast supply of material available for Goldwyn, through the works of the Eminent Authors and the large number of stage plays, there is no question about Goldwyn's ability to furnish any type of photoplay that is in demand —drama, melodrama, comedy or farce.

At the present time, Samuel Goldwyn and other officials of the organization are sifting out the play scripts that seem to offer the best screen possibilities; but further than that, in order to make certain that the stories are of the kind that will find a ready market, Goldwyn is anxious to receive expressions of opinion from exhibitors.

Selection Based On Exhibitor Reports.

When reports from exhibitors are tabulated and an average of opinion struck, Goldwyn will be influenced by it to a considerable degree in the selection of plays to be picturized during the next year.

It is recognized that tastes differ in various sections of the country and even in different theatres in the same locality; but the replies will at least serve as a guide which will assist Goldwyn executives in supplying a correct proportion of drama, comedy and farce.

Exhibitors are not asked to generalize about the needs of the motion picture business; rather each exhibitor is urged to express his individual requirements, considering the capacity of his theatre, the neighborhood in which it is located and the opposition that must be faced. In effect, the exhibitor will be given an opportunity to map out his own program. He is requested to note exactly what style of photoplay he prefers, and in what line, during the past years, he has found it difficult to fill out his program as he wished.

In considering the replies, Goldwyn will give those from the managers of small theatres quite as much weight as those representing the opinion of exhibitors conducting the leading houses in the larger cities.

Advance Dates on Warner Picture Coming in Fast

THE popularity of H. B. Warner as a box office attraction is again being demonstrated by the advance booking reports on "The Pagan God" received from the Exhibitors Mutual Exchanges by Robertson-Cole.

The picture lends itself readily to exploitation. The various intrigues and revolutions in China together with the Shantung question, has brought the Celestial Kingdom into the limelight. It is upon these subjects that the picture is based. The story of intrigue is laid in China and the production shows an intimate side of Chinese life. A special book containing press matter and exploitation suggestions together with a general outline of the advertising material will be sent to the exhibitors.

An attractive line of twenty-four sheets, by Exhibitors Mutual, smaller posters and photographs have been prepared for the exhibitors.

Move Offices of Fischer Features.

A. H. Fischer Features, Inc., the company recently formed by A. H. Fischer, B. A. Rolfe and Charles A. Logue, has formally taken possession of the Thanhouser studios, New Rochelle, N. Y., lately purchased by Mr. Fischer, and has moved its offices there from the former quarters at 18 East Forty-first street, New York. Besides being the home for the B. A. Rolfe productions, all of the company's affairs are now being administered from the studio offices.

The personnel of the organization remains practically intact with the change of quarters. Charles G. Stewart is studio manager; Carey Wilson, office manager; Harry H. Poppe, in charge of advertising and publicity.

"Love Cheat" Heads Pathe List for August 24 Week

ANOTHER Albert Capellani production heads the list of Pathe releases for the week of August 24, when "The Love Cheat" featuring June Caprice and Creighton Hale, will be issued. This production was made from an adaptation of the French comedy, "Le Danseur Inconnu" which was a sensation on the Parisian stage a few years ago.

June Caprice as Louise Gordon and Creigton Hale as Henry Valvin are accorded fitting roles. Among those in the supporting cast are Edward Davis, Alfred Hickman and Charles Coleman.

"The Love Cheat," as adapted by Peggy McCall, comes forth as a typical American romance of the love between an heiress to millions and a poor, struggling illustrator.

A special line of posters and advertising matter has been issued by Pathe for this subject.

Fox and Loew Circuits Book Triangle Classics

THAT the patrons of first class theatres welcome an opportunity to see good literature transferred to the screen in picture form is indicated by the number of large houses that are playing to big business with Oscar Wilde's "Lady Windermere's Fan" and Charles Dickens' "Dombey and Son," released recently by Triangle.

Among the circuit owners who discovered their box office value were Marcus Loew and William Fox. "Dombey and Son" appeared on the large electric sign on Loew's Circle Theatre, New York, shortly after its release, while "Lady Windermere's Fan" and "The Lyons' Mail" were soon seen looming in electric lights on the houses of the William Fox circuit.

Mayer Engages William Sistrom.

William Sistrom, recently manager of Universal City, the West Coast Studios of the Universal, has been engaged by Louis B. Mayer to represent him in the building of the new Mayer-Selig Studio in Los Angeles, for which ground was broken this week. On the completion of the studio, Sistrom will become permanetly affiliated with the production department of the newly formed Mayer Productions, Inc.

Announces Second Pearl White Picture.

It is announced from the offices of the Fox Film Corporation that the second starring vehicle for Pearl White, which has just been chosen, is the work of Hiram Percy Maxim. Mr. Maxim is a member of the Maxim family which has produced the great inventor Hudson Maxim.

Bearing the temporary title of "Reclaimed" this feature is announced by the Fox concern as a surprise vehicle.

Ain't This a Touching Scene? The Week's Winnings Are About to Be "Touched"
Hubby's going to make a League of Nations statement in a few minutes so just watch and you'll see the war in this Universal Century comedy.

RUBBERNECKING IN FILMLAND

Rubbernecker Almost Loses Watch—No Hurry in Van Loan—Ruth Roland Is Everywhere

By Giebler

A QUIET WEEK, but a week of delightful weather, caused by the thoughtful action of a high fog that acted as a diffuser to the sun's fierce rays. The fog was on the job every day, and it stuck around until as late as lunch time on some days. (All previous unkind things said about fogs in the department are hereby revoked.)

Big Figures for Two Bits.

I took advantage of the weather, a trip on the P. E. car and the cheapest jitney bus service in the country—fifteen cents one way, two bits round trip—and went out to the Astra studio to see Lew Cody make scenes for his first he-vampire picture.

I was not the only big figure in filmland who visited at the Astra studio that day. Fatty Arbuckle, whose studio is near, had dropped in for a little call. Fatty and Lew Cody were having the still camera man shoot them just as I arrived.

"Come on, get in the picture," said Lew.

And because I am always ready to help young and struggling actors, I unwittingly consented, but no sooner had I assumed my best pose by roaching back my locks, inserting my thumbs in the armholes of my vest, and crossing my legs in a nonchalant attitude than I heard a hoarse whisper that told me I was the victim of a plot.

Modesty the Worst Policy.

"If we get this bird in the picture, she," meaning the picture, "will be sure to get in the magazine," said Fatty to Lew.

Those who know my retiring manner and the aversion that I have to seeing my picture in the public prints will imagine with what haste I tried to escape.

I could not get away, however. Fatty hooked me around the neck with his cane, at the same time making a low remark about pulling some of the rubber from the Rubbernecker's neck, while he inserted his other hand in my pocket and abstracted the elegant half-pound gold-filled seven-jeweled chronometer—presented to me by the citizens of a town in Missouri upon the occasion of my purchasing a fifty-cent ticket in a raffle, the proceeds of which were devoted to buying a railroad ticket for an undesirable citizen—while Cody held my arms in a tight grip and hollered "Shoot!"

Rubber in the Rubbernecker.
Our Los Angeles correspondent is deeply touched by the strong (arm) dramatic work of Fatty Arbuckle and Lew Cody.

Devil Was Pleasant.

I have a good mind not to run the picture!

Astra was as busy as an ant hill. Christy Cabanne was directing some intensive close-up stuff for "The Pleasant Devil," the first of the Cody pictures, with Lew, of course, as the devil, and Eileen Percy as his leading woman.

There is a fine big cast for "The Pleasant Devil"—Doris Pawn, Kathleen Kirkham, Jack Mower, Andrew Robson, Alice Fleming, Ola Cronk, Madeline Fairchild, Alice Taafe, Virginia Caldwell, Frances Raymond, and Walter, son of Oliver Morosco.

And in addition to the above long list, Uhlrich Busch and Mr. and Mrs. Sidney Busch, all members of the famous beer and bevo Busch family of St. Louis.

In spite of the fact that these young people are all busch leaguers so far as acting in the movies is concerned, they are expected to add much in the way of verve, eclat and social atmosphere to the film.

Oh Frenchy, Frenchy!

Taking it all in all, it looks as though the "Pleasant Devil" were going to be a devilish good film.

Frank D. Ormston, the art director who put the esthetic touches to "The Japanese Nightingale" and other big features, is doing the sets and decorations, and the big French Four, composed of Louis J. Gasnier, manager; Christy Cabanne, director; Lewis Cody, star; and Joseph De Brey, cameraman, are doing their best to make it nice and Frenchy and La la, toot suite, Sacre Bleu, avez vous, Rue de la Paix, sil vous plait, horse de overs, etc.

I had a long talk with Mr. Gasnier, and he told me of his ambitious plans for the Astra corporation. He expects to have the new serial headed by Warner Oland and Eileen Percy, and directed by James Horne, under way by September 1st, and other big things to follow soon. The building of the new stages and other additions necessary to the enlarged activities of the plant are already under way.

Taking Hurry Out of Home.

After this, H. H. Van Loan, who wrote the Warner Oland serial, took me to Hollywood in his nice new car, and I discovered that the appellation of Hurry Home Van Loan, that has been given to this writer because of the double aitches in his name, is a misnomer.

Van does not hurry home or anywhere else in his car. He says that anybodys that wants to can pass him on the road—and they do. When you ride with Van you get a chance to look at the scenery, but I enjoyed the trip more than I did one with E. C. Thomas, publicity expert of the Lehrman studios, when he jerked me from the Dome Cafe, in Ocean Park, to Pico and Alvarado streets, in Los Angeles, in a Ford in 22 minutes.

The next day I visited the Vitagraphers, that is, the few of them who were at home. Bill Duncan and his company are still at Lake Huntington; Antonio Moreno and Carol Holloway at Truckee.

Rock and the Oak.

Everybody in the Larry Semon, the Jimmie Aubrey, and the Montgomery and Rock comedy organizations were out on location with the exception of Joe Rock, who was at home nursing a case of poison oak.

The Earle Williams company and the Bessie Love company were the only two outfits working at the studio.

Theodore Marston was directing Earle Williams in his new story, "The Black Gate Mystery," with Ruth Clifford as leading lady, and J. Barney Sherry, Clarissa Selwyn, Brindley Shaw, Harry Spingler and Parke Jones in the cast. Chester Bennett was aiding and abetting Mr. Marston as assistant, and Max Du Pont was at the camera.

David Smith was directing Bessie Love, Rosebud Brandenburd and Betty Clark in a scene on a staircase—and Dave was simply having an awful time of it.

Even Used Gum Drops.

Bessie seemed to know her part real well, but Rosebud and Betty were difficult. All these young ladies had to do was to come down the stairway with-

Gosh! And Yet Ruth Smiles!
Gilson Willetts catalogues the stunts of Ruth Roland's new serial for Pathe, but it doesn't worry Ruth, not a bit.

out falling and bumping their noses, turn to the left and enter a room, but it required the utmost patience, ingenuity and a pocket full of gum drops to get them to do it right.

I think the manner in which the girls had to come down the stairway had something to do with the difficulty—it is so undignified to sit down on the top step of a stairway and then descend step by step by the bumpety-bump process without using the feet except as scouts to find the next step below, and in spite of the fact that Rosebud and Betty were less than two years old, they seemed to feel their position keenly.

The Vitagraph plant is growing bigger and bigger; it has spread out until it covers all of the big hill where the first stages were built, and now it has gone straggling off down the sides of the hill seeking new lands to cover.

Street of All Trades.

Roy McCray, technical director and studio superintendent, took me down in the canyon and showed me one of the biggest and most realistic street sets on the Coast. The set is a section of a city street 175 feet long, with two and three story buildings of brick, real granitoid sidewalks and asphalt paving in the center. There are five distinct buildings, an alley, and a bisecting street at the eastern end. The set has been built for comedy locations, but can be changed so as to furnish atmosphere for almost any kind of film, and is a permanent prop.

I closed up the week's visiting by making a call at the Horsley studio, where Ruth Roland is making her new serial, "The Adventures of Ruth."

Miss Roland is manager of the company, manager of the studio, a co-author with Gilson Willetts, of the story, and is directing herself in the action.

She'll Have to Be Ruthless.

I saw them making scenes for episode one, and if it keeps on that way, Ruth is going to have quite a few adventures before she goes the gamut of the story.

Billy Human—what a name to make puns with if he were playing the heavy! I could think up a funny crack about the inhuman villain right now, I'm awfully quick with that kind of stuff—a new-comer to the Coast, is the leading man.

Actually, however, Billy is one of the most human guys I've met in a long time. He's been down in Texas, his native heath, for the last eleven months, working in Western dramas under the direction of Frank Powell.

Billy is tall and wears a soup-to-fish suit with more sang-froid than I ever thought any Texan could get away with, and here's predicting as well as hoping, that Filmland and Fanland will hear more of him.

Ruth All Over the Lot.

Miss Roland says she likes being her own manager, director, chief cook and bottle washer, and everything else, and while the work is hard and responsibilities many, she never felt more free and unfettered in her life.

I think she may not feel quite so skittish after she's through with the hair-raising stunts that she and Gilson Willetts have doped out, but you never can tell, a serial star can stand more punishment than a pugilist.

At any rate, from the looks of things now, the Pathe program is going to get a regular sizzer of a serial.

Wichita Protests Tax.

The following telegram was received on August 6 from H. E. Jameyson, of Wichita, Kan., by the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc.:

"Had big meeting in Wichita. Fifty Kansas towns represented. Appointed district leaders who are going to put petitions in all houses of members and going to put out slides in all theatres as quick as they can be made. Want a bunch of questionnaires quick, also plans of campaigns. Are not going to confine campaign to home town of Congressmen, but we are going to spread out through entire district."

Bessie Love, Just to Show That She Is Military, Executes "Rest" for Rubbernecking.
It had been a busy day for the Vitagraph star, but the impish eyes never let on.

Use Varied Advertising for "Upstairs and Down"

AN illustration of Selznick exploitation as applied to a middle sized town is Rockford, Ill.

First of all, arrangements were made with the Simon Drug Company, the largest drug-store in Rockford, situated at the most important car transfer point in the town, to devote two of its windows to Olive Thomas and her picture, especial stress being placed on the Upstairs and Down sundae, which is also featured in this concern's advertisements. An autographed photograph of Miss Thomas, supplied by the Selznick exploitation department, was given to every woman who made a purchase at the store.

Secondly, the largest furniture store in Rockford called its annual August furniture sale an Upstairs and Down Sale; which meant that all the windows and all their advertisements on this event carried the name of the picture. Leath's also presented an autographed picture of Miss Thomas to customers.

Thirdly, the two largest confectionery and ice cream stores in Rockford featured the Upstairs and Down sundae and gave every girl who bought one a picture of Olive Thomas.

Fourthly, co-operation was effected with George Kraft's 5 and 10 cent store, the largest of its kind in Rockford. Kraft's windows were plastered with photographs of Olive Thomas, and also with stills from the film, as well as copies of the song of the same title which was inspired by the photoplay and dedicated to the star. Every girl who purchased a copy of this song was presented with an autographed photograph of Miss Thomas.

Fifthly, the biggest scoop of all was arranged when Ashton's, Rockford's largest department store, consented to devote its various windows and department sales for ten days to Olive Thomas and the film.

Sixthly an Upstairs and Down week was arranged for Harlem Park, Rockford's amusement center, which was held August 4 to 11. Upstairs and Down fox trot contests and the other amusement park co-operative stunts which have already been put over in various cities were featured.

Censors Would Censor Lobby Displays.

A letter received by Mayor Hanson, of Seattle, last week from Miss Alice Lord, secretary of the Board of Censors, stated that the board at its last regular meeting had decided to request the mayor to look into the legality of amending the ordinance regulating the board's jurisdiction so as to give them the right to censor lobby displays.

The mayor has passed the buck to the City Council, who, it is officially reported, have granted the request.

In Miss Lord's letter to the mayor, two reasons were given for the board's desire to censor the lobby displays.

"We believe," she wrote, "that, not only from a moral standpoint, but from the point of false advertising, some action should be taken so that the public may see and enjoy exactly what they pay their money for."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Circle C Company, Recently Formed, Makes Tracks to Montana Location

THE Circle C Film Company, recently organized to make Wild West pictures, will go to Montana, the home of the picturesque cowboy and the long-horn, to make exteriors for its productions. The promoters of the company, E. D. Ulrich, Wallace D. Coburn and Charles M. Bair, have announced the name of only one of their players, Miss Grace Gordon, who was formerly a dancer, but who has recently played minor parts in the films. The rest of the players will be engaged within the next few weeks, after which the company will leave for Montana. The studio scenes will be made in a Glendale studio, and the pictures will be released through the Romayne Superfilm Co.

Salisbury to Form Own Company.

Monroe Salisbury, whose contract with Universal has about expired, is said to be forming his own company to produce plays. Stories by well known writers are being considered for the Salisbury productions, and a director who has been connected with the actor in his recent pictures will probably be engaged as director of the new company. The pictures will be made in the West, and will be known as the Monroe Salisbury Pictures.

Brentwood Gives Preview.

The Brentwood Film Company entertained several hundred guests at the Hollywood Theatre, on the evening of July 24 with a preview of "The Other Half," which has recently been completed by Director King Vidor, and in which Florence Vidor plays the principal role.

Iris Theatre Sold.

The Iris Theatre, at 6508 Hollywood Boulevard, was sold last week by Frank R. Alexander to J. B. Zeller, formerly of Los Angeles, but lately living in New Orleans. The Iris Theatre building was erected two years ago by J. Q. Tabor, and is now owned by Mrs. Isabelle Townsend, and contains two small shops besides the 800 capacity picture house. Mr. Zeller has already taken over the management of the house.

Orient Is One Big Smell.

Edgar Lewis has just returned from his trip to China and Japan, where he went five months ago. Mr. Lewis says he got about 10,000 feet of negatives of scenic and educational nature on the trip, and he sums up his impression of the Orient by saying: "It is one big smell."

Bulls-Eye to Have Novel Scenics.

L. J. Burrud, of the Bulls-Eye studios, left Los Angeles this week to gather material for a series of travel pictures to be called "Scenic Legends." Mr. Burrud will travel with a touring car and a large auto truck carrying cameras, equipment and camping paraphenalia. He expects to cover the larger part of western America, and will take only scenes that have an historical or legendary association, all of which will be explained in the titles. Nat H. Spitzer, of the Bulls-Eye Corporation, who will release the new scenics, expects to have the first films ready for the market by October 1.

Keystone Comedian Dead.

Word has been received that Dan Albert, former Keystone comedian, and well known in the West Coast film colony, died suddenly at his home in Nashville, Tenn. Albert was twenty-nine years old at the time of his death.

Photoplayers Meet.

The board of directors of the recently organized Photoplayers' League held a meeting on July 30 at the Hollywood Hotel to discuss several important matters pertaining to the league schedule. Art Kruger, president of the association, presided at the meeting.

Passes for Pacific Fleet Sailors.

The affiliated motion picture interests of Los Angeles are arranging to have the motion picture theatres of the city thrown open to the sailors of the Pacific Fleet that will arrive in the Los Angeles harbor on August 9. A central ticket bureau in Pershing Square will distribute tickets to the sailors for the afternoon and evening shows. Entertainment, through this method, will be provided for 10,000 men a day. The fleet will remain in port four days.

Tally Goes to Colorado.

T. L. Tally, vice-president of the First National Exhibitors, leaves within a few days for Colorado Springs, where, besides viewing Pike's Peak and other natural wonders, he will attend to business connected with the First National Circuit.

Kosloff Joins Famous Players-Lasky.

Theodore Kosloff, noted Russian dancer, has been signed up by Famous Players-Lasky to star in two productions to be completed within the next five months, beginning August 1. Mr. Kosloff's first picture will be called "The Wanderer," and will be founded on the biblical story of the prodigal son. Cecil DeMille will direct the production, and an all-star cast will play the leading roles.

McKim Will Direct.

Robert McKim, famous villain of the screen, has been promoted to a directorship by Benjamin Hampton, and will direct a series of productions for the Great Authors Company, of which Mr. Hampton is president and guiding genius.

Kentucky Exhibitor in Town.

Fred Levy, of Louisville, Ky., is a visitor in Los Angeles, and incidentally, at various motion picture studios on the West Coast.

Gasnier Severs Eastern Connections.

With the coming of Mrs. Louis Gasnier and her little daughter from New York last week came the announcement that Louis Gasnier had severed all connections in the east and that hereafter all his activities in film producing would be confined to the studio at Glendale. Mr. Gasnier plans to build a home in Hollywood, and to increase his studio capacity and facilities to accommodate three other producing units besides the Lew Cody company and the new serial company headed by Eileen Percy, Warner Oland and Olga Grey.

Pacific Company Starts Serial.

The Pacific Producing Company of Los Angeles has started work on "The Radium Raiders," an eighteen-episode serial with an all-star cast, this week. The serial is being filmed at Universal City under the direction of Robert B. Broadwell from a story written by Frederick Bennett, author of the Helen Holmes serials. The players of the important roles are Cleo Madison, Eileen Sedgwick, Ed Brady, Bob Kortman and Bob Reeves, and the story is laid in Northern Montana.

A Burlesque "News" Weekly.

Production on a novel film attraction was begun this week at the Bulls-Eye studio under the supervision of A. Lincoln Miller, short story writer of Los Angeles and nephew of Joachim Miller, the poet. The new feature will be only one reel in length, but will be a humorous picturization of news items taken from current leading newspapers. Only actors of proved ability will be employed in these comic news items, and a variety of subjects will be used, ranging from the Kaiser being arrested for

trial in London to a New York policeman having his pockets rifled by a thief. The series of pictures will be called "Weakly Indigestion," and will be enlivened with entertaining and humorous subtitles.

Seeking to Bar "In Justice."

The Philanthropic and Civics Club of Los Angeles presented resolutions to the City Council this week urging that steps be taken at once to prohibit the exhibition of the negro film, "In Justice," which is in its third week at Ray's Garden. The resolution reads in part:

"Present-day conditions, as exemplified in the recent race riots in Chicago, Washington and other eastern cities, demand that every community do its utmost to discourage race hatred and race injustice and to deplore and condemn any presentation calculated to cater to and engender hatred and strife between the races."

Churches to Produce Films.

The Uplift Motion Picture Company will be the title of a new organization with a capital stock of $500,000, which is to be subscribed by church people of Los Angeles, is an announcement made by Charles J. Hall, temporary secretary and publicity manager of the new company. The films to be produced by the company will be made from stories in the Bible and other religious works, and are intended for use in churches, chautauquas and Sunday schools. The company will be incorporated under the laws of California, according to Mr. Hall, and will build its own studio and employ a complete staff of artists and technicians to produce the pictures.

Off to Palestine.

John Ezra and Joseph K. Calder, of the Cosmo Pictures Corporation, left Los Angeles last week for Palestine, where they will assist in making the film, "Judereal," a story of biblical times in Palestine. Jules Ratzkowski, vice-president of the company, is already on his way to Palestine from New York. After the scenes in the Holy Land have been finished, the company will return to Los Angeles to complete the film.

Sheehan Returns.

Howard J. Sheehan, western manager for the Fox Film Corporation, has returned from a trip through his territory, which covers California, Nevada, Arizona, Oregon, Washington, Idaho and Montana.

Nazimova Buys Home.

Mme. Alla Nazimova, Metro star, has purchased a home at 8080 Sunset Boulevard, Hollywood, for $60,000. The property includes two and a half acres of improved grounds and a large residence of Spanish architecture. Mme. Nazimova leased the property a year ago, and upon deciding to make her permanent home in Los Angeles, she bought the place outright.

Nat Goodwin Cafe a Studio.

The old Nat Goodwin cafe at Santa Monica has been transformed into a studio with the Paton Film Company in possession. Stuart Paton is general manager and director of the company, and is filming a story which he has written, called "The Sign of the Rat.' The principal players in the production are Claire Anderson, Harry Carter, Boyd Irwin and Joe Girard.

Leonhardt Sells Interest.

Harry Leonhardt, one of the owners of the California Theatre, and producer of the Mack Swain Poppy Comedies, has sold out his interest in the producing company to William Sherrill, who is making the two-reel westerns with Texas Guinan. Mr. Leonhardt will devote all his time to the California in the future.

Lee Ochs in Los Angeles.

Lee Ochs, vice-president of the United Picture Theatres, has arrived in Los Angeles after making a tour of the United exchanges on the west coast. Mr. Ochs will remain in town to meet J. A. Berst, who is expected to arrive within a few days.

Walthall Leaves National.

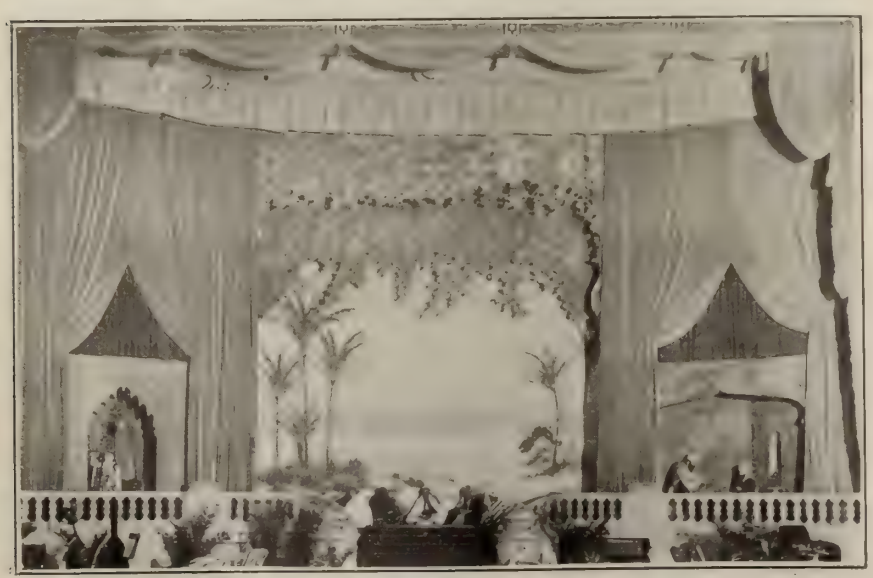
Henry Walthall, according to an announcement made this week by his manager, Billy Aronson, has withdrawn from the National Film Company, and will organize a company of his own to produce pictures.

Negroes to Make Two-Reel Comedies.

Harry Jones, who was responsible for the organization of the company of negroes that financed and produced "In Justice," a play written and directed by Capt. Leslie T. Peacocke, is now promoting another organization to produce two-reel comedies with only negroes in the cast.

Movie Dances.

Beginning with August 5, a series of dances will be given at the James Mitchell studio in Hollywood. The Bulls-Eye will be the first one represented at these dances, but other studios will each have a "night" as the season progresses.



The Stage As It Was Set for "Sahara" at the California Theatre, Los Angeles
Harry Leonhardt personally supervised the exploitation of the Hodkinson feature and gave the stage a handsome setting.

Studio Shots

WILTON TAYLOR, of New York stage successes, is playing a prominent part with William Desmond in "The Prince and Betty," a J. D. Hampton production.

W. P. S. Earle, who directed Clara Kimball Young in "The Better Wife," has been engaged to direct Louise Glaum in her next feature.

Lila Lee, Lasky star, is entertaining her sister Peggy, and Mrs. Gus Edwards, who came from New York last week.

Mary Pickford will be the guest of the city of San Diego, to help welcome the Pacific Coast Fleet that will arrive in that city on August 8.

William V. Mong is doing a character part in the current George Loane Tucker production at Brunton.

The Metro baseball team won an eleven to six victory over the Brunton nine last Sunday.

Antrim Short, recently a player of boy parts, has grown into a leading man. He is playing opposite Viola Dana in "Please Get Married."

The suit brought by Rhea Mitchell for $58,000 against Harry Garson has been satisfactorily settled and the case dismissed in court.

Naomi Childers celebrated the signing of her contract with Goldwyn by making a flying trip to New York to visit her mother and to augment her wardrobe.

Rex Beach, of Eminent Authors, Inc., arrived in Los Angeles on July 30 to supervise the filming of one of his novels at the Goldwyn studio.

Priscilla Dean is said to be forming her own film producing company under the management of H. P. Caulfield.

Thomas Holding, Edwin Stevens and Bertram Grassby support Louise Glaum in her new picture.

Harry Houdini, who has completed his work in "The Grim Game" at the Lasky studio, left last week for New York, from which city he will sail for Scotland to open his European tour in November.

The cast supporting Ann Little and Jack Hoxie in the National serial, "Lightning Bryce," includes Steve Clemente, Ben Corbett, Walter Patterson, George Champion, Slim Lucas, and George Hunter.

Jack Coogan, four years old, and son of

Jack Coogan, of vaudeville fame, has been engaged to take part in a coming Charles Chaplin film.

Arthur Hoyt, former casting director at Universal City, has just finished directing a picture at the Lasky plant.

Joe Rock, Vitagraph comedian, is suffering from a case of poison oak.

Louise Glaum has purchased a home in Beverly Hills, a popular residential section in the hills between Hollywood and the sea.

Marshall Neilan made a flying trip to San Francisco last week.

Gloria Hope is leading woman for Tom Moore in the Pinero play that is being picturized at Goldwyn.

A golf match will be held between players from Famous Players-Lasky and members of the Brentwood company on August 2 and 3.

Robert Wells has taken the company headed by Fritzie Ridgway, Herbert Heyes and Frank Schum to the Frontier Days Rodeo at Cheyenne, Wyoming, to make scenes for "Winning The Bride."

C. A. Franklyn has been engaged by Louis B. Mayer to direct Mildred Harris Chaplin when she begins working under her new contract in September.

S. E. Schlager, formerly of the publicity staff at Universal City, is now personal representative for Lew Cody.

Lieutenant Colonel Sir Popham Young, governor of the province of Bombay, India, visited the Metro studio last week, while in Los Angeles on his way through the United States to his home in England.

Stanhope Wheatcroft and Pat O'Malley have been engaged to play leading roles in support of Tsuru Aoki, new Japanese star of the Universal Company.

James Parrott, character actor, is appearing in Bulls-Eye comedies directed by his brother, Charles Parrott.

William Wickersham, stage dancer, has been engaged to play a leading role in the new Romayne film "Shams."

Tom Mix leaves this week for Oklahoma, where he will visit Miller Brothers 101 Ranch.

Lurline Lyons, who played an important role in the film "Ramona," is taking part in a J. D. Hampton production starring H. B. Warner.

Ann Little, Jack Hoxie and Director Paul Hurst, of the National serial company, have gone to Bear Valley for exteriors.

Hazel Daly, former Essanay leading lady, returns to the screen after a long absence in Tom Moore's current picture.

Harry Northrup is playing in the current Allan Dwan production for Mayflower.

General Manager R. C. Nehls, of the American plant at Santa Barbara, was in Los Angeles several days last week.

Mabel Ballin has been engaged by Universal to co-star with Elmo Lincoln in "The Beach Combers," under the direction of Rex Ingram, who has recently returned from overseas army service.

Report has it that a new film company is being organized to star little Ben Alexander in pictures.

J. Grubb Alexander has been added to the scenario staff at the Jesse D. Hampton studios.

Joe Ryan, "heavy" in the William Duncan serials, has signed a new three-year contract with Vitagraph.

Sid Smith, screen comedian, who has just returned from France with a Hun machine gun bullet still embedded in his shoulder, is one of the twelve ex-soldiers employed at the Bulls-Eye studio.

William Parsons, president of National Film Company, has gone to New York for a few weeks and to sign up new stars for his company.

Kathleen O'Connor, of Universal, is entertaining her mother and two young sister from Dayton, Ohio.

George L. Cox, director for Margarita Fisher, was in Los Angeles this week selecting a cast for Miss Fisher's new play, "The Rose of Hell."

Antonio Moreno, Carol Holloway and the entire Vitagraph serial troupe under the direction of William Bauman, returned this week from Truckee, with the final episodes of "The Perils of Thunder Mountain."

Robert Warwick's next play for Famous Players-Lasky will be "The Tree of Knowledge," by Margaret Turnbull. William C. De Mille will direct, and Wanda Hawley will be leading woman.

Jack Dillon, former director of Jack Pickford, and recently with Fox, has gone back to Jack Pickford to direct him in his forthcoming pictures.

Warner Oland has arrived in town to take part in the new Astra serial.

August 10 Attractions at New York Theatres.

RIALTO—"The Peace of Roaring River."
Goldwyn Picture.
Starring Pauline Frederick.

RIVOLI—"Wagon Tracks."
Paramount-Artcraft.
Featuring William S. Hart.

STRAND—"Choosing a Wife."
First National Attraction.
All-star cast.

BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Feature.
With Sennett Bathing Girls.

FOX'S ACADEMY OF MUSIC—"Wolves of the Night."
Fox-William Farnum.
"The Woman Michael Married"
Robertson-Cole-Bessie Barriscale.
"The Man in the Moonlight."
Universal-Monroe Salisbury.
"This Hero Stuff."
American-William Russell.
Double features dividing week.

Lila Lee will go east with Mrs. Gus Edwards for a short vacation before starting work in a Cecil De Mille production.

Eugene Gaudio, former cameraman for the Nazimova features, is now grinding the crank for Bessie Barriscale.

William C. Dowlan, who has recently completed "Loot," for Universal, is making preparations to film "Betty Reforms," by Mildred Considine, with an all-star cast.

The Ince Aviation Field at Venice was dedicated on Sunday, August 3.

The new Brunton baseball park was opened last Sunday with a game between the Metro and Brunton nines, Metro winning with a score of 11 to 7.

Ruth Clifford is Earle Williams' new leading woman.

Robert Brunton is converting two of the open-air stages on the Brunton lot into dark stages, but he is building a new open stage that will cover 18,000 square feet of floor space.

Enid Bennett is spending her vacation in Topango Canyon.

Anna Q. Nilsson, who was invited a few weeks ago to become the head of her own producing company, has decided to remain with the Allan Dwan organization for the present.

Joseph W. Engel, treasurer of Metro, left last week for a six weeks' stay in New York.

Andrew MacDonald, technical director of Bulls-Eye comedies, has perfected a new type of movable reflector for taking stills.

Al Christie's next Special will feature Edith Roberts, Neal Burns and Eddie Barry. Neal Burns is author of the story, "He Married His Wife," as well as leading man.

The new Mary MacLaren feature for Universal made from the story, "Auld Jeremiah," has been completed and renamed "A Bonnie, Bonnie Lassie."

James J. Corbett is expected in Universal City early in September to begin production on a six-reel feature.

Princess Della Patra, who has arranged to make a picture with Egyptian atmosphere under the direction of Henry McRae, has gone to New York for a few weeks of shopping before beginning on the production.

Will Rogers spent the week-end in Santa Barbara last week, making the trip by motor.

Jeanie MacPherson, Lasky scenario writer, will fly out over the water in an aeroplane to welcome the Pacific Coast fleet on its arrival at San Diego.

Miss I. A. R. Wylie, author of "The Hermit Doctor of Gaya," Nazimova's current production, was a visitor at the Metro studio during her stay in Los Angeles recently.

Frank R. Beal, director of Gladys Brockwell in "Thieves," completed that picture in just nineteen days.

Bessie Barriscale's new picture, which was filmed under the working title of "The Rose of Egypt," is now called "Her Purchase Price."

Allan Dwan has begun the production of "The Luck of the Irish," with Anna Nilsson, Harry Northrup and Ward Crane in the leading roles.

Mlle. Jacqueline Bertillon, noted woman lawyer and niece of the famous French criminal expert, Alphonse Bertillon, made a visit to several of the west coast studios during her recent stay in Los Angeles.

John J. Glavey, former scenario editor at Fox's western studio, has gone to New York.

Blanche Sweet has completed "A Woman of Pleasure," at the J. D. Hampton studio, and will soon begin on "Cressy," from a Bret Harte story, with Russell Simpson, Walter Perry and Frank Lanning in support.

President Carl Laemmle, of Universal, with his son and daughter, is spending a few days at Catalina Island.

Harry Mann has started work on a series of eccentric comedies at Universal City. He is directing and playing the principal role as well.

Thomas Santschi will take part in a big feature to be filmed soon at the American studio in Santa Barbara under the direction of Burton George.

Luther A. Reed, of the Ince editorial forces, is in San Francisco to attend the final rehearsals and the initial presentation of a play he has written.

Antonio Moreno will be starred in a new serial dealing with the Secret Service, soon to be started by Vitagraph. Pauline Curley will be leading lady and Erinsley Shaw the heavy.

"It Pays to Advertise," with Bryant Washburn as star, and Donald Crisp as director, starts production next week with the first scenes to be made in a soap factory.

Clara Kimball Young and her company have returned from San Francisco, where the opening scenes for "Eyes of Youth" were filmed, and have formally taken possession of the new Garson studio.

Charles Spere is playing the leading role opposite Bessie Love in her new Vitagraph feature.

READ PAGE 1090 AND YOU'LL READ 1091

WILL RELEASE CHAUTARD PRODUCTIONS

Realart Contracts with Mayflower Corporation to Distribute Pictures Made by Prominent Director

REALART is to distribute Emile Chautard productions. A contract to this effect was closed this week by Arthur S. Kane, president of Realart Pictures Corporation, and Isaac Wolper, president of Mayflower Photoplay Corporation. Six pictures are to be made under the terms of the agreement. The first of these, "The Mystery of the Yellow Room," a detective story, will be completed within the next few days and released early this fall.

"The Mystery of the Yellow Room" was picturized from a novel by the French writer, Gaston Leroux. As a result of its wide popularity, it was translated into English and published in this country first by Brentano's and later by Grosset & Dunlap.

"As a result of the contract with Mayflower," said Mr. Kane, "we are able to assure exhibitors of a series of feature attractions. Mr. Chautard is a prominent director and one who has produced some of the most successful photoplays, from an artistic as well as a financial standpoint."

Emile Chautard has an international reputation. He was born in Paris and his career includes many years' experience in stage and screen work in Paris before coming to the United States. As an actor, Mr. Chautard was leading man at the foremost theatres of Paris. He also was a well-known stage director, supervising the production of many of the plays in which he appeared.

Will Feature No Star.

Though unusually retiring and not very communicative, Mr. Chautard was induced to make a statement regarding his present affiliation and his forthcoming productions.

"I went with Mayflower," he explained, "because I was promised a free hand to produce pictures in my own way without interference from any source. The company has lived up to its promise to the letter, and I am happy to be able to say that Emile Chautard Productions are the result of my direction, and mine only. Every detail has my personal supervision from the preparation of the story until the finished picture leaves the studio, complete in every respect.

"My productions will features no one star, but the players for each picture will be the best obtainable for the various roles. Please emphasize this for me: My productions will be 'photonovels' rather than 'photoplays'! By that I mean that they will be in the form of a book brought to life on the screen, rather than a series of scenes interspersed with sub-titles. Also please have it understood that these 'photonovels' will be no longer than is necessary to tell the full story."

Speaking of the arrangement he had made with Mr. Kane for distributing the Chautard photonovels, Isaac Wolper, president of the Mayflower corporation, had the following to say:

"It is very gratifying to know that the disposal of Emile Chautard Productions will be under the jurisdiction of Mr. Kane," said Mr. Wolper. "His company is bound to be one of the biggest factors in the photoplay world, and for that reason I know that these pictures will have the best market for release to exhibitors."

Kinograms Contain Scenes Confiscated from Turkey

KINOGRAMS in its latest release offers to the exhibitor the most interesting list of subjects so far presented by this news weekly.

The most prominent feature of the current issue is "With the Turks at Gallipoli." These pictures have just been released by the Allied censors and were taken from confiscated archives of the enemy to show the operation of the Turks on this famous peninsula, where if the Allies had only known it, twenty-four hours more would have seen the capture of Constantinople.

Another interesting subject is furnished by Canada where pictures of one thousand interned German seamen and citizens are put aboard ship and sent back over seas from the port of Quebec.

The strike in Brooklyn offers interest. The entire phase of this labor trouble is shown. All the different methods of transportation are being employed and they are very interesting to say the least.

"Oakdale Affair" in Cutting Stage.

Oscar Apfel has finished directing the production of "The Oakdale Affair," Edgar Rice Burroughs' mystery story, in which Evelyn Greeley is the star. He is now at work cutting the picture to get it down to a length that makes it desirable for use by exhibitors. He is being assisted in editing the picture by Lee Dougherty, one of the best known film cutters as well as the oldest in the industry.

Los Angeles First Sees "The Misleading Widow"

THAT the fine words said about the new pictures to be released by the Famous Players-Lasky corporation will hold water when put to the test, has been proven by the record made by the pre-release exhibition of "The Misleading Widow," one of the first Paramount-Artcraft pictures of the new season. Through special effort of the Los Angeles exchange the picture was booked at the Kinema Theatre, Los Angeles, California, for the week of July 27.

This was an unusually hot week and the record that the picture made at the theatre was unusually gratifying. The manner in which Mr. Kehrlein staged the picture is interesting from the point of showmanship. The whole program for the week was pivoted about the feature.

Considerable capital was made in news stories of the fact that the picture had been secured for pre-release at the Kinema through a special dispensation. The Los Angeles critics also called attention to this in their reviews of the picture.

To lead off the feature Mr. Kehrlein staged what he termed an "Overseas Revue" which was particularly appropriate for various reasons. The curtain raised disclosed four soldiers in a rest billet. Here the prologue caught the atmosphere of the picture at the start.

As the curtain went up the four soldiers sang "At the End of the Rainbow There's Happiness," and while this number was in progress a Salvation Army lassie passed around doughnuts. Next one of the men rendered a solo while following this the girl sang "Bubbles" and the concluding number then followed which was a ballad rendered by all five of the singers.

Helen Keller Picture Is Booked in New York City

PROVING that, where they have the will, the blind may see, the deaf may hear and the dumb may talk, Helen Keller's motion picture, "Deliverance," will open at the Lyric Theatre, New York, Aug. 18, for an engagement of indefinite duration.

Miss Keller herself appears as an actress in this picture. That a girl born deaf, dumb and blind should add acting to her accomplishments will not astonish those who know of Miss Keller's amazing achievements in science and literature and of her triumph in learning to speak.

The picture does not merely illustrate Miss Keller's deliverance from the darkness in which she was born. This feature is but incidental to a dramatic photoplay which is believed to meet all the present-day requirements for screen entertainment, and which enlisted the services of a large company of professional actors and hundreds of supernumeraries, many episodes being of a spectacular nature.

Aside from revealing Miss Keller's almost superhuman triumph over difficulties which would daunt the ordinary spirit, there is a contrasting story showing how a young girl, possessed of all her faculties, has difficulty in getting a common education.

George Foster Platt, who produced "The Bluebird" for Winthrop Ames at the New Theatre, directed the picture, which required several months for completion. Although Miss Keller was a most responsive actress, taking many of Mr. Platt's directions by means of sound vibrations, progress was necessarily somewhat slow.

Dr. Anselm Goetzel has written a complete musical setting for "Deliverance" and will direct the full symphony orchestra during the engagement.

Eddie Polo Popular in England.

According to advises reaching this country from England, Eddie Polo, serial star now heading the company which is producing "The Thirteenth Hour," a Universal picture, is being received open heartedly by the Britishers. The report says that Mr. Polo is making many personal appearances at the British picture houses and standing room is the usual announcement at such a house. Mr. Polo is scheduled to visit Yorkshire, Lancashire and Scotland soon with his company.

"The Thirteenth Hour" is the "around the world" serial and scenes will be made in four foreign countries. John P. McGowan is directing the production. Peggy O'Dare is the leading woman

Chicago News Letter

by Jas. S. McQuade

"The World Aflame" Shown to Prominent Persons at the Auditorium; Picture Was Warmly Received

FRANK ROGERS, Pathe's Chicago manager, arranged for an imposing invitation showing of "The World Aflame" at the Auditorium, Thursday afternoon, August 8. Invitations were extended to the Chicago Chamber of Commerce, the Association of Commerce, the University, Hamilton and Rotary Clubs, political organizations of the City Hall, Superior and Municipal Court Judges, to the officials and professors of the Chicago and the Northwestern universities, the Chicago Woman's Club, the Woman's City Club, the Working Men's Social Club, etc., and to representatives of the daily and trade press.

The main floor of the spacious building was well filled shortly after the appointed hour and there was a fair sprinkling of interested visitors in the boxes.

As there were no programs to guide those present, Dr. Sam Atkinson made a brief address outlining the story and purpose of the picture, and was warmly applauded.

There are many stirring scenes in "The World Aflame" and some that find their way to one's heart strings. Judging of its reception by the mixed assembly at the Auditorium, the picture promises a successful run throughout the country.

It is not a great picture; but it hits the mark aimed at. It will be released through Pathe Exchanges, Inc.

"Dark Star" Plays to Big Business.

"The Dark Star," adapted from the story of that name by Robert W. Chambers, with Marion Davies in the stellar role, was the chief attraction at Orchestra Hall for the week of Sunday, August 3. This is a Cosmopolitan Production, directed by Allan Dwan, and released as a Paramount-Artcraft Special. The management of Orchestra Hall states that it did extraordinary business during the week.

Elsie Ferguson in "A Society Exile" is the next attraction, beginning Sunday, August 10. Princess Wa-su-la, soprano, has been engaged as soloist for that week.

Owner of Gem, Madison, Guilty of Stealing Films

MARTIN GAUKELS, until recently owner and manager of the Gem Theatre, Madison, Wis., is no longer an exhibitor. E. C. Eckhardt, division manager for the Fox Film Corporation in Chicago territory, discovered that Gaukels had a number of films of various makes stored away in the cellar beneath the theatre and made a hurried trip to Madison, where he secured a search warrant. He found six pictures of the Fox make, including two comedies and four features, in the Gem cellar.

Prosecution of Gaukels was immediately begun in the Superior Court, at Madison, before Judge A. C. Hoppman, with District Attorney Roman Heilman in charge of the case. Gaukels was found guilty and sentenced to one year at hard labor in the Dane County prison. Suspension of the sentence was then made by Judge Hoppman, on the grounds that this was the prisoner's first offense. Mr. Eckhardt, for his company, concurred in the ruling of the Judge.

Gaukels had about 20 stolen films in the cellar, among which were several of Famous Players-Lasky make; but, immediately after his arrest, he returned them to the owners. He also sold the Gem soon after the stolen films were discovered.

Exhibitors Mutual Will Reissue Chaplin Pictures

S. T. STEPHENS, who for the past four years has filled the position of field executive for Exhibitors Mutual, arrived in Chicago Saturday, August 2, from Indianapolis. Mr. Stephens is on a tour of the company's exchanges throughout the entire country, and had already visited, in the Middle West, Cincinnati and Indianapolis. After Chicago he will visit, in order, Detroit, Milwaukee, Minneapolis, Omaha and Denver, and then Pacific coast cities.

Mr. Stephens is devoting his energies to an increase of sales by Mutual. He announced that a re-edition of the Chaplin classics will be offered during the fall campaign, beginning October 4. The series will include the twelve Chaplins made by the Lone Star Corporation for Mutual, when John R. Freuler was president. These films will be redressed and wherever necessary the subtitles will be changed for the better, but the original titles will be retained.

A new issue of printing will be made for these Chaplin classics, including stands and three and one sheets, also new photos. New displays, of an attractive type for lobbies, have also been prepared.

While in Indianapolis, Mr. Stephens appointed C. W. Tyler manager of the Mutual office there, to succeed Samuel Saxe, resigned.

Mr. Stephens advised the writer that

The World Was Ugly and the Woman Was Beautiful; and They Met in Goldwyn's "The World and Its Woman."
Geraldine Farrar and Lou-Tellegen are featured in this big Russian picture in which world and woman meet and in which woman decides the fate of the world.

his observations inclined him to the belief that business was not at all decreased by the hot spell, and that the exhibitor is prosperous. He was impressed by the fact that many old theatres have been remodeled.

Chicago Union Musicians' Wages 25 Per Cent. Higher

A MEETING of the Allied Amusements Association was held in Fraternity Hall, 19 W. Adams street, Tuesday, August 5, to consider the new union scale for musicians employed in picture theatres, as demanded by the Chicago Federation of Musicians. The demand for a 25 per cent. raise in the salaries of members working in such theatres was recently made by the Federation.

Dr. Sam Atkinson (in the absence of President M. A. Choynski) presided, and President Winkler of the Federation, who was present, explained the new wage scale clearly. He showed that the new scale of the Federation fixed the minimum weekly salary of any of its members at $36 and that it called for a raise of 25 per cent. on all salaries paid its members, the new scale to take effect August 1, 1919.

The new scale was passed by the exhibitors present, to be effective from the date named.

Reports Business Brisk with Film Clearing House

THOMAS J. LAVIN, district traveling auditor in the middle west for Film Clearing House, Inc., was seen last week just after finishing a trip of two months. He pronounced business good, despite the hot weather, and referred to the strong demand for "The Challenge of Chance," starring Jess Willard, which he assured me had been booked solid throughout his territory.

"A House Divided," which recently showed for an entire week at the Riviera, Chicago, is another popular favorite all through middle western territory. He also informed me that "A Dangerous Affair" is in great demand already, although the release date is September 1. Herbert Rawlinson, Florence Billings and Stuart Holmes—each in a prominent role, are popular with picture fans.

Beach Party in Honor of Mack Sennett Bathing Girls

A BEACH party in honor of Mack Sennett's Bathing Girls was given at Wilson Beach, on the North Side, Tuesday, August 12, by the management of the Ziegfeld Theatre. The entire company and employes of the house were conveyed in taxis to the Beach, where a banquet, dancing, music and a marshmallow roast marked the occasion. Prominent officials of the City Hall and representatives of the Chicago dailies were invited.

Manager Havill, of the Ziegfeld, states that "Yankee Doodle in Berlin" is having remarkable success and that the reservation of tickets has been discontinued owing to the crowds at the box office.

Premiere of "The Brat" at the Ziegfeld September 1

I. S. GRAUMAN, manager of Metro's Chicago office, has been very busy for the last three weeks contracting for "The Brat," Nazimova's next big feature, in territory controlled by his office. The demand has been persistent and interest is growing more intense daily. The Chicago premiere will be given at the Ziegfeld, Monday, September 1, and a run of not less than three weeks is looked for.

"The Man Who Stayed at Home," with King Baggot, will follow the Nazimova feature at the Ziegfeld for a run. Manager Grauman says that bookings are being made heavily on this feature also.

Clara Kimball Young Discusses "Eyes of Youth" With Her Cast.
Left to right, this group which will make the first Equity Picture is: Director Albert Paker, Vincent Serrano, Pauline Stark, Sam Sothern, Edmund Lowe, Miss Young, Gareth Hughes, William Courtleigh, Rudolfo Valentino, Milton Sills, Ralph Lewis and Harry Garson, producer.

Crown Added to Circuit of Ascher Brothers Theatres

THE Ascher Brothers have added the Crown Theatre, at Division street and Ashland avenue, to its circuit of picture houses. The Crown was formerly a vaudeville house, popular and successful, as the neighborhood is a thriving residential quarter, where the people are fond of amusements. With the growing popularity of the silent drama, vaudeville waned, and the Ascher Brothers secured the house about seven weeks ago. Since that time the Crown has been remodeled and redecorated, and now seats 1,500 persons.

It was opened Saturday, August 9, and the attendance filled the house to overflowing. "Wagon Tracks," with William S. Hart, a Pathe comedy and the Pathe News formed the opening program. Lynne Hazzard, who has been orchestra leader in several of the big Ascher houses, is leader of the Crown orchestra, and Jack McConnell is organist.

Charles M. Darrell, who at one time was advertising manager for John H. Kunsky, in Detroit, and later manager of the Alhambra and the Adams in that city, has been appointed manager of the Crown. He has planned for the staging of a tableau, twice a week, that will convey to the spectators a general outline of the story of the photoplay about to be screened.

Chicago Back to Normal and Showmen Are Smiling

CHICAGO has resumed its normal conditions. The race riots passed into history and the affected district is quiet. The troops have been withdrawn and sent to their homes, and the customary police force is on duty in the colored zone. Picture theatres have opened again and business will soon reach its former volume.

Ideal weather conditions are contributing to the revival of overflowing houses throughout the city and exhibitors are beginning to wear their wonted smiles. The cessation of the tie-up of the city's railways and the ending of the roits have created a spirit of thankfulness for the happy change which Chicagoans are now enjoying.

The Playhouse Leased by Archie G. Spencer, of Metro

ARCHIE G. SPENCER, on the sales staff of Metro's Chicago office, has leased the Playhouse on South Michigan avenue, for a period of five years. The Playhouse seats 600 persons and it is now being redecorated for the opening, which will take place Labor Day, September 1. Harry M. Smith, at one time manager of the Adams Theatre, Detroit, one of the Kunsky houses, will be manager.

The house will be devoted to the first showings of big productions of various makes, and the shortest booking for any picture will be one week. The admission will be 55 cents to any part of the house, war tax included.

A symphony orchestra of fifteen pieces

and a Kimball pipe organ will play the accompanying music. It is promised that the presentations at the Playhouse will be thoroughly up to date, with respect to music, stage settings and picture atmosphere.

Riviera Bill Draws Patrons from All Parts of City

THE 13TH CHAIR" was shown to excellent business at the Riviera for the week of Monday, August 4. "The Woman Thou Gavest Me" will be the main attraction at this house during the week of August 11.

Balaban & Katz are presenting their attractions so successfully that patrons have come to the conclusion that a week is none too long for each of them. The excellent musical accompaniment and the artistic stage settings and atmosphere provided for each feature has made this house a Mecca for lovers of high class pictures. Patrons from all parts of the city pay at least one visit weekly to see the Riviera program.

At the Randolph Theatre.

"The Hushed Hour," which showed to good business at the Randolph Theatre last week, has been held over for another week. It will be followed by Griffith's "The Mother and the Law."

It was first intended that this picture would follow "Broken Blossoms" at the Illinois Theatre, but the latter proved so successful that its run will be continued at that house in the Fall.

Pre-Showing of "The Miracle Man."

Aninvitation showing for the trade of George Loane Tucker's production, "The Miracle Man," adapted from George M. Cohan's play of that name, was given at Orchestra Hall, August 11.

Texas Exhibitor Visits West Coast Studios

R. F. CORNES, proprietor of the Palace and the Dreamland theatres, of Farmersville, Texas, has been spending three weeks in West Coast Filmland, going the rounds of the studios, getting acquainted with the stars, and otherwise "wising" himself up to the manners and methods of the producers.

Charlie Giegerich, of the Western Vitagraph studio, saw Mr. Cornes just as he was about to enter the gate of the Vitagraph studio, and took a shot at him with his trusty Graflex.

The fact that Mr. Cornes carries a copy of the Moving Picture World in his hands is not a coincidence; it is a habit peculiar to most progressive exhibitors. Mr. Cornes, who by his own admission has been a regular reader of the World for years, says that business is good in his theatres, which again is not a mere coincidence, but a direct result.

Announce New Capitol Comedy.

The Goldwyn Distributing Corporation announces for early release the latest "Smiling Bill" Parsons picture, "He Did and He Didn't." The story revolves about the attempts of a man who has lost all interest in life to leave it in the most painless way possible.

DISTRICT EXHIBITORS MAKE DEMANDS

Since Exchangemen Have Tightened Up System of Payment, Efficiency Is Expected from Them

WITH the exchange managers pursuing a program that calls for increased efficiency on the part of the exhibitors in the territory comprising the District of Columbia, Maryland, Virginia, North Carolina and Delaware, there is very likely to be a complete upheaval in the industry. It will all grow out of the latest demand of the film men that shows be paid for in advance.

Several hundred letters were recently sent to these exhibitors telling them of the operation of the pay-in-advance regulation. They have agreed to abide by this regulation, for the most part with good grace, but they are going to make a few demands in return. It will hereafter be incumbent upon the bookkeeping departments of the exchanges to send bills for service and advertising matter to the theatre men in time to enable the latter to send their checks to the exchanges in advance of shipping date as required. A request to this effect has been made by several exhibitors.

Exhibitors Have Some Kicks.

Exhibitors are not going to stand for repeaters and there is going to be a kick that will go somewhere when a substitute show is sent. Exchange managers are warned to be careful that they do not double book a feature—in other words, sell the same picture to two different theatres for showing on the same date when there is only one print to take care of the obligation.

The booker's job will not be much of a sinecure. Woe to him if he makes a mistake in a contract and his system is such that the contracts reads one date and his order on the shipping department and in his account book shows another date.

Carelessness in the shipping department is also going to hurt the pocketbook of the exchange. The exhibitors feel that they will be justified in putting in a claim when the shipper sends five perfectly good reels but it is later found, on receipt at the theatre, that three of the reels belong to one feature and two belong to another, when a full five reel feature was booked.

Nor will they put up with the continued practice of sending uninspected films. They are going to kick when a reel comes to them "all chewed up."

Tuning Up Accounting System.

There is not a department in the exchange but that will have to be on the lookout to prevent mistakes at all times. The cashier's department will have to get on the job early and watch the mails closely. It will not be advisable to let checks lie around for any length of time without entering them and letting the shipping department know that it is all right to send the film along. It is sometimes difficult with a hundred or so checks coming in every day to have them entered quickly. Now if they are not cared for immediately and are permitted to lie around until after shipping date on some particular show, the theatre for which it is intended may be compelled to remain dark and the exchange will have to pay the bill.

Not One-Sided.

It is not going to be a one-sided proposition. The exchanges have been compelling the exhibitors to change many of their practices, and rightfully, too, for the moving picture business is growing up and getting out of its swaddling clothes. No longer will they permit exhibitors to retain shows for indefinite periods of time, when the shows are rented for a single day's showing. They do not recognize bicycling films as legitimate and demand payment for extra service every time they catch an exhibitor at it, and no one can kick at that. They are not standing for short-time cancellations and they cannot be blamed for that. But they make many mistakes themselves and they are going to be held responsible to a like extent. LINZ.

R. F. Cornes.
Owner of the Palace and the Dreamland, Farmersville, Tex.

Kathlyn Williams in Artcraft Film.

Playing one of the leading roles in Marguerite Clark's new Paramount-Artcraft starring vehicle, "A Girl Named Mary," is Kathlyn Williams. Miss Williams has appeared in many Paramount and Artcraft pictures in the past and her work.

Wallace MacDonald plays opposite the star as leading man. Aggie Herring has an important character role, as does Charles Clary, and Lillian Leighton. Pauline Pulliman is excellent as May Laguna and Eddie Sutherland does Mr. Peavy. The role of Mona Molloy is portrayed by Helene Sullivan.

The picture is based upon the novel by Juliet Wilbor Tompkins. Walter Edwards directed. Alice Eyton wrote the scenario.

Bayard Veiller, Playwright, Decries Methods Pursued in Exploitation of Motion Pictures

JUST when the picture industry felt secure in its belief that the exploitation of photoplays had at last become an art, along comes Bayard Veiller, author of "The Thirteenth Chair" and one of the country's best known playwrights, with the assertion that motion picture showmanship is far inferior to what it should be.

"Don't think for a minute," said Mr. Veiller, who is now in the business himself through "The Thirteenth Chair," which Pathe is distributing, "that I look upon the screen with disdain. I don't. I consider the motion picture the greatest source of amusement in the world, and give it the full measure of praise due it.

"But I do consider that the business needs more showmen who know how to stage motion pictures and give them the fitting exhibitions they demand.

"And there won't be good showmanship in the motion picture business until full recognition is accorded the author. More every day the legitimate stage is giving the author his just deserts.

Does Not Exploit Author.

"Yet the motion picture exhibitor, no matter how well known the writer of the play might be, subjects him to the ignominy of no mention at all, or to such little mention as to be worthy of no attention.

"The day isn't far off—the public has realized it already—when the author is going to be supreme in motion pictures. It is his efforts which first insure the production of a high class motion picture. When directors are educated to the point where they will appreciate that the author knows what he is writing about, and follow out his idea, rather that their own, the first step in the right direction will have been made.

"Then the exhibitor must reach the point where he also realizes the value of the author's name. He can spend all the money he wants wildly exploiting his pictures, but unless he lets his public know the name of the author, he is going to miss out on the best bet he has for advertising purposes.

"The star helps, but what does the star avail if there is no story?

"The American public knows a good story when it sees one, and in these days they don't want bunk.

"What is the sense of an exhibitor spending his good money putting on wonderful prologues, striking musical scores and most attractive lobby displays, when, after he gets his people into the theatre, he's going to send them away dissatisfied. He isn't making a one night stand. A bush league theatrical company can get away with that kind of hokum, but the motion picture theatre owner who has to do business 365 days in the year must furnish the goods.

"And he can't furnish the goods unless he has a good story. That's where the entire situation comes back to the author.

"My advice to exhibitors is to forget the wild exploitation of pictures. Go get pictures with real stories. Then exploit your author and his story. The producers of 'The Thirteenth Chair' made a fortune with the play because they exploited it as a great mystery story.

"Exhibitors can well take a leaf out of the advertising system pursued by the Harris' in promoting the play, for the latter obtained results by their methods, and there is no reason why every exhibitor playing 'The Thirteenth Chair' in screen form shouldn't get the same results."

Charles Ray Gives Boxing Exhibition in Which Prominent Fight Figures Take Part

CHARLES RAY, Thomas H. Ince's star, has appeared in almost every kind of athletic role during his career in pictures. Now comes "The Egg Crate Wallop," the latest Ray picture from the Ince studios, which is secheduled for September release under the selective booking plan.

The fight scene, which serves as the climax of the picture, was staged at the Ince studio at Culver City, and 300 fight fans were invited over from Vernon, the scene of many a big battle in the good old days, to act as extras in the various capacities of trainers, advisors and seconds. There was a real referee, DeWitt Van Court, trainer and instructor at the Los Angeles Athletic Club, who had a hand in teaching Corbett, Jeffries, Britt and a lot of others how to fight. George Williams, manager of the Vernon fights, and Fred Moore, his assistant, were there to see that things were technically correct.

Giebler, our Los Angeles correspondent, in a full-page story which he sent to the World, and which was published in a May issue, talked with Al Kaufman, one of the best known heavyweights in the country, and quoted him as follows: "Charlie—say! there's a great kid. 'Course, I wouldn't take him away from the movies, but I'd like to train him and manage him in the ring. Can he fight? Can—he—fight! Say! that boy's got an awful wallop. I know, I been working out with him. Ask Al Kauffman."

Ray trained consistently for the four-round bout for many weeks, and he went up against an experienced professional boxer in the big scene. Some might contend that the film is a bit too strenuous for the women. Not a bit of it, Famous Players asserts. For the fight is just the climax, not the whole thing by any means, and the reason Whistlin' Jim Kelly (Charles Ray) dons the gloves is because he is fighting to protect the girl he loves from disgrace and to retrieve his own honor.

The story, by Julien Josephson, concerns the adventures of a young man from the country who meets adversity in his home town, looks it squarely in the face and, going to the big city, fights his way through. Chester Lyons, who has worked with Director Jerome Storm in all the recent Ray pictures, was the photographer. Playing opposite the star is Colleen Moore, in the role of the country sweetheart, and character roles are portrayed by Jack Connolly, J. P. Lockney, George Williams, Otto Hoffman, Ed Jobson, and others.

"They Knowed I Wasn't the Best Lookin' Turkey in the Barnyard"

"So Sam Goldwyn gave me Peggy Wood fo ks when he started me on 'Almost a Husband'," says Will Rogers as he shifts his Spearmint and donates a grin.

Forest Fires Destroy Theatres.

Forest fires raging in the mountain districts of eastern Washington, northern Idaho, and western Montana, have already burned several towns and lumber settlements, destroying the motion picture theatres, which are always to be found in the smallest settlements, and many others are threatened.

The Mission Theatre, St. Ignatius, Mont., was destroyed last week and with it several reels of film. The motion picture hall of the Manly Moor Lumber Company at Fairfax, Wash., was also burned and in it Paramount lost a feature, one of Hayakawa's, and a comedy. The fire has been bad around the Coeur d'Alene district in Idaho, but it is thought it is now under sufficient control to insure the safety of the town.

Addition Made to R. & F. Chain.

Ruben & Finkelstein, owners of the First National franchise in the Minneapolis territory, have added a new theatre to their chain by purchasing the Lyndale, at Lake street and Lyndale avenue, Minneapolis, from Jack Martin. This makes the twenty-second theatre under their control in Minneapolis and St. Paul.

The New Garden, in Minneapolis, is temporarily closed for repairs and general improvements.

Progressive Publicist Puts Over Novel and "Nutty" Announcement

CAN you imagine one of that bouquet of shrinking violets whose retiring dispositions so appropriately fit them for the genial job of keeping the expectant public familiar with the open secrets of photoplay production having the temerity to place before a trade paper editor—a nut? Now we don't mean to insinuate that a trade paper editor is a nut, but would say that the publicist placed a common ordinary garden variety of nut before said editor, and this by way of a "nutty" stunt.

Yes, sir, this really happened. And thereby hangs an interesting tale of inventiveness. The Brave Hero who pulled this one is publicist for Sidney Reynolds, president of Supreme Pictures.

Attached to the nutshell was a tag with a legend generously credited to Shakespeare: "I could be bounded in a nutshell and call myself a king of infinite space—did I not have bad dreams," and the following modestly appended without a credit line:

"It's all in a nutshell, seek and ye shall find."

Hypnotist Not Feminist.

Letting valor get the better part of prudence and curiosity overcome less weighty scruples, we (editorially speaking) pried open said nutshell, which had been cleverly halved and then glued together and found, not an infernal machine, but an informative story to the effect that J. Robert Pauline, now making a serial for Supreme Pictures, is not a woman but a man, and not a portrayer of feminine parts, but a hypnotist and vaudeville headliner, being none other than a pupil of Dr. Charcot, of Paris, who said P. A. further informs us "Used mental suggestion instead of an anesthetic in performing operations."

The cat being out of the bag, or rather the kernal being removed from the nut, we heaved an audible sigh of relief, and then and there decided that we would bestow a gentle "pat" between the broad shoulders of this wide-awake producer, for his enterprising publicity novelty; so, Sidney, you can consider yourself "patted."

Don't Pass Him Through Your Theatre Turnstiles

OUT in Kansas a person representing himself as representative of First National is practicing the cheap game of "crashing the gate" at picture theatres on a card bearing the name of "H. W. Lovelace." Information to this effect comes from Louis B. Mayer, who has discovered that "Lovelace" is representing himself as concerned in the Anita Stewart attractions.

"Lovelace" may simple be trying to pass an evening by working an old game—but Mr. Mayer is concerned because of the possibilities of further complications. It is hard enough, according to Mr. Mayer, for an accredited representative to keep showmen in good humor, without the possibilities of an imposter butting in to further disrupt conditions.

No further financial depredation have been reported from the trail of "Lovelace" than his success in seeing a few reels of film without expense. That his card bears the trade-mark of First National is an assertion indicating carelessness somewhere. Picture-showmen are warned to be on the lookout for "Lovelace"—who, incidentally, has picked out a rather pretty name to send himself along.

Goldwyn's Boston Exchange Meets Transit Emergency

GOLDWYN'S Boston exchange met a critical situation last week when 25,000 shop employes of the New York, New Haven & Hartford Railroad walked out, seriously crippling the service on that road. With every prospect of the strike spreading, Goldwyn made immediate arrangements for a fast automobile delivery of films throughout the New England territory.

Although W. E. Davis, manager of the Boston exchange, had no warning of the impending strike until Thursday of last week. By the following day he had arranged for transportation facilities that would assure an uninterrupted service in his territory.

Because of the unsettled labor conditions in all parts of the country, Goldwyn officials at the home office have advised the managers of the twenty-two Goldwyn exchanges to keep a close watch on developments in the territories they are serving and to make plans in advance in order that there may be no interruption in the delivery of films to exhibitors.

"Sahara" Is Booked by Hodkinson for Two Weeks' Presentation at Detroit Majestic

CHARLES H. MILES and Manager Director Tom Eland, the forces behind Detroit's popular Majestic Theatre, booked the J. Parker Read, Jr.'s Louise Glaum production, "Sahara," for a two weeks' run at that house in advance of the release of the first United Artists Fairbanks picture for which the Majestic hold the franchise. Manager Eland has ordered special sets for the house and his musical director will offer the film with a special prelude requiring two weeks of rehearsal before rendition.

Announcement is made by the Hodkinson organization, distributors of this production, that it has been booked for the Miles Detroit circuit and will have quick second-run presentation after the Majestic in the Miles Regent.

Another important first run presentation of the film was arranged for the week of August 18 when Robert Larsen, of B. F. Keith's Boston Theatre, and Charles Harris, his right hand ally, booked it for the period that inaugurates the fall season.

Picture on Reopening Bill.

Simultaneously in Providence, Charles H. Williams is offering the film at the Strand, and Edward A. Zorn is reopening his Temple Theatre, Toledo, after being closed sixty days for renovation and enlargement, with the same attraction. During the same week Marcus Loew's Stillman, Cleveland, offers it as a single attraction after a campaign of exploitation covering three weeks, the campaign having been handled by Jack Keuhn, managing director of the theatre.

Only in those cities where the film has had its downtown first runs has it reached the smaller theatres. Several thousand contracts with the smaller houses will go into effect for playing dates by the first of September in such localities.

The effect of the extra protection policy was noticeable in New York, where, after the Strand's period of protection, the 81st Street Theatre, now a Keith institution, did the heaviest business of the summer and the William Fox circuit and U. B. O. circuits demonstrated new summer levels of patronage.

Neighborhood houses like Sydney S. Cohen's Empire Theatre, the Bronx, again protected against simultaneous showing, and paying only a slight sum for such protection carried fifty 24-sheets in its patronage radius and played to the house record for the summer.

Reviews in Moving Picture World are best used as press work in your papers.

Feeling Blue? Then Take a Look at Billie Rhodes in "The Blue Bonnett"
Billie's seen at the left outside a famous Broadway cafe in this feature distributed by Hodkinson.

Jimmy Kelly, Knight of Pen and Roads, Says This Is Strictly First Run Stuff

JUST below, ladies and gentlemen, is a first-run picture starring James B. Kelly, Dallas, Texas, prohibitionist since July 1 of the current year, real road man, and author of the snappy film salesmanship stories you've read in the World under the name of "Smiling Jimmy" Kelly.

Jimmy was born in Boston in 18— (died in Texas 19—), and has already lived fully a hundred years, according to his story, but we'll guess he's nearer two score. What he really means is that he is good for another sixty years.

James B. ("Smiling Jimmy") Kelly.

You read the first of his series—"Don't Treat the Road Boys Roughly"—in which he took a nifty wallop at the exhibitor with the hard-boiled disposition and the bull-dog at the box-office door. Then he turned around in "When Ribbon Clerks Peddle Film" and said you often couldn't blame the exhibitor because of some types of salesmen the exchange manager sends on the road.

Several weeks ago he heaved oil overboard into the troubled waters in his third story, "Grief Measured by Golden Rule." Exchange managers, exhibitors and operators, please write!

Then there was that good story two issues back about Jefferson's minister-exhibitor.

Jimmy has done everything from starring in musical comedy to managing film exchanges. He knows the road. Look for future articles from the typewriter of "Smiling Jimmy" in the Moving Picture World.

Famous Players Announces Names of Those Engaged for Enlarged Field Exploitation

DURING the past few weeks the Famous Players-Lasky Corporation has been engaging showmen of proved ability to handle the field exploitation of Paramount-Artcraft pictures to be released under the selective booking plan starting September 1. It is now announced that ten of these experts are already established at the various district centers and have started activities. By the first of September, every territory, regardless of size, will have at its disposal the services of an exploitation man who stands ready to go into the theatres to help the manager in putting on Paramount-Artcraft pictures.

At the head of the field exploitation department is Claud Saunders, whose engagement by the corporation was announced several weeks ago. Mr. Saunders is one of the best known all-around showmen of the amusement world. During his twenty years in the show business, he has been actively engaged in every branch of this enterprise, including motion pictures, the legitimate drama, vaudeville and burlesque. In addition to this, Mr. Saunders has been in charge of film exchanges and knows the problems of this branch of the business as well as those of the theatre manager.

At the New York exchange Wayland Taylor has already commenced activities. Mr. Taylor was house manager of the Colonial Theatre, Chicago, for over a year, and handled "The Birth of a Nation," on tour with notable success. For two years he handled the exploitation of "The Birth of a Nation" and "Intolerance" on tour, and later became manager for Thomas Dixon's "Fall of a Nation." His most recent work was the management of "Fires of Faith" during its New York presentation.

McClellan Is Philadelphia Head.

In Philadelphia, Fred A. McClellan is in charge of exploitation. Mr. McClellan for eight years was booking manager of the New York Hippodrome and Luna Park. He was general manager of the coast tours of "Cabiria;" business manager for two years for "Birth of a Nation" and "Intolerance;" production manager, Mid-West, "Hearts of the World;" and manager, "Yankee Doodle in Berlin," Broadway Theatre, New York.

At Pittsburgh, William H. Robson is in charge. Mr. Robson is an exploitation man of wide experience covering a period of fifteen years, during which time he has given publicity to both legitimate attractions and pictures. His recent work in the interests of "Mickey," in the Pittsburgh district, was of exceptional merit, as was also his effort in behalf of "Fires of Faith."

Walter L. Hill, known to every exhibitor in the territory handled by the Chicago office as a live-wire exploitation man, has been placed in charge of this work here. His service to Paramount-Artcraft exhibitors has received commendation from many managers and his long training with the Famous Players-Lasky Corporation exchanges makes him an ideal man for the work.

In Los Angeles, Al Price, formerly exploitation representative at Grauman's Theatre in that city, has already set a fast pace at the Famous Players-Lasky exchange. Mr. Price is another man of wide experience in this particular field, and in a few weeks, has established himself among exhibitors in his territory as one of the foremost showmen in those parts.

Winston Leaves for Denver.

Charles L. Winston, another expert with an established record for unusual accomplishments as a promoter of entertainment, left New York last Saturday for Denver, where he will take charge of exploitation. His work in connection with Keith's National Theatre, Boston, as publicity man; two years at Colonial Theatre, Haverhill, Mass., as manager; and many other similar posts, is well known in the amusement world.

Lester Thompson has been selected for Boston. Mr. Thompson was publicity man with the Ringling Brothers Circus for three years, and advance man for many legitimate attractions, including "Turn to the Right," "Old Lady 31," as well as film plays, among which were "Cleopatra" and "Daughter of the Gods." J. P. McConville, Famous Players-Lasky publicity man at the Boston exchange, will work with Mr. Thompson. Mr. McConville's accomplishments are well known to exhibitors in that district.

H. Wayne Pierson, another prominent manager of legitimate attractions, and who has been branch manager for one of the big film organizations, takes command in Atlanta. Mr. Pierson has been advance agent for Cohan and Harris, John Cort, D. W. Griffith attractions, and has been exploitation and publicity manager for a number of big theatres.

In Kansas City, John P. Goring has started activities. Mr. Goring was owner and manager of dramatic stock organizations for a number of years, and has handled road attractions with considerable success. For the past three years he was manager of the William Penn Theatre, Pittsburgh.

Record Heavy Pre-Release Bookings on "Checkers"

ON top of the announcement by William Fox of the release on August 31 of the spectacular motion picture version of Henry Blossom's play "Checkers," comes the news that the pre-release bookings on this feature threatens to set a new high mark for the Fox program.

This is regarded as a direct outgrowth of the now well-established Fox policy on all big features which enables the exhibitor to see the "goods" before purchase, in order that he may know exactly what he is getting for his audiences.

"Checkers" has extraordinary merit as a picture. It was made under the direction of Richard I. Stanton.

"Checkers" as a play was a great thriller, but in its stage version it never could thrill as it does on the screen.

Big scenes, which no stage could accommodate, have been crowded into this production—for example, a genuine train wreck, a sensational rescue by seaplane, a big gambling house, and vivid scenes at the race track.

A National Knockout!
Pages 1090 and 1091

RIVOLI AND RIALTO START OPERA SCHOOL

Two of New York's Greatest Picture Houses Will Feature Singers and Dancers They Train

HUGO RIESENFELD and Josiah Zuro announce the organization of a school of opera and ensemble, which will be operated in conjunction with the Rivoli and Rialto theatres, now under the direction of Mr. Riesenfeld. Mr. Zuro will be the director and will have complete charge of the school, which will be located at the Rivoli Theatre. He will be assisted by a staff of prominent artists. Foremost among them is the well known stage director Jacques Coini, formerly of the Manhattan Opera House and Century Theatre, where he was responsible for a number of original productions in French and Italian. Mr. Coini will act as stage instructor and teacher of mise en scene.

Joseph Littau, formerly of the Boston Opera Company and now one of the conductors at the Rivoli Theatre, and Hans Stiner, of the Metropolitan Opera House, will coach the pupils in the works of the Italian and French repertory.

Will Teach French and Italian.

Luigi Albertieri will have charge of the ballet classes and Amedeo Grossi, late of the Costanzi Theatre in Rome and San Carlos in Naples, will be the teacher of Italian as well as of diction. The faculty also will include a teacher of French. The secretary of the school will be M. M. Hansford, to whom all communications may be addressed at the Rivoli Theatre.

"Our purpose of founding a school of opera and ensemble," declares Mr. Riesenfeld, "is to enable young singers to obtain a complete operatic training under the best auspices. A large classroom has been reserved for the use of the pupils at the Rivoli Theatre, where the stage will also be at their disposal for rehearsals. Promising pupils will be assured of a public appearance as soloists either at the Rivoli or Rialto theatres, and it is my intention to give scenes from operas with them at the Rivoli."

Zuro Has Had Long Career.

Mr. Zuro, who will be at the head of the school, is well known in operatic circles in New York as well as in other parts of this country, having held the position of musical director of grand opera as well as of light opera companies.

Messrs. Riesenfeld and Zuro have ambitious plans for their school of opera, which will be opened late in September.

"Market of Souls" Has Large Cabaret Setting

THOMAS H. INCE'S initial production to be released by the Famous Players-Lasky Corporation next month under the new selective booking plan is a Dorothy Dalton vehicle entitled, "The Market of Souls," from the story by John Lynch, prepared for the screen by C. Gardner Sullivan. the famous Thomas H. Ince writer.

According to the corporation's announcement, Dorothy Dalton, in this new film play, established a high standard of quality as the Thomas H. Ince starter for the new season. As the title indicates, the story offers Miss Dalton an exceptionally dramatic part and one that demands much of great artistry. As Helen Armes, Miss Dalton appears in the role of a nurse who is atrociously maligned by the brother of the man she loves, but who, by a surprising development, ultimately finds love and happiness.

An idea of the size of the production can be had from the fact that the cabaret set alone is said to be the biggest one ever built on an inclosed stage. Into this spectacular scene of revelry are thrown all the characters of modern life, and here is worked out a dramatic climax that gives rise to the title.

Supporting Miss Dalton is a cast including H. E. Herbert, Philo McCullough, Dorcas Mathews and Donald McDonald. John S. Stumar filmed the picture, and Joseph De Grasse handled the direction under Mr. Ince's supervision.

Along Came Marie Walcamp. Marie Called for Volunteers. Then the Line Formed.
Marie Walcamp is seen here with the baseball team which she organized and supports at the Universal studios. She manages the games from the dugouts.

Seattle Exhibitors Make South Sea Lobby Display

JENSEN and von Herberg, of the Liberty Theatre, Seattle, are exhibitors who realized the exploitation possibilities in Martin H. Johnson's South Sea Island pictures. At the showing of each of the pictures they paid especial attention to the lobby display. In connection with their recent showing of "Captured by Cannibals," they constructed an unusual and attractive display of card-board and cut-outs from the various sheets.

Much ingenuity was used in getting the desired effect, a section of a South Sea island. The entire back of the lobby was used to give a panoramic effect of the island with the waters lapping its shores. This was brought about by the artistic use of colors and sections of a twenty-four sheet. Palm trees and a darkened horizon gave the desired effect. Life-size cut-outs of figures of cannibals cut from the twenty-four sheet and the display of large cardboard cut-outs of cannibals in menacing attitudes placed about the lobby gave the effect of life.

Palm trees and tropical vines hung around the ticket booth added a touch of realism. Effective use of still photos and signs brought out the salient features of the pictures.

"What Every Woman Wants" Lent Itself to Big Publicity

THAT successful exploitation may be carried out as well in a small town as in the cities is once more proven. In a town of about a thousand inhabitants, Vicksburg, Mich., Manager Koons, of the Wonderland Theatre, secured the full co-operation of all the merchants in the exploitation of "What Every Woman Wants," the Grace Darmond, Robertson-Cole, feature distributed by Exhibitors Mutual.

"What every woman wants" was made the slogan of the business men on the day that the picture was shown. Every merchant in town arranged his windows and held special sales on articles which were believed to answer that question. If certain things did not appeal to the feminine heart, she was advised to go next door for they might have "what every woman wants." And lastly, the ladies were all advised to go to the Wonderland Theatre for it positively had "what every woman wants."

The local newspapers, the Semi-Weekly Commercial played up the story on its front page. Advertisement covering two full pages, captioned "What Every Woman Wants" contained the ads of twenty-two merchants, suggesting that they had the answers to "what every woman wants."

PREVENTS "PEG O' MY HEART" RELEASE

Winsome Character Will Remain in Storage Until Screen Rights Ownership Is Determined

PENDING the final determination of the ownership of the motion picture producing rights of "Peg O' My Heart" by the Supreme Court in the litigation between J. Hartley Manners, author of the play, and Oliver Morosco, the producer, Judge Knox, in the United States District Court, on August 9, enjoined the Famous Players-Lasky Corporation from releasing the photoplay for exhibition.

Judge Knox acted upon the assumption that the film company will not be greatly damaged if the release of the photoplay is delayed for a short time until the Supreme Court has an opportunity to pass on the Manners-Morosco case which will finally decide whether the playwright or the producer owns the film rights to the play.

Nothing to Do with the Irish.

"I think I am safe in saying that the picture itself will not deteriorate in the meanwhile," said Judge Knox, "and that the demand for it at a later date will be quite as urgent as it would be if the picture were to be released in September. I am not particularly impressed by the contention that inasmuch as Peg O' My Heart touches somewhat upon Irish affairs, and that there is now more or less discussion of questions affecting the relationship of Ireland and Great Britain, the defendant will be seriously damaged if the picture is not now released. If this picture will not succeed upon its merits aside from any possible appeal it may have to partisans upon the political question of Ireland, it has, I think, small chance of success."

Plaintiff Ordered to File Bond.

Counsel for the film company had contended that the rights of the playwright would not be injured by the early release of the photoplay as he could sue for damages in the event that he finally established his claim that he owns the motion picture rights under the Morosco contract.

Judge Knox directed the plaintiff to file a bond for $25,000 to indemnify the film company against any loss which it may sustain by reason of the postponement in the release of the picture and announced that the bond will be increased or the stay vacated if the plaintiff is responsible for unusual delay in obtaining a hearing and decision in the Manners-Morosco suit.

Metro's Last Star Series Film Released August 18

"THE FOUR FLUSHER," starring Hale Hamilton, which is Metro's last All Star Series program picture and the precursor of the company's "fewer and better" productions policy to begin September 1, is announced for release August 18. In this production Hale Hamilton has a role described as very similar to George Randolph Chester's J. Rufus Wallingford, which the light comedian created in the international stage success, "Get-Rich-Quick Wallingford."

Besides providing a role for Mr. Hamilton which is said to fit him like the proverbial glove, the production will serve to bring back to the screen Ruth Stonehouse. Miss Stonehouse has the leading feminine part of Suzanne Brooks, an energetic and resourceful stenographer.

Filming of the production was completed last week and the picture is going through the process of cutting and titling. A number of exciting horse-scenes were made on the last day of production.

"The Four Flusher" is an original story from the pens of Izola Forrester and Mann Page. It was woven into a scenario by A. S. Le Vino, of the Metro scenario staff.

Advertising Convention Will See Film Showing Possibilities in Screen Publicity

SCREEN advertising is making ready to occupy the center of the stage at the convention of the Associated Advertising Clubs of the World in New Orleans, September 21 to 25. To give this newest of advertising fields an important part at the convention, a program is being planned by the Screen Advertisers Association, which is the motion picture division of the associated ad clubs. Harry Levey, manager of Universal's Industrial and Educational Departments, is president of the Screen Advertisers Association.

The principal theme of the convention this fall will be how advertising men can help bring capital and labor closer together and how to help increase production in order to bring down the cost of living and at the same time add to workers earnings. The trump card of the screen men will be a motion picture based on the same topic.

President Levey is determined this picture shall earn the applause of perhaps the most exactingly critical audience ever to be assembled—the 17,000 advertising experts who will gather at New Orleans. The best talent in the screen men's organization is being put into the film.

The prelude will portray the history of advertising. According to the scenario editor's way of thinking, the late Mr. Stonehatchet became the world's first advertiser when he covered the walls of his cave with chiseled drawings to let posterity know that as a hunter he was some guy. The first scene of the prelude will be a close-up of the old boy grinding out the world's first ad copy.

The screen advertisers will present this picture to the associated clubs, and after the convention it will begin a tour of the world, to be shown at all the ad clubs affiliated with the international organization.

Officers of the Screen Advertisers Association are now holding bi-weekly conferences with President Levey on the subject of a program of films which will depict the development of motion picture advertising. It is planned to exhibit films of this program from 11 a. m. to 10 p. m. daily in the Red Room of the Grunewald Hotel.

This Is Emmy Wehlen in "A Favor to a Friend." Will the Friend Kindly Step Forward and Receive the Medals?
If he can make Emmy Wehlen, charming Metro star, do these things for him in her newest picture, he's entitled to the medals and the flowers.

WISTARIA PRODUCTIONS START WORK

Serial Starring Ann Luther and George Larkin Commenced—Will Also Enter Field of Comedy

WISTARIA PRODUCTIONS, INC., a newly formed corporation with Lynn S. Card heading the executive staff as president; Frank G. Gallagher, New York financial man, treasurer; Thomas de Vassay, secreary, and Burton King, director general of productions, has launched forth on the independent field and announces as its first production activity, a serial co-starring Ann Luther and George Larkin.

Mr. Card, who has been identified with the motion picture industry in various executive capacities for a number of years, has mapped out a production campaign that calls for extensive activities. According to Mr. Card's announcement, Wistaria Productions, Inc., will not confine its efforts to the production of serials, alone; a separate department will devote its energies exclusively to the making of light comedies with one of the screen's most popular light comedians.

Production Has Started.

With the organization settled in its new quarters on the fifth floor of the New York Theatre building and the production forces under the personal direction and supervision of Director King, at work in the Mirror Studios, Glendale, L. I., the initial steps have been taken by a producing organization that aims to stand as one of the foremost producers in the industry.

The working title for the first serial is "The Lurking Peril," to be released in fifteen episodes of two reels each. The serial team of Luther and Larkin, recognized as a daring pair of serial performers, have been given a story by one of the original serial writers for the screen, Lloyd Lonergan, who will be remembered as the adaptor of Tanhauser's "The Million Dollar Mystery."

King Is Serial Director.

Mr. King, under whose personal direction the serial is being produced, is responsible for a serial starring Houdini, the handcuff king. He announces that production work will be completed in about fifteen weeks.

Included in the supporting cast are Ruth Dwyer, a recent ingenue "find"; William Betchel, one of the screen's character actors and Peggy Shanor who will portray a vampire type. Production was started August 11 at the Mirror Studios.

Prominent Players Support Constance Binney in "Erstwhile Susan," Her First Realart Picture

THE names of the players who will support Constance Binney in her first production for Realart, "Erstwhile Susan," have been linked with some of the foremost stage and screen stars in theatrical and photoplay successes of the present day. Such pictures as "The Birth of a Nation," "The Unpardonable Sin," "The Lion and the Mouse," and "The Fall of the Romanoffs" contain the names of actors who will be seen with Miss Binney. Several of these players have been associated with leading lights of the stage, including Mrs. Fiske, Henrietta Crossman and others.

"Erstwhile Susan" marks Miss Binney's debut as a screen star. She has been seen in only two photoplays up to the present. Her first appearance on the screen was in Maurice Tourneur's production of "Sporting Life" and later she was John Barrymore's leading woman in "The Test of Honor," a Famous Players-Lasky picture. She has lately been appearing with marked success in "39 East," the stage play which has been drawing crowded houses in New York for several months.

Made from Stage Play of Same Name.

The photoplay adaptation of "Erstwhile Susan" was made from the stage play of the same name, which served Mrs. Fiske as a starring vehicle a few seasons ago. Miss Binney will play Barnabetta the pathetic little slavey.

The part originated on the stage by Mrs. Fiske, Juliet Miller, will be portrayed by Mary Alden. Since leaving the stage to act in pictures, Miss Alden has been in many popular productions. She was for a long time affiliated with D. W. Griffith in the old Biograph and Reliance-Majestic days, and she had a prominent part in "The Birth of a Nation."

Jere Austin Is Leading Man.

Jere Austin, a veteran actor of the stage and screen, will be Miss Binney's leading man in the role of Judge David Jordan. His latest screen appearance was in "A Perfect Lady" with Madge Kennedy.

Barnaby Dreary, the father of Barnabetta, will be impersonated by Anders Randolf. After a long stage career, during which he played with William Farnum and Henrietta Crossman, Mr. Randolf joined Vitagraph and remained with that company four years.

Alfred Hickman is a name familiar to theatregoers and picture patrons. He has been a well-known figure on the stage since playing Little Billee in "Trilby." On the silver sheet, he has had many parts in support of leading stars, being especially well remembered for his Czar in "The Fall of the Romanoffs." Mr. Hickman will play Barrett.

Leslie Hunt in Teacher Role.

Leslie Hunt, well known as a comedian, will enact Abel Buchter, the school teacher of the little Pennsylvania Dutch town, which is the locale of the story. The stage saw him lately in "Penrod" and the screen with Mabel Normand in "Peck's Bad Girl."

The two stepbrothers of Barnabetta will be played by Bradley Barker and Georges Renavent. Mr. Barker will be seen as Jacob Dreary and Mr. Renavent as his younger brother, Emanuel.

John S. Robertson is directing the filming of "Erstwhile Susan" with the assistance of Shaw Lovett.

Earle Williams Not in Title Role.

Earle Williams occupies the peculiar position in "The Wolf," his latest Vitagraph feature in being starred in another than the title role. The Wolf, a character from which the drama by Eugene Walter takes its name, is as vicious and sneaking a man as is the animal for which he was nicknamed. He hardly would do as the hero of a popular play. Mr. Williams, instead, is seen as Jules Beaubien, a splendid French-Canadian trapper, who runs down the Wolf and makes him pay with his life for the havoc he wrought by preying on young women.

Collective Bookers Sign Biggest Northwest Contract for Fairbanks' First

Northwest buyers sign for three weeks on First United Artists release. Lef to right: L. W. Thompson, Seattle United Artists manager; H. T. Moore, Tacoma; J. C. Stille, Portland; H. B. Wright, Seattle; Fred Mercy, Yakima; C. E. McKee, Everett; W. G. Ripley, Aberdeen. James Q. Clemmer is signing the the contract. Opposite him is Jack Rantz of Bremerton.

Carl Laemmle Purchases Thirteen Stories for Universal Production to Start Soon

CARL LAEMMLE, the Universal president, announced late last week the purchase of thirteen stories. Heading the list are two by Henry C. Rowland. They are "The Peddler" and "Germaine." "The Peddler" is to appear soon in the Saturday Evening Post magazine. Rowland, a well-known author, also wrote "Auld Jeremiah," which was produced at Universal City under the title of "Bonnie Bonnie Lassie." Monroe Salisbury will probably be starred in "The Peddler."

"No Experience Required," a story by Frank R. Adams, well known short story writer, which was published in the Blue Book, has been purchased for a feature production to be directed by Paul Powell.

Mary MacLaren is to be starred in the new story from the pen of W. Carey Wonderly, titled "Myself, Becky." Wonderly is a writer of short stories of adventure and romance.

To Serialize Novel.

"The Strange Case of Cavendish," the novel by Randall Parish, is to be made into an eighteen episode serial starring Kathryn O'Connor and Jack Perrin. The new serial will be directed by Reeves Eason, who was assistant to Allen Holubar.

"Wits and the Woman," a novel which has just been published by Small, Maynard & Company, is also to be made into a chaptered melodrama.

J. G. Hawks, author of the Monroe Salisbury production, "Sundown Trail," is the author of the new vehicle for Elmo Lincoln. This story is "The Beach Comber."

Steck Writes Story for Carey.

As has already been announced, "The Breath of the Gods," the Oriental story by Sydney McCall, has been purchased as a vehicle for Tsuru Aoki, the dainty Japanese star. Work on this production has been started.

H. Tipton Steck has written a story especially for Harry Carey, entitled "The Hillman." He has recently prepared the continuity for the production.

Allen Holubar writes many of the stories which feature his wife, Dorothy Phillips. Mr. Holubar has written a new drama titled "Ambition," and work on the production is scheduled for the near future.

"Betty Reforms," a story written by Mildred Considine, is to be produced with a carefully selected cast under the direction of William C. Dowlan.

Frederick J. Jackson, author of numerous screen plays and dramas and who was first listed as a Universal author when he wrote "The Ace of the Saddle," has written another story for Harry Carey. The new story, "A Man of Wrath," will be produced following the completion of "The Hillman."

Form List of Plays for Fall.

This group of dramas and plays constitute the Universal vehicles for late fall and early winter. Besides these thirteen productions named, the scenario department has on hand a number of other screen stories which are being considered.

Many queries regarding the announcement that Universal was willing to pay $25,000 for screen stories suitable for Dorothy Phillips have been received at the Universal offices. Many of the queries are from authors other than those who are listed in the Authors' League.

Four Seriously Injured When Lobby Collapses Dropping Twenty "Stand Outs" Into the Cellar

A LARGE crowd waiting to see a picture caused the floor of the lobby of the Mars Theatre, 3326 Montgomery Road, Cincinnati, to collapse and crash into the basement, ten feet below, carrying with it more than a score of persons. Four were seriously hurt, and twenty suffered bruises and other minor injuries.

The Mars is a suburban house, patronized largely by residents of Walnut Hills and Evanston, used during the summer only when the weather prevents performances in the airdome connected with it. About sixty people were in the lobby waiting for admission to the theatre when the joists holding up the floor, which had been weakened by rot, gave way and precipitated many of them into the cellar with the heavy concrete floor.

Three of the patrons, two women and one man, sustained fractured legs, while one had several ribs broken. Darkness caused by the breaking of the gas mains and electric wires, seriously interfered with the work of rescue.

The theatre is under the management of Herman Volker, who leased it about six weeks ago from Charles Marqua, the owner. It is about twelve years old, having been used at different periods for moving picture shows and other meetings of a neighborhood character. The seating capacity is 299, and the house was packed on the night of the accident, a panic being averted only by the cool-headed work of the ticket seller and several persons in the audience. The management of the house was held blameless after an investigation of the cause of the accident was made, as it was impossible to discover the state of the timber from an exterior examination. In fact, the building but recently was declared safe by the building inspectors' office, it is said.

After discovery of the cause of the accident, George E. Rendigs, building commissioner, issued an order prohibiting the construction of vestibules or lobbies exposed to the weather. Rain seeping through the concrete, and insufficient ventilation, caused the supports to rot, Rendigs said.

"The Highwayman Came Riding" in the Person of H. B. Warner in "The Man Who Turned White."

Showing the dashing "mounted" lobby used by the Rivoli Theatre, Denver, for this Robertson-Cole feature distributed by Exhibitors Mutual.

W. A. Brady Will Soon Commence British Picture

WILLIAM A. BRADY will shortly commence production in England. This will be a picturization of "Cheer, Boys, Cheer," one of the most successful of the Drury Lane melodramas and one which is claimed to offer exceptional opportunities for successful transference to the screen. Many of the famous London thoroughfares and buildings will be used as locations in the film. Scenes will be taken along Rotten Row, in and about the Savoy, Piccadilly Circus and other spots familiar to every Englishman, but which to many Americans are merely names.

Mr. Brady also will shortly start work on the first of the six motion picture productions to be made in Paris in association with the Film D'Art, recently announced.

George Cowl will sail for Paris to undertake the direction of this picture, the story of which has been written by Henry Kisitemaeckers, the French dramatist. Fannie Ward will appear in this picture, as yet unnamed. This production will be followed by one from a story written by Henri Bernstein in which will appear another American motion picture star.

BROOKLYN STRAND OPENS THIS MONTH

Lobby Done in Pompeiian Style with Elaborate Frieze Work Indicates Lavishness of Interior

THE recently built Strand Theatre in Brooklyn, situated at the corner of Fulton street and Rockwell Place, and one of the most luxurious photo-palaces of its kind in the country, will open its doors on Saturday noon, August 30. The premiere, which will take place on Friday evening, August 29, will be witnessed by an invited audience including persons prominent in the motion picture field and celebrities of every walk in life in the metropolis. It is promised to be one of the most representative first nights in the history of the Borough of Brooklyn.

No effort or expense has been spared to make the theatre, like its prototype in Manhattan, one of the most imposing and impressing institutions of its kind. Every modern device for public comfort and safety has been provided. Its imposing entrance is a Greek facade, two stories in height, built of granite terra cotta with fluted columns and entablature. Over these pillars rises an elegant frieze ornamented with colored scraffito panels. The lower story contains the entrance vestibules with ticket and information booths; the upper story holds the executive offices of the theatre.

Has Pretentious Lobby.

Students of architecture will take interest in the lobby with its marble fountain and furniture, representing in a general way the patio of a Pompeiian house. The wall decorations are of painted Pompeiian ornament, artistically blended in a scheme of red and yellow. The many wall columns are of black and gold marble with bronzed caps and bases. The grand staircases to the balcony, twelve feet wide, are placed at each side of the lobby and are built of white Vermont marble. The ornamental iron work and light fixtures are finished in Pompeiian green antique bronze. The upper part of the lobby is cut off from the balcony mezzanine by an ornamental iron and leaded glass screen, which has the effect of throwing the balcony and mezzanine into one, thereby giving an unusual and beautiful effect to the lobby.

Will Accommodate 3,500.

The auditorium will seat 3,500 persons, every seat giving perfect vision to the stage. Its decorations follow the lobby in beauty with mural paintings and ornamental plaster in white and gold, carrying out the Georgian style of architecture. The theatre building will contain all modern conveniences. A smoking room containing everything in the way of comfort for the men has been provided, while the women will be accommodated in rest rooms on each floor. Another feature is the semi-circular mezzanine, forming a lounge for all the patrons of the house. A stage eighty-five feet by thirty-six feet has been provided with all necessary dressing rooms and apparatus for carrying on any kind of high class entertainments.

Good Music Promised.

The policy of the Brooklyn Strand, like the Manhattan Strand, will be a continuous performance daily, from noon to 11:30 p. m., presenting a varied program of classical and popular music and feature photo-dramas. Besides the large pipe organ, an orchestra of twenty-five soloists will render compositions of past and present masters of music. Concert singers of note will deliver favorite operatic arias and ballads, and well-known instrumental soloists of exceptional artistic ability will also be heard.

Alois Reiser, former assistant conductor of the Strand symphony orchestra, in Manhattan, has been chosen as musical director of the Brooklyn Strand. John Loveridge, who is at present managing the Bushwick Theatre, in Brooklyn, will be the managing director. The first feature to be shown on the screen of the new theatre will be the operatic star, Geraldine Farrar, in "The World and Its Woman," by Thompson Buchanan.

This is a Goldwyn picture.

Wallace Worsley.
New director at the Goldwyn Coast studios.

Universal Plans Large Poster Display for "The Right to Happiness" Exploitation

A GOOD part of the large poster contract, claimed to be the largest ever signed for in this country, which Universal-Jewel recently made, is to be used in the campaign on "The Right to Happiness." The entire Universal publicity department, which includes twenty-six publicity men in the United States and Canada, are to be at the service of the exhibitors. All of these exploitation and publicity experts have been asked to contribute ideas for the exploitation of this drama and the best ideas are to be turned over to the exhibitor.

Although the plans of the poster department are tentative, the minimum number of posters to be used is as follows: 10,000 twenty-four-sheets 15,000 six-sheets, 19,500 three-sheets, 75,000 one-sheets. This is claimed to be the largest poster campaign ever attempted. The plans now call for nine separate designs divided between the one-sheet and ranging up to the twenty-four-sheets. Two separate twenty-four-sheets, three three-sheets, one six-sheet and three one-sheets are to be used. A large assortment of half-sheets and window cards have been planned for.

Book of Helps for Exhibitors.

The advertising department has designed a forty-page "Exhibitors' Aid Booklet." Starting with a foreword, this booklet, which is twelve inches by six inches in size, contains a photograph of Dorothy Phillips, the star, and Allen Holubar, the director. Scenes from each of the reels are shown in about ten of the pages; two entire pages are devoted to explaining the selling points to the exhibitor; two pages are devoted to exploitation plans; two pages are given over to the reproduction of ads, and four single column cuts are reproduced, as well as three two-column and one four-column cuts. A special complete musical score is included, and several pages are devoted to the reproduction of novel lobby displays. One of the displays will be two five-foot stands, showing the contrast of the roles which Miss Phillips portrays in this production.

One page of the booklet is devoted to the wording of special invitations to be used in case the exhibitor wishes to give a private showing of the production. A statement from Carl Laemmle, concludes the arrangement of this booklet.

The written opinions of a number of the best dramatic critics in the United States will be given to the exhibitor for publicity purposes. Many disinterested individuals have viewed the production at pre-release showings, and their opinions will be made public. A special edition of the press book is now in the press.

Rupert Julian.
Just added to the staff of Goldwyn directors.

"A Bonnie Bonnie Lassie," "The Eternal Savage" and "The Trembling Hour" Completed

FINIS" was stamped on the production of three six-reel dramas at Universal City last week. They were "A Bonnie Bonnie Lassie" starring Mary MacLaren; "The Eternal Savage," with Harry Carey in the title role; and "The Trembling Hour," featuring Helen Eddy and Kenneth Harlan.

"A Bonnie Bonnie Lassie" is the name given to a story by Henry C. Rowland, well known author, which appeared in Ainslee's magazine under the title of "Auld Jeremiah." David Butler and Spottiswoode Aitken are seen in Miss MacLaren's principal supporting roles.

Kathleen O'Connor is seen for the first time as Harry Carey's leading woman in "The Eternal Savage." Others prominent in the cast are Barney Sherry, Harry van Titus. Carey wrote the story in collaboration with Jack Ford, his director.

"The Trembling Hour," originally titled "Who Knows?" was written by Kenneth B. Clark. Supporting Miss Eddy and Harlan are Henry Barrows, Willis Marke, Clyde Hopkins, Edna Shipman, Gertrude Astor and Anna May Walthall.

To Start Work on "Betty Reforms."

William C. Dowlan, who recently finished Arthur Somers Roche's mystery melodrama "Loot," is soon to start producing "Betty Reforms" by Mildred Considine.

Preparations are being made by Rollin Sturgeon, director, to start shooting within the week on "The Breath of the Gods," the well known Sydney McCall novel, which is to be used as the first starring vehicle for Tsuri Aoki (Mrs. Sessue Hayakawa) under her new Universal contract.

Monroe Salisbury and company returned from Pine Knot Inn in the Bear Lake region of the San Bernardine Mountains where under Douglas Gerrard's direction the majority of scenes have been taken for "The Divorced Wife," an F. McGrew Willis adaptation of the Elliott Peake story "The Altar on Little Thunder." Alice Elliot is Salisbury's leading woman.

It was announced late last week that Elmo Lincoln is to be starred in a six-reel feature which Rex Ingram is to produce from the story "The Beach Comber" by J. G. Hawks.

Because Lieutenant O. L. Locklear, the daring aviator who changes planes in mid-air has engagements to fill in the East early in August, Director Jacques Jaccard is working his company night and day on the production of "The Winged Trail," the first aerial melodrama filmed. Jaccard is the author of the story.

Powell Selective Cast.

"No Experience Required," by W. Carey Wonderly, has been purchased by Universal and is to be produced as a six-reel feature. Paul Powell, who is to direct the production, is now engaged in selecting the cast.

Director Robert Wells, with the two-reel western company headed by Fritzie Ridgway, is still at Colorado Springs, shooting scenes for "The Ranger of Pike's Peak." After filming "Winning a Bride" at the Cheyenne, Wyo., Rodeo the company went to the famous Colorado peak to seek the actual locale around which the mountain ranger was written.

Harry Mann has started work at Universal City on a series of eccentric character comedies, the first of which is called "Some Job." Mann is directing as well as starring.

Two Big Circuits Book Pathe's "Thirteenth Chair"

THE New York exchange of Pathe has just closed two of the biggest contracts ever signed for a motion picture in this territory when the United Booking Office and the Fox Circuit booked "The Thirteenth Chair," the Acme Pictures Corporation special, for a total of 110 days.

These contracts were closed by Assistant Manager and City Salesman, John J. Dacey, and is one of the biggest sales ever made by a Pathe exchange on a single picture.

Wilkerson Transferred to Kansas City.

W. R. Wilkerson, one of the best known film salesmen and exchange managers in New York City, has been transferred from the New York office of Universal to be manager of the Kansas City Universal exchange.

Mr. Wilkerson was formerly manager of the New York Jewel exchange before it was combined with the Universal exchange. He has been associated with the Universal office for several years and has made many friends among New York exhibitors. Mr. Wilkerson prior to his association with the Universal company several years ago was in charge of the exploitation of several road pictures. He left for Kansas City August 12.

Nazimova, as Adapter and Star, Spent Five Months on "The Brat;" Six Weeks Devoted to Filming

NAZIMOVA'S time and thought for five months without let-up were devoted to the production of "The Brat," the Russian star's latest seven-part picture de luxe, which Metro Pictures Corporation announces for release the first of the coming month.

"The Brat" is to be the first of Metro's "fewer and better" special productions. From the latter part of January until the latter part of last month, the picture has been in the making, and now it is in its final completed form for critical inspection in the Metro projection rooms.

Actual filming began at the Nazimova studios in Hollywood on Thursday, February 20; but Nazimova and Charles Bryant had, prior to that date, spent three weeks making their adaptation of Maude Fulton's play which was produced on the stage by Oliver Morosco for a season's run in New York and more than a year on tour. Nazimova and Mr. Bryant elaborated upon the stage version and turned their working synopsis over to June Mathis, head of Metro's scenario department, to be put into continuity form.

"I Could Do This Forever"

Says Gloria Hope, but, alas, she must take up leading roles, this time with Harry Carey in his newest Universal, "The Rider of the Law."

Scenes Rehearsed Many Times.

Beginning February 20 and continuing until April 3, Nazimova devoted six solid weeks to the actual photographing of the production. Every scene was rehearsed at least a half dozen times, with Herbert Blache directing.

The first scenes taken were incidents transpiring in New York's night court, whence "the brat" is haled on a trumped-up charge of accosting a stranger in the streets.

For these scenes, M. P. Staulcup, special art director for the production, had provided a setting that was an exact reproduction of the Jefferson Market tribunal, where drab creatures of the city's darkened alleys and white-lighted highways are puppets in some of life's most sordid dramas.

Much Time Spent in Cutting.

The last scenes were photographed Thursday, April 3. In the afternoon, Nazimova and Charles Bryant made a trip out into San Fernando Valley with Director Herbert Blache to take the final "iris out" in the play. That night the studio entrance, which is constructed along the imposing lines of a courthouse or other official building, was used for the last remaining scene to be shot.

The week before had been devoted to photographing a series of scenes in the "Nazimova Theatre," a complete playhouse constructed on the Nazimova stages and named after the star because of her assistance in designing it.

With the filming completed, Nazimova spent the rest of the five months given to the production in personally consulting with Director General Karger in the details of cutting, titling and assembling the picture.

Apex Wants Comedy Scripts.

Director Cortlandt J. Van Duesen, of the Apex Pictures Corporation, Indianapolis, and the scenario editor announce that they will be glad to read comedy scripts. The Apex studio is in full blast, the company specializing in two reel comedies in which no slap stick methods will have any place.

BALTIMORE WILL HAVE LARGE HOUSE

Six Elevators, Ample Roof Garden and Sixty Piece Orchestra Are Most Prominent Features

A THEATRE is to be built in Baltimore which may vie with the New York Hippodrome for capacity and beauty. As mentioned in the Moving Picture World several weeks ago, the new playhouse will be situated behind the property known as 18 West Lexington street, which will be used as the entrance of the structure.

This new edifice will be built and operated by the Century Company, which has filed papers of incorporation with the State Tax Commission of Maryland for approval. The incorporators include Charles E. Whitehurst, president of the Garden and New Theatre companies, and F. William Bolgiano and H. Webster Smith, also connected with the Garden Theatre Company. According to the charter, the capitalization is to be $600,000 8 per cent. preferred stock and $10,000 common stock of no stated par value. The project has been underwritten by a syndicate formed by Stein Brothers, bankers, 217 East Baltimore street, and they will do the financing. The ground on which the structure will be built cost $350,000. The building, not including the decorations and fixtures will cost approximately $1,000,000, it is figured.

Louis A. DeHoff, the present manager of the New and photoplay manager of the Garden Theatre, will be the managing director of this theatre.

Will Have Six Elevators.

According to the plans as now outlined, the entrance will be 24 feet wide on Lexington street. This will open on a square rotunda, where a fountain will be running and luxurious fittings and lounges will add to its comfort and appearance. Six elevators will take guests to the large roof garden and theatre.

The ground on which the main auditorium is to be built measures 178 by 120 feet, and it is estimated that this will accommodate 3,750 persons. Fifteen lots are included in the property.

Large Roof Garden Planned.

The plans also call for a theatre which will be built on the roof to have a seating capacity of 2,500 persons, thus making the total seating capacity of the two theatres 6,250. The New Amsterdam roof garden is to be copied to some extent by the roof theatre on the new structure. There will be a movable stage, which can be moved into place when the curtain rises, and which is to be set in the wings.

The moving picture projection equipment will include six machines, and the director of the theatre will be able to control them all by a device which will be installed. This will insure guests the best presentation of screen dramas.

Orchestra of Sixty.

The music will be furnished by a great pipe organ and an orchestra of sixty pieces. The ventilation of the theatres will be done by a refrigerating plant which will be installed in the theatre. A special arrangement for purifying the air will also be installed.

The plans for the structure have been drawn by John J. Zink, architect, who has offices in Baltimore and in Washington. Work probably will be started on the structure in thirty days.

Will Build and Burn Hotel for Viola Dana's New Farce

A SUITABLE location for scenes showing the burning of a hotel in "Please Get Married," the Oliver Morosco farce comedy that Viola Dana is using as her first starring vehicle for the "fewer and better" pictures series of Screen Classics, Inc., caused Director John Ince and Technician Amos Myers not a little worry the other day.

Finis Fox, of the Metro scenario department, in making the screen version of the comedy by James Cullen and Lewis Allen Browne, called for a location for the hotel with mountain ranges showing in the background and a broad macadamized automobile roadway winding up to the entrance.

Technical Director Myers searched over a large part of Los Angeles County but could not discover the right location. Sometimes the mountain range would be of the right sort, but there wouldn't be an automobile road any nearer than five miles or so. Sometimes the right kind of a road was found, but the mountains would be off somewhere in the purple distance. Messrs. Ince and Myers put the proposition up to Director General Maxwell Karger.

"Why men, there's a place answering that description right over in the hills back of Hollywood," said Mr. Karger. The search was continued, and the location found.

"Why didn't we find the place before?" said Myers in surprise. "It's ideal. The mountains rear up from a broad plateau, and right in front of them is a broad auto road. It looks as though someone had built the road just for our purpose. All we have to do now is build a hotel to burn down—and that's going to be easier than finding the blamed location."

History of Army Medical Corps Recorded in Seventy-five Thousand Feet of Film

SEVENTY-FIVE THOUSAND feet of moving pictures, and 10,000 still pictures covering all phases of the medical service, comprise the history of the activities of the Medical Department of the Army during operations overseas. This pictorial history has just been turned over to the Surgeon General by Major Robert Ross, who was in charge of this work and who has just returned from overseas.

Major Ross, who was a motion picture expert in civil life, enlisted in the Medical Department at the Walter Reed General Hospital in Washington two years ago, and was later assigned to the motion picture department organized at the Medical Museum. About a year ago he was commissioned an officer and sent overseas with seven men to make a pictorial history of the medical corps activities during the war. He carried his work right up to the front and was attached to the 26th and 79th Divisions in action on the Meuse-Argonne campaign.

Catherine Calvert
Experiences a sense of approaching evil in "The Career of Katherine Bush," a Paramount.

Interesting Battle Pictures.

As many as seventy-nine photographers were engaged at various times in this work. An interesting collection of pictures were those taken at the front showing field hospitals and evacuation hospitals receiving and removing patients, medical supply depots, medical officers and men working in the field, and the equipment they carried, showing the contrast between what the personnel are taught in training camps in this country and how they actually work on a battlefield. The pictures show, also, regimental surgeons going to the aid of men stricken on the field.

As a number of soldiers went overseas without seeing the film 'Fit to Fight,' the Photographic Section added some motion pictures scenes to the film, making it a picture within a picture and a new title was given it: 'Fit for America.'

Work Commended.

Among the men in the unit who were engaged in the work were Hospital Sergeant William F. Wagner, who was cameraman for Famous Players and World; Master Hospital Sergeant Henry Morris, formerly chief photographer with Mayo Brothers, surgeons, Rochester, Min.; Sergeant, first class, Harold Muller, who had his own laboratories in New York; and Sergeant, first class, Leighton Davies, who also had his own studio and who is still a color photographer and laboratory expert.

The photographic unit worked under direct orders of General Pershing and the Chief Surgeon of the American Expeditionary Forces, and received favorable mention for its work.

Reviews in Moving Picture World are written from the screen—not press books.

Ward Traver, Portrait Painter, Enthuses Over the Artistic Merit of "The Gray Horizon"

THE artistic detail in "The Gray Horizon" is considered to be so good that an artist, Ward Traver, was asked to pass criticism on it. Mr. Traver is a noted portrait painter, and many of his paintings have been exhibited in New York and other large cities.

"'The Gray Horizon,' the Robertson-Cole production distributed by Exhibitors Mutual, proves that a picture may have sufficient artistic merit to attract and even give suggestions to artists. Some of the scenes showed remarkable lighting effects, artistic and true in every detail," commented Mr. Traver. Suggestions along these lines are often of considerable value to the artist.

"'The Gray Horizon' is the work of an artist. The art director showed an intimate knowledge of pictorial values in photographing nature's beauty. Productions of this order do much toward educating the public to the real value and beauty of art.

Says It Is Work of an Artist.

"The camera is in many instances as capable of expression as the brush. Though it cannot bring out life colors other than in graduated tones of black and white, it is especially sensitive to light rays, and the clever manipulation of them on interior sets has led to some really astonishing and beautiful effects.

"It has always been my desire to see the rising sun in motion pictures taken naturally rather than with artificial lights, and it is especially pleasing to know that this has been successfully done in 'The Gray Horizon.' The mountain peaks lapped by misty gray clouds with the sun gradually appearing above the horizon cannot help being a sight that will be enjoyed and fully appreciated. The artist can paint the sunrise in all its radiant beauty, but the camera alone may register its motion."

Sessue Hayakawa is starred in the picture.

Agree to Run Minnehaha Plant as Spokane Industry

THREE of the five organizations which will submit bids for the property of the Washington Moving Picture Company located in Spokane, at the sale, August 20, have assured Receiver Fred K. McBroom that if their bids are accepted they will continue to operate the Minnehaha plant as a Spokane industry.

"The court has set the minimum price at $25,000," said Mr. McBroom, "and I have received assurances that five firms at least will present sealed bids. The court requires that the $25,000 be paid in cash as soon as the sale is confirmed by Judge Oswald in superior court. This will require about five days and will give the new owners plenty of time to begin making pictures before the summer season ends. I have been approached by one firm that wishes to bid on the electrical fixtures alone, but I have been instructed to sell the plant as it stands."

D. Wellington Plater, who was formerly connected with the company in the making of the picture, "Fool's Gold," is organizing the Plater Photo Plays Corporation and expects to have the organization in such shape that he can submit a bid. In case the Plater company gets the plant, it promises to have a picture turned out in one month.

Spokane is watching the outcome.

Film of Strikers' Actions Shown to Judge in Theatre as Evidence of Interference

COURT was held in a picture theatre at Fort Wayne, Ind., last week, while a projection machine unreeled the unerring evidence of photography to the studious gaze of the judge. The incident is believed to have been the first in the history of American jurisprudence that a motion picture theatre has been used as a courtroom.

The use of the pictures was a part of a hearing on a petition for an injunction asked by officials of the S. F. Bowser & Company Oil Tank Works for a court order to restrain about 750 employes on strike from interfering with men at work in the company's plant.

Court Adjourns to Picture Theatre.

Following a brief session in the Allen County Superior Court room, the hearing was adjourned to the Transfer Theatre. Judge William N. Ballou took a seat well to the front, the voice of the bailiff proclaimed to those present, "hear ye, hear ye, the Allen County Superior Court is now in session," and there was flashed on the screen a long reel of motion pictures, purposed to tell the plaintiff's story of alleged interference by the strikers. After the showing of the picture, court reconvened in the regular courtroom.

At the instance of the S. F. Bowser Company, motion pictures have been taken of the activities of the strikers at and near the company's plant since the strike has been on. When the attorneys wished to introduce these pictures as evidence of grounds for a temporary injunction order being issued against the strikers and their sympathizers, the only way to do so was by the use of a projection machine.

Realizing that it would require considerable time and expense to erect a screen and install a projection machine in the courtroom, Judge Ballou consented to move court to the Transfer Theatre, which is situated only a short distance from the courtroom.

Lotz Becomes Select's Los Angeles Branch Head

H. E. LOTZ, formerly Pacific representative for Select Pictures, has been appointed manager of the Los Angeles exchange.

As Pacific representative, Mr. Lotz divided his time between the branches at Denver, Salt Lake City, Los Angeles, San Francisco and Seattle.

Mr. Lotz has been associated with the motion picture industry for a number of years. He first affiliated himself with Select as manager of the Denver exchange. At the time of the Selznick-Select Convention in New York last Spring, Mr. Lotz was appointed to the position of Pacific representative. Ever since his association with Select, Mr. Lotz has been one of the shining lights of the organization, and the officials of the home office look to him for even greater things in the future.

Changes Management Twelve Times.

Twelve times in the past four years the Dream Theatre, at Cliftondale, Mass., has gone under new management. It is open again with lucky thirteen.

Have You a Staunch Heart for the Complex Mysteries of Life? Then Match It Against the Power of "The 13th Chair."
Three sharp angles of insight into the suspended mystery of the Pathe feature. At the left is Marc MacDermott, whose many friends will be pleased with his work in this production.

STRIKE PROBE INVOLVES EXHIBITORS

Winnipeg Theatremen Who Co-operated with Agitators Accused of Usurping Power of State

IN the prosecution of riot leaders during the recent labor troubles in Winnipeg, a number of interesting facts affecting the operation of local moving picture theatres during the strike period of six weeks have been brought out by the investigating commission. In the early days of the disorder, a "strike committee" notified the exhibitors that they would be permitted to reopen their theatres providing they displayed cards in the lobbies which conveyed the information that the strike committee was permitting the opening of the theatre. In this way, it has been argued, the ringleaders usurped the authority of the Government. This was one evidence, according to the prosecuting attorneys, that the members of the strike committee are guilty of seditious conspiracy.

Public Showed Resentment.

George W. Graham, manager of the Avenue Theatre and an official of the Manitoba Exhibitors' Association, testified that he had placed one of the permit cards in his lobby when he reopened, but that he had taken it down when the public showed resentment. Graham declared that he understood that the object of the strike committee in "permitting" the reopening of theatres was to keep the people off the streets as much as possible. The strike committee had also given him a slide reading "Working in harmony with the strike committee," but he had not screened it. Graham declared that a number of the operators who had gone on strike a second time, had not been given their old jobs back.

Government Made Threat.

Benjamin Bloom of the Dominion Theatre swore that the strikers' cards had been removed from his theatre when the provincial government had threatened to cancel the provincial license for the theatre unless he did so. When the cards had been removed, the patronage increased. Bloom declared that some of the people looked upon the cards as a joke.

M. C. Ferguson, of the Colonial Theatre, secretary of the Exhibitors' Association, swore that he had written a letter as secretary of the association in which he had pledged that the exhibitors would not show "inflammatory pictures," but that he had done so on his own responsibility and with the co-operation of an official of the operators' local as an aid in getting the operators back to work. One of the prosecuting lawyers then argued that this agreement was tantamount to a censorship of pictures and in this the strikers had usurped the power of the state as to censorship.

This was practically all of the evidence submitted at the hearing which affected the Winnipeg exhibitors. The result of the hearing has not been announced.

Universal's Screen Magazine Has Hitchcock, Galli-Curci and Schumann-Heink as Contributors

AS an indication that the New Screen Magazine, the novelty film released by Universal is obtaining a firm foothold on the picture public, Hal Hodes, editor, stated the week of August 10, that the patronage of the magazine has increased 100 per cent. since it was put under his guidance last fall.

A campaign has been begun through the advertising columns of the newspapers for ideas—ideas that can be worked into suitable material for the film, and persons submitting suggestions that are found to be of the sort required are being paid handsomely for their efforts. Suggestions are pouring into the editorial office from both exhibitors and patrons. Furthermore, Mr. Hodes has just returned from a trip to Chicago where he bought $65,000 worth of film comprising subjects suitable for Screen Magazine purposes.

Takes Over Coytesville Studios.

The requirements of this single release have grown to such proportions during the last few weeks that the motion picture studios at Coytesville, N. J., have been taken over by the magazine, are being thoroughly overhauled, and when completed will be one of the most up-to-date film repositories and motion picture workshops in the country.

Arrangements have also been made with prominent persons to contribute interesting bits of material. Included in the list of contributors are Lillian Russell, Raymond Hitchcock, Madam Galli-Curci, Madam Schumann-Heink, Senor Falconi, Dame Curtsey, Senator J. Hamilton Lewis and S. Zalud.

The fame of Russell, Hitchcock, Galli-Curci and Schumann-Heink is broadcast. Dame Curtsey is an authority on etiquette and has conducted magazine departments on the subject. Zalud is one of New York's leading designers of women's clothing and is known throughout the country. He is also the originator of the costumes used in many theatrical productions, including scores of Broadway successes. Formerly he designed all the costumes used in the Winter Garden productions.

The effect gained in the Futurist Movies is striking and the subject has excited much comment both in and out of the motion picture craft.

Another exclusive New Screen Magazine process is the device by which distant objects can be photographed. The immense possibilities of slow motion photography were seen at once by the compilers of the magazine and advantage has been taken of the device in preparing future issues of the film.

Mr. Hodes, as editor of the magazine, is combing the world through his representatives for unusual subjects that will interest patrons of the film. Among the latest examples of this kind are views of a monorail road in Ballybunion, Ireland, one of the few of its kind in the world.

John W. Krafft, formerly a newspaper paragrapher, jokesmith and column conductor, is writing the titles for the release.

A Drama of Fear, Mystery, Despair and Joy Seen in These Four Views of Corinne Griffith in "The Bramble Bush." The brambles were fiendish for a while, but as the view at the right testifies, Corinne has triumphed in her latest Vitagraph feature.

"Widow By Proxy," Marguerite Clark's Next Paramount Is Her First on Selective Booking

"WIDOW BY PROXY," is the vehicle which has just been picturized by Marguerite Clark, Paramount comedienne, for her next Paramount offering. This production will be her first offering under the selective booking plan.

Catherine Chisholm Cushing, a well-known playwright, was the author of the play from which "Widow by Proxy" is an adaptation. The original play bore the same title as the picture, and is considered one of the author's best contributions to the drama.

Julia Crawford Ivers wrote the adaptation. Mrs. Ivers is known as one of the successful scenarists.

Walter Edwards handled the megaphone during the filming of this production, while Hal Young and James C. Van Trees are responsible for the photography.

The story is delightful. It concerns the adventures of a young bachelor maid who, as a favor to her friend, a young widow, donned her widow's mourning and went under her name, to Pennington Manor, the home of the widow's husband's old maid aunts, to collect the supposedly dead man's share of his uncle's estate, which now rightfully belonged to the widow.

A strong cast supports the star. Playing as leading man is Nigel Barrie. Others are, Brownie Vernon, Gertrude Norman, Gertrude Clair, Jack Gilbert, Al W. Filson and Rosita Marstini. Fred Robinson was assistant to director Edwards.

N. A. M. P. I. Increased Membership During July

NOT the least tangible result arising from the enthusiasm and general publicity attending the third annual meeting of the National Association of the Motion Picture Industry was the jump made in membership during last month. Twelve new members were received into the organization during July, a record since the inception of the association.

At the Rochester meeting Executive Secretary Frederick H. Elliott's report showed that a consistent growth in company members had been maintained each year. In 1917 the total was seventy-three, in 1918 eighty-two, and in 1919, ninety-three. The twelve new memberships during July are due to a growing realization on the part of the industry of the accomplishments of the National Association for its benefits. Here are the new members: Realart as producers and distributors, Burton Holmes, Edgar Lewis, Les Films Albert Dulas de Paris, De Vry Corporation, Carrier Engraving Corporation, Poster Advertising Corporation, Nicholas Kessel Laboratory, Capital Film Company, Celebrated Players Film Company and Unity Photoplay Company.

Applications for the above memberships were received without special solicitation, a significant feature being that several applicants were not directly concerned in the motion picture trade. Their support was given, they declared, in recognition of the service of the National Association to its members and from a feeling of sympathy with its general aims.

The following tabulated statement shows the Association membership which includes 93 companies:

Producer, Class A, 25; Producer, Class B, 5; Producers, Class C, 17; Exhibitors, Class 2, 1; Supply & Equipment, Class 3, 14; Distributor, Class 4, 15; Independent Exchanges, 3; General Division, Class 5b; Individuals, 72; Publications, 5; Exporters, 7; Bill Posting Companies, 1; Studio Directors, 1; State Right Buyers, 1.

"The Other Half" Soon Will Be Released by Robertson-Cole as Its Third Superior Picture

THE OTHER HALF" will be released by Robertson-Cole and distributed by Exhibitors Mutual as a Superior Picture. In six months, only two Robertson-Cole productions have been designated Superior Pictures. "The Other Half" is the third to be placed in that category.

Superior Pictures are productions that meet with a rigid standard as to story, detail, direction and general appeal, established by critical officials of the Robertson-Cole and Exhibitors Mutual organizations.

The production was written and directed by King Vidor for Brentwood. It is another one of those examples of camera drama which reflect the realities of life. Its universal appeal and timeliness are other factors which aided in its selection as a Superior Picture.

The production is based on a simple drama of life, the underlying theme of which is brotherhood. In this simple tale of love and royalty which fundamentally exists even between the "classes" and the "masses" there are situations as absorbing as any that may be found in the eternal triangle plays.

Class Distinction Is Theme.

The theme turns upon the subject of class distinction, the gap between the capitalist and the laborer, but never does it reach the stage of being a preachment. Four characters, two representing the one half, the classes, and two the other half, the masses, are linked together, the girls by natural feminine sympathy, and the men by the bonds of steel and blood of the trenches.

No star is featured, but each player fits his or her part as though made for it. The work of Zasu Pitts, the Jazz Kid, is unusual. Florence Vidor, Charles Meredith and David Butler have prominent parts.

This picture is the third Robertson-Cole production directed by King Vidor

Gets Greatest Number of Contracts.

Lester S. Tobias, salesman for Exhibitors Mutual in the Connecticut and New York State territories, received word this week from the home office of his firm, that he was declared winner of a contest that was held by Exhibitors-Mutual throughout the United States and Canada branches for the greatest amount of contracts secured during June.

Mr. Tobias, has been with Mutual for the past five years in Connecticut and set about to uphold the New York exchange for pep and efficiency, and his reward will be a handsome check.

Loneliness and the Man Who Fought It Up on the World's White Roof in the Fox Picture, "Wolves of the Night."
His arms ached to hold his own baby, and that moment is almost in his grasp at the right. Showing William Farnum in his newest feature.

ANTI-TAX MACHINE NEAR COMPLETION

Chairman Blumenthal Reports Movement for Repeal Is Now Backed Almost Ninety Per Cent

REPORTS received this week by Louis F. Blumenthal, chairman of the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc., show that the organization of the committee's fighting machine is 90 per cent. completed.

From California, Nebraska, Oklahoma, Michigan, Indiana and the states of the Northwest came reports that meetings of exhibitors in those states resulted in the adoption of the committee's plan of action. Hundreds of petitions have already reached Washington and will continue to pour in. In most of the states the necessary funds to carry on the fight are being provided, the Cleveland plan of financing having been adopted in many cases.

Movement Receives Impetus

The movement received fresh impetus on August 11, when an organization representating all lines of the industry, following the lead of the motion pictures exhibitors, wrote to President Wilson and every member of Congress asking for a repeal of all the war time taxes. The need of an immediate repeal of the taxes is now recognized by leading members of both parties.

A definite date when the Ways and Means Committee of the House of Representatives will take up the motion picture taxes has not been fixed, as the committee has many other matters under consideration. Chairman Joseph Fordney of Michigan, chairman of the committee, has been personally interested in the campaign through the efforts of Phil Gleichman of Detroit.

Must Substitute Revenue.

Until this hearing takes place it is important that exhibitors continue to circulate petitions and write their congressmen. A number of congressmen and senators have inquired as to what sources of revenue will be substituted for those taken away if the motion picture taxes are repealed. They have been informed that the injustice of these taxes is as grave as the soda water and ice cream taxes and operates against the same class of people—the masses and the men who provide the entertainment for the masses—and that the same means for making up a deficit caused by the repeal of the soda water tax should be employed to bring in the revenue which would be lost by the repeal of the motion picture taxes.

United Pictures Join Movement.

Every member of the United Picture Theatres of America will know this week that there is a campaign on. Through the co-operation of J. A. Berst and Milton Goldsmith the front page of the United Exhibitor sent out to each member of the organization was devoted to the tax campaign. A letter personally signed by Mr. Berst appeared on the front page of the publication and another letter to the employes appeared on page three.

Chairman Blumenthal was advised on August 11 that the exhibitors of California were solidly back of his committee. The following telegram shows what is going on out there:

"Harry Leonhardt accepts appointment as state director of tax campaign and would like instruction regarding arrangements to take care of incidental expenses. H. H. Bosley, president theatre owners' association, is enthused and promises Leonhardt support of seven-five theatres, co-workers and attendants and believes he can raise money."

This lines up the Pacific slope states. Last week the Northwest exhibitors executive committee selected a state director in Washington, Montana, Oregon and Idaho, and the local campaigns are under way.

No time was lost by Harry Nolan of Denver in getting action from the exhibitors of his state. The Colorado congressional delegation has always treated the exhibitors of Colorado with the utmost consideration and Mr. Nolan and his colleagues believe their national lawmakers will aid them in this fight. Every Colorado Congressman received a wire asking him to confer with his associates from the state and unite to repeal the taxes.

New Jersey Exhibitors at Work.

Under the direction of Dr. H. Charles Hespe of Jersey City, the exhibitors of that city are carrying on an intensive campaign and have heard from all their congressmen. The New Jersey newspapers have aided the campaign.

One hundred per cent. organization and efficiency is reported by Percy Wells of North Carolina, in whose state the campaign has been actively under way for a month. C. H. Bean of New Hampshire has completely organized his state. Eugene W. Clarke of New Orleans is directing the fight in Louisiana and taking a keen interest in the adjoining states. R. H. De Bruler of Georgila has been active in the campaign since its inception.

How to Use the Petitions.

Exhibitors who are in doubt as to the most effective method of handling petitions are advised that they should be placed in the most accessible parts of the theatre where patrons are sure to pass them. Attention should be called to them on the screen. When twelve or fifteen names have been affixed a petition should at once be sent to the congressman representing the district in which the signers reside. Bunches of petitions are not to be sent in one consignment as the committee desires them to have a continuing effect upon Congress.

Neilan Selects Personnel of "The Eternal Three"

MARSHALL NEILAN will soon start work on his initial independent production for First National Exhibitors' Circuit, "The Eternal Three," an adaptation from Randall Parrish's book, "Bob Hampton of Placer."

Lewis Stone will play the part of Bob Hampton; Marjorie Daw, leading woman for a number of stars, will portray the leading feminine role; Mahlon Hamilton, who played the title role in "Daddy Long Legs," will be the third side of the triangle; Wesley Barry, the freckle-faced youth who was recently brought into nation-wide favor on account of his work in "Daddy Long Legs," will be a little bad man armed with six-shooters nearly as large as himself.

Al Green will be assistant director to Mr. Neilan; Tony Gaudio and Henry Cronjager will attend to the photography; Ben Carre will be art director; "Buck" Ewing, light director; Joe Eller, superintendent of laboratory work, and Ferdinand Pinney Earle art titler.

A Simple Story Is "The Right to Happiness," But One That Takes You to the Rock Bottom of Human Emotions.
Dorothy Phillips reaches the height of her power in this, her latest feature for Universal, whose forces are preparing to give it a great exploitation.

Colorful and Spectacular Episodes to Be Part of First Rolfe Picture for Fisher Features, Inc.

THE element of the gorgeous and the spectacular achieved by the employment of large ensembles and of massive scenic investiture will be evident in the first B. A. Rolfe production made for the new firm of A. H. Fischer Features, Inc. The subject, tentatively titled "The Shining Band," is now in process of production at the Thanhouser studios in New Rochelle under the personal supervision and direction of B. A. Rolfe with the co-operation of Chester DeVonde.

Based on Robert W. Chambers' story, "The Shining Band," which was adapted for the screen by Charles A. Logue, the subject has to do with fifteen rich clubmen who set out to build a fence around a little world all their own, stirring up a feud with an eccentric character named O'Hara, who is spurred on by Munns, the leader of the Shining Band.

The chief setting is the exclusive and luxurious Sagamore Club, conducted solely by and for the fifteen club members. The main room of the club is represented in a setting occupying 35 feet by 70 feet of the studio floor space and containing every luxury that vast wealth can command.

Mr. Rolfe, accompanied by forty people, members of his cast and technical staff, spent ten days in the Adirondack Mountains producing some of the exterior scenes. The engineers in the party were employed to build the dam which was destroyed.

Cincinnati Film Workers Strike Is Thing of Past

WHILE the strike of union employes which has been going on in Cincinnati for several weeks past is as dead as the proverbial mackerel, so far as the chance of any serious trouble or even inconvenience is concerned, the union officials still are making desperate efforts to save their face.

During the week Edward Kirsch, business agent of the Moving Picture Operators' Local Union, announced that William Canavon, first vice-president of the International Alliance of Theatrical Stage Employes and Moving Picture Operators of the United States and Canada, with headquarters in St. Louis, would arrive in the city to assist members of the Film Exchange Employes Union to reach a satisfactory settlement with the film exchanges.

Just what activities Mr. Canovan has attempted are not known, but so far as the exchange managers are concerned, they claim that they have nothing to arbitrate or adjust, and that the situation from their viewpoint is at present eminently satisfactory. It is known that many of the former employes have made application for their old positions under the conditions existing before the union was formed, and some of them have been reinstated upon their declaration that they had resigned from the union.

However, there are still many of them out, and the managers are firm in their determination not to recognize any union or to treat with their former employes except as individuals. All films are being shipped on schedule time, they say, and business is going along as usual.

Reynders Is Appointed a Westinghouse Manager

ARTHUR B. REYNDERS, former director of production of the Westinghouse Electric and Manufacturing Company at East Pittsburgh, has recently been made works manager of its East Springfield plant. Mr. Reynders was graduated from the University of Tennessee as a civil engineer in 1895 and as electric engineer one year later. In 1899 he accepted a position as draftsman on switchboard and switchboard apparatus with the Westinghouse Company, since which time his promotion has been steady.

The new East Springfield works will manufacture small power motors and automobile starting, lighting and ignition equipment. Mr. Reynders is now busy supervising the installation of machinery for the new plant.

Mr. Reynders is a member of the American Institute of Electrical Engineers, the Engineers Society of Western Pennsylvania and the Association for the Advancement of Science.

A. E. Kaiser, who has been assistant to director of production since 1912, has been appointed director of production.

Devises Novel Advertising Stunt for "Red Lantern"

NAZIMOVA'S spectacular production of "The Red Lantern," released through Metro Pictures Corporation, is now available for booking in Pennsylvania. The Keystone commonwealth is the last of the big Eastern states subject to "The Red Lantern" invasion.

Robert Lynch, manager of Metro's Philadelphia branch, with offices at 1321 Vine street, has been successful in cooperating with the McCarthy and Fisher Music Company, in the Keith Building, in booming "The Red Lantern" song along with the picture. This music company has an automobile truck with a Nazimova record on it, approximately ten feet in diameter, for an advertising stunt to work in conjunction with the showing of the picture. All the Philadelphia exhibitor has to do is get in touch with the music company, and the truck is placed at his disposal. Moreover, a $500 Victrola, with a special "Red Lantern" record, will be lent to the exhibitor for the time he books the picture. This also is free.

Will Enforce Playing Dates.

Exhibitors in District of Washington territory are not to be permitted to exhibit films received by them in advance of play date without first securing permission from the exchange handling the films. In many cases, it is necessary to ship films to distant points two and three days ahead of the date for which they are booked to be exhibited. The theatre men, it is reported, some times take advantage of an opportunity to show the films for two days, instead of one, or on a day other than the date booked.

The Torrent of Life Was Dark in "The Other Half" Until the Cheeriness of Zasu Pitts Made It Sparkle Once More.
Zasu Pitts, Florence Vidor and Dave Butler are the featured players in "The Other Half," a Brentwood production distributed by Robertson-Cole through Exhibitors Mutual.

MUTILATION OF FILM IS NOT FAIR PLAY

Practice of Cutting Feature to Make Room for Extra Reel Constitutes Unwarranted Sabotage

By Jesse L. Lasky

ON a previous occasion I was impelled by force of circumstances to inveigh against the pernicious habit on the part of some exhibitors of cutting certain parts of a motion picture feature so as to crowd a greater variety into their program. I pointed out at that time the evil of this procedure and endeavored to show that there was no more fairness in this than there would be if a dealer in books cut out a number of the pages and sold the volumes to his customers as perfect copies.

I believe the arguments that I advanced in this previous instance had some effect; there has, I understand, been a notable decline in the cutting of pictures. But I have just noticed another phase of the same thing which in a way is hardly less injurious or unfair.

Not Playing Game.

Exhibitors who for one reason or another, generally for the purpose of shortening a feature so as to get in another reel of different character on their program, eliminate the main titles, the credit titles, etc., and start the picture with the first subtitle of the story, are not playing the game.

It may, at first thought, seem less detrimental to the photoplay if merely the introductory matter is removed, but one has only to reflect that by cutting these titles, the spectators are frequently left in the dark as to the names of characters, the very title of the play itself, the players, the director and others. They strive, through the first reel to get head or tail of the thing and lose much of the enjoyment. It is equivalent to seeing a stage drama without a program.

Annoys Film Patron.

There is this, also, to be considered: The director of a picture in these days means much to the inveterate film patron. It would be surprising no doubt to know just how many people go to see a picture, not alone because of the star, the cast in general, or even the story—but because so-and-so has directed it. The author of the modern photoplay deserves the consideration of the exhibitor surely. To eliminate his name is to destroy one of the elements of appeal, particularly where the author is a noted one in literary, dramatic or photoplay circles. Indeed, every name mentioned in the introductory titles is of importance, means something to somebody in the audience and sometimes a great deal to a great many.

Frequently there is an introductory title following the main title which gives a sort of argument or synopsis of the story, setting of the play, so to speak, and in many cases this is indispensable to the proper understanding of the plot that follows.

Experts Should Do Cutting.

Producers of pictures are in this day and age supposed to be capable of determining what is essential to a picture. They are not anxious to add unnecessary footage. In our own productions for Paramount-Artcraft we strive to eliminate everything that is not absolutely essential. Men and women who are experts devote their time and draw their salaries for the purpose of preparing accurate and succinct titles, etc. Editors prune these to the last degree. When they have finished it is obvious that there is little leeway for the exhibitor who has made no study of the subject to cut at his own sweet will.

I hope it is unnecessary for me to again suggest the possibility of some drastic action being imperative on the part of producers to prevent these unfair methods on the part of certain exhibitors. The public must be protected. Any wholesaler would insist on his retail customers or jobbers being restrained from mutilating goods before selling them to the consumers. The cases are parallel.

Hunt Stromberg Resigns from Goldwyn to Direct Service and Exploitation for Selznick

HUNT STROMBERG, who founded the service department for Goldwyn Pictures Corporation, and who was for the past fourteen months director in chief of its service and exploitation divisions, has resigned from the Goldwyn organization to become director of service and exploitation for Selznick Pictures, effective Aug. 18. Stromberg is a former newspaperman, and prior to his affiliation with Goldwyn was owner of an advertising agency executing national merchandising campaigns for a number of prominenet advertisers.

The Selznick home office and field exploitation forces will be further enlarged, with increased facilities for the accomplishment of many distinct innovations in local and national exploitation. An exhibitors' service department, fouded along practical lines adapted to the wishes and requirements of showmen, will be among the first additions to Selznick co-operative service.

Increase Popularity of Theatres.

This department, operated by experienced and skilled men under the supervision of Stromberg, will conduct an intensive campaign of personal service, directing its efforts not only for the promotion of individual Selznick and Select productions, but also with a purpose of strengthening the prestige of theatres and heightening their importance in the communities they serve.

A systematic survey of territorial conditions and the individual needs of Select-Selznick customers will precede the work of this department.

An exhibitor-organ and a new, improved style of press book are included in the early plans, full details of which will be announced later. Stromberg will also co-ordinate with the advertising and publicity departments, with the purpose of allying the exploitation of individual pictures with the general work conducted by these divisions.

Devised Illustrated Lobby Displays.

Stromberg is the originator of illustrated lobby displays which show in chart form how to prepare and arrange lobby exhibits and stage settings at minimum expense and effort. He is also said to be responsible for the introduction of "editorials" in press books, the purpose of which is to review the pictures from the exhibitors' own angle and set forth the box-office possibilities and exploitation angles minus all forms of exaggeration. During his association with Goldwyn, he staged many of the most successful national exploitation drives, including several which broke into print on the first page of the leading newspapers.

He Wouldn't Hire Our Soldiers—The Plotter Sinister in "Everybody's Business."
The hero has tracked the plotter and his assistant and the hour of retribution is near in this picture released by W. H. Productions.

Twelve Chaplin Reissues Will Be Released at Six Weeks' Intervals Commencing October

ANNOUNCEMENT is made by William J. Clark, president of Exhibitors Mutual Distributing Corporation, that the twelve Chaplin Classics will be released at intervals of six weeks, commencing October 5. These classics are the twelve Mutual-Lone Star specials, produced by Charlie Chaplin under his $670,000 a year contract with Mutual.

Negative rights to the series of two reel comedies were acquired late last spring by the Clark-Cornelius Corporation of which Mr. Clark and H. C. Cornelius, vice-president of Exhibitors Mutual, are the principal owners. The productions will be sold under series booking, with special pre-release and protection to the larger theatres in larger centers. Contracts have already been closed in more than twenty-five cities for exclusive pre-release presentation.

The schedule of release follows: October 5, 1919, "The Floorwalker"; November 16, "The Fireman"; December 28, "The Vagabond"; February 28, 1920, "One A. M."; March 15, "The Count"; May 2, "The Pawnshop"; June 13, "Behind the Screen"; July 25, "The Rink"; September 5, "The Immigrant"; October 17, "The Adventurer"; November 28," The Cure"; January 9, 1921, "Easy Street."

Outlines Selling Policy.

The sale of the series is under the supervision of S. J. Rollo, director of sales and exchanges of Exhibitors Mutual, who outlined the selling policy. The twelve productions will be sold in series, on a definite six weeks' release schedule.

"The pictures have a definite value from the exhibitors' point of view. He is thoroughly familiar with every picture of the series. The principal objection against the series plan of selling as a matter of motion picture merchandising, does not apply to the Chaplin Classics. No exhibitor who buys the Chaplins buys a 'cat in the bag'."

The new edition will be in de-luxe form, with artistic new main titles and subtitles. The titles under which the productions were originally released will be retained that the exhibitor may capitalize upon the popularity of the titles themselves. A complete line of new advertising material will be issued including posters, lobby displays and slides.

Goldwyn Forces Certain Rogers Is Screen Success

SAMUEL GOLDWYN, Rex Beach, president of the Eminent Authors; Rupert Hughes and others in the Goldwyn organization now located at Culver City, viewed a completed print of Will Rogers' "Almost a Husband," last week.

Here is an extract from a wire sent by Mr. Goldwyn to Gabriel L. Hess at the home office, the day following the showing:

"Saw Rogers picture today and am certain he will create a sensation. Everyone, including Beach, very enthusiastic. He is absolutely in a class by himself."

The chief question was whether the Follies comedian could "get across" when robbed of his clever monologues. The most critical audience of directors and writers that Mr. Goldwyn could assemble on the coast was unanimous in its declaration that the "actor who doesn't act" has solved the problem of screen comedy without the loss of any of his laugh-getting power.

Shriners Liked "Sahara"

Eugene Roth, the power behind the California Theatre, San Francisco, received a letter from Harry Maundell, recorder of Islam Temple, which had charge of the recent Shriners' celebration in the California metropolis, thanking Mr. Roth for his special showing of "Sahara," J. Parker Read, Jr.'s Hodkinson release starring Louise Glaum, at the Temple.

"Parasols and Pippins" or "The Hardships of Being a Movie Star"
Gloria Swanson, leading woman in Cecil B. DeMille's Artcraft, "Male and Female," doesn't mind the terrors and difficulties of life on location on Santa Cruz Island.

"Right to Happiness" Will Open at New York Park

"THE RIGHT TO HAPPINESS," the Allen Holubar production featuring Dorothy Phillips, is to be given its premier eastern showing at the Park Theatre on Columbus Circle, New York. The opening will be held on September 1. This announcement was made by Tarkington Baker, Universal's general manager.

The production is the largest one Universal has offered since the "Hearts of Humanity" picture.

The new production will be given an extended run in the Park Theatre. According to Mr. Baker, the picture will be widely advertised and exploited in a number of the New York daily newspapers, and other advertising and exploiting plans will soon be put into effect.

"The greatest love story ever told," is the exploitation title of the film, which deals with the experiences of a young Russian revolutionist who believes that the world will only listen to force and arms.

The Majestic Theatre in Boston will receive a four weeks' run of "The Right to Happiness." The Majestic is one of the largest theatres in the city of Boston.

"Mothers of Men" Not a War Story.

Because of misunderstandings and misprints on the subject, Edward Jose wishes to announce that "Mothers of Men," the first Edward Jose Production for Film Specials Inc., although adapted from the novel of the same name, by Henry William Warner and DeWitte Kaplan, will not be a war picture. The war element in the book has been eliminated, save only when necessary to give background and atmosphere to events which happen to have occured during war times but which would have the same dramatic value as a story during any period of life and history, and in any locale. The story is divided into two sections, the first part dealing with German episodes and the second part with French.

Christies Enlarging Stage.

Al E. Christie and C. H. Christie are enlarging their stage at the Christie Studio in order to accomodate the number of big productions now under way and planned for the near future.

Since starting his two reel Christie Specials, Al E. Christie finds he has not enough space to accomodate the large casts and sets, and a few weeks ago purchased a lot at the back of the present studio. A new prop room and new dressing rooms are also under way.

Lange Arranges Fox Luncheon.

Another Fox luncheon was given Tuesday, August 12, by the heads of the different departments at the Lafayette-Brevoort. These luncheons are given every two weeks. This one was arranged by F. W. Lange head of the foreign department.

Ellen Terry Will Appear in Character Part Not Calling for Youthful Makeup

THE usual difficulty met by producers desiring to present established stage stars on the screen without forcing them to play roles too youthful for their present age, has been overcome by those responsible for the elaborate Ellen Terry feature soon to be offered by Triangle Film Corporation.

"Her Greatest Performance," in which the "greatest actress on the English-speaking stage" will be presented to screen audiences, is written around a retired actress who has won the love of a tremendous following and is enjoying the fruits of her years of successful stage work when her only son, whose career as an actor promises to rival that of his celebrated mother, is accused and convicted of murder. He thinks that he is guilty, but in spite of his mistaken idea of the circumstances of the crime, his mother believes in his innocence and devotes every energy to saving him.

This role enables her to play upon the screen the part of a woman of exactly her own age and position, while at the same time placing her in situations which call for most powerful emotional acting. In this manner the love which audiences naturally bear for Ellen Terry should be strengthened by the sincere sympathy and intense interest awakened by the lovable character she is interpreting in the drama.

These conditions give Ellen Terry an opportunity to make the most of her splendid talents without the handicap of being miscast, which has had to be overcome by so many stage stars who have appeared in pictures. The plot develops naturally without the star being called upon to rise to occasion that call for the slightest stretch of her audience's imagination.

Soldiers Shown "Shoulder Arms."

Community dancing on the paved streets of Minneapolis came to a happy climax for returned soldiers, sailors and marines when "Shoulder Arms," the Charlie Chaplin comedy, was thrown on the screen at the Washburn Fair Oaks mansion.

More than 1,000 returned service men watched the famous screen comedian in his "over there" act. It was a free entertainment given by the War Camp Community Service.

"Better Times" Cards Are Distributed in Seattle

THE Seattle convention of the Northwest Film Board of Trade was advertised as a boost for "Better Times" convention. All of the hotels, stores and display windows carried "Better Times" cards. These were circulated by Newton Levi, Exhibitors Mutual's Pacific coast supervisor, and L. Wingham, manager of Exhibitors Mutual Seattle branch. This advertising not only carried the convention's message but also served to bring attention to "Better Times," the Robertson-Cole feature.

Get-acquainted remembrance cards, reading "Yours for 'Better Times'—Remember me—we met at Seattle, July 16, 17, 18 and 19"—were distributed among the delegates and visitors. These cards, signed by Mr. Levi and Mr. Wingham, were sent to all who signed the registration book.

Famous Players Has Special Press Bureau to Bring to Public Notice Its Educational Department Films

TO enlist the active support of the large section of the public that is interested in educational pictures and to tie this up for the direct benefit of exhibitors, John C. Flinn, director of advertising and publicity of the Famous Players-Lasky Corporation, has established a special educational publicity bureau, the purpose of which will be to acquaint the general public with the pictures produced and distributed by the educational department and the non-theatrical distribution department of the corporation.

This work will be under the direction of Charles E. McCarthy, well known in motion picture publicity work.

Already an elaborate campaign has been inaugurated to bring the support of women's clubs, schools, churches and other organizations to the theatres that book the pictures produced by the Educational Departments.

Kind of Pictures.

It is believed that in the pictures produced by the Educational Department, these organizations have subjects that are not only consistent with their ideas of the educational value of pictures, but also are primarily entertaining and appealing to the general public. These pictures are the Paramount Magazine, a one-reel weekly release, which combines the cleverest epigrams appearing in the Smart Set Magazine, and those in the New York Evening World written by Helen Rowland, with an animated technical drawing and an animated comic cartoon, and the "So This Is America!" series, a group of one-reel subjects to be released monthly, which picture various places in America in humorous and distinctly original manner.

Nathan H. Friend, general manager of the educational department, in speaking of the appeal which these pictures have for people interested in educational work, said:

Will Allay Alleged Adverse Criticism.

"Numerous clergymen, leaders of women's clubs and educators, since the beginning of the industry, have been decrying the alleged bad influence which they say many motion pictures have, not only upon children, but also upon adults. Without going into this question—which has many angles, and which never will be settled satisfactorily for everybody—I believe that the pictures produced by the educational department will prove of immense benefit to exhibitors in allaying this criticism.

Educators Will Co-operate.

These pictures are types approved by women's clubs, clergymen and educators, and the theatre showing them is bound to win the support of these people. It is merely up to the exhibitor to acquaint the leaders among his patrons with the fact that he is showing these pictures. If the critics of the motion picture are sincere in their attacks, they cannot fail to co-operate with exhibitors showing these pictures.

Variety? Judging from These Views of Tom Mix's Latest, Tom's Going to Raise "57 Varieties" a Few Points.
"Rough Riding Romance" is the name of this Fox production, and it's filled with riding, romance, and the Mix brand of "roughness."

Goldwyn Working Out Plan Whereby Exhibitors Will Obtain Pictures Most Suitable for Their Clientele

IN accord with the policy of strengthening the service idea in every department, Goldwyn is perfecting a plan whereby the sales, exploitation, advertising and publicity departments will act in the closest harmony, not only in putting over a picture after it has been booked but in aiding exhibitors to get films peculiarly adapted to their theatres. It is recognized that a production may go big in one town and be disappointing in another because of different conditions and in spite of exploitation aids.

Goldwyn salesmen are being instructed that their duty goes further than merely booking a picture. They are expected to know the special requirements of the exhibitor with whom they are doing business, and see to it that he receives the Goldwyn picture most likely to make money in that particular theatre.

Must Know Conditions of District.

Salesmanship of this type demands a thorough knowledge of conditions in the territory covered, and Goldwyn officials figure that it pays in the long run, even if the salesman consumes considerably more time than is customarily allotted to covering a certain locality. In weekly talks at each of the exchanges, salesmen are impressed with the point that they are building up for the future market of Goldwyn pictures, as well as working for immediate sales, and that an important phase of their task is placing the right picture in the right place.

Gets Aid of Service Department.

After a film has been booked the exhibitor is assured of the assistance of the service department in arranging the most effective sort of exploitation. This is a part of Goldwyn's co-operative system and a factor in building up the confidence which is so essential to the maintenance of cordial relations and the conducting of business on a mutually profitable basis.

But it is recognized that the salesman is the forerunner of the exploitation expert and that to be a successful salesman he must supply pictures that will make the exhibitor successful. This is where the need for a careful study of a territory comes in, that the salesman may assist the exhibitor in finding pictures especially adapted to the taste of his particular clientele. The Goldwyn program is so arranged that films of all types are always available.

Jack White Engaged to Direct Lehrman Comedies

JACK WHITE, whose engagement by Henry Lehrman to direct forthcoming Lehrman Comedies has just been announced, is the youngest motion picture director in the country—and his claim to fame is further enhanced by the fact that he has already been directing for three years, or since he was eighteen years of age. Closely following his twenty-first birthday he was selected to take charge of the filming of the initial Lehrman Comedy for the First National Exhibitors' Circuit, and is now selecting his cast preparatory to beginning work under Mr. Lehrman's supervision.

Mr. White entered motion pictures five years ago as office boy for Mack Sennett, and rose successively to various other positions, until he had eventually taken part in every branch of work in the Sennett studio.

Thanhouser Plant Rebuilt for B. A. Rolfe Productions

B. A. ROLFE will produce his pictures in a perfectly equipped studio, as A. H. Fischer has practically made over the Thanhouser plant in New Rochelle, New York, which property he recently acquired by outright purchase, to be the home of B. A. Rolfe Productions.

The improvements take in everything from floor to roof. The old floors of the studio have been torn up and new ones laid, and the glass roofs have been covered with paint to permit the best results in photography with artificial light. A large amount of new lighting equipment has been added to the original layout.

The stocks of the property rooms and scenic departments have been greatly enlarged. The dressing rooms have been largely refurnished.

Arline Pretty Is Engaged to Star in the Williamsons' Serial "A Woman in Grey"

GEORGE H. WILEY, president of the Serico Producing Company, a new organization, formed recently to produce the novels of well-known authors in serial form, this week concluded negotiations for the appearance of Arline Pretty in the leading feminine role in the first of the company's offerings, "A Woman in Grey," by C. N. & A. M. Williamson.

The selection of Miss Pretty as the star of the new type of serial promised by the Serico company, was made, according to the officials of the organization, in response to the demand of a large number of exhibitors among whom a canvass was conducted. She won thousands of friends through her appealing characterizations as the heroine of Vitagraph's serial "The Secret Kingdom," and Pathe's chapter picture, "The Hidden Hand."

A cast of players well known in the serial field has been engaged for the picture. Henry G. Sell, leading man for Pearl White in several Pathe serials, appears opposite Miss Pretty. Other principals are Fred Jones, Margaret Fielding, James A. Heenan, Ann Brodie, Violet de Bicari, Mrs. Adelaine Fitzallen. Miss Fielding has appeared in important roles in a number of Fox productions in addition to being an established actress of the "legitimate" stage. Mr. Jones has appeared in a number of serial successes as well as special features.

Arline Pretty.
Who stars in "A Woman in Grey," an E. Lanning Masters production.

"Oh, Boy!" to Open New $200,000 St. Louis House

THE new Grand-Florissant Theatre, in St. Louis, built at a cost of approximately $200,000, will throw open its doors for the first time on Labor Day night.

As the opening attraction, Manager Goldman has selected "Oh, Boy!", Capellani's film version of the musical comedy, which Pathe is distributing. The selection of "Oh, Boy!" is a tribute to the drawing power of the picture, for by the time it is due to open the Grand-Florissant it will have played in a number of other St. Louis theatres.

The Grand-Florissant is considered to be one of the most beautiful theatres in St. Louis. It was designed with a view to the artistic and is a combination, in model, of several of the finest theatres in the United States. Manager Goldman will introduce many novelties to his St. Louis patrons.

Newman Theatre Robbed.

For the fourth time, a Frank Newman theatre has suffered from burglary. The Regent Theatre, on Twelfth Street, Kansas City, was broken into recently, the thief hammering off the combination to the safe and getting $980, it is reported. Mr. Newman is quoted as relating that each of the robberies of his theatres has occurred on Monday mornings, when the accumulated receipts of Saturday and Sunday are in the safes. The Regent's previous loss was $900 and the Royal, one of his theatres on Main Street, was robbed twice, the thieves getting about $2,000 each time.

Governor of Bombay Visits Metro.

Lieut. Col. Sir Popham Young, governor of the province of Bombay, India, paid a visit to the studio of Metro Pictures Corporation in Hollywood on his way home to England last week.

Col. Jasper E. Brady, head of the Metro reading department, escorted Colonel Young through the studio, showing him the big dark stages where the Screen Classics, Inc., productions are filmed.

Exhibitors Point Out Drawbacks to Open Booking in Letters to World Pictures

A LARGE number of letters are coming into the offices of World Pictures every day from exhibitors from all parts of the country relative to the recent article that appeared in the Moving Picture World concerning the new sales bait held out to owners and managers of motion picture theatres to induce them to swallow the selective booking proposition—the latest thing in picture distribution. The tenor of every one of these letters is along the same line—uncertainty as to the number of pictures that they will be able to secure this coming season and the boosting of prices.

Even though exhibitors have hardly become acquainted with the new scheme, which is only a few weeks old, still sufficient time has elapsed for the industry to realize that the "goat" is the man that supplies the sinews to keep the producers going. Just as the World Picture official said who contributed the article, "It is the same old bait with a new hook, line and sinker." What the exhibitor is asking himself, according to these letters that are coming in by every mail, is, Where do I get off?

Program Was Certainty.

"With the program I at least knew that I was going to get a certain number of features and they would cost me a certain set price," writes one prominent exhibitor. "With the selective booking with its specials, supers, itinerants and other fancy appellations for the coming releases I will have to stay awake at nights figuring how my booking sheet may be filled at prices that make it humanly possible for me to pay my rent, light, heat, employes, film service and have enough to buy food and clothes for my family.

"The distributor can quote a certain price for these selectives, and if I don't agree to pay it on the spot he knows that I will have to come around and see him with my hat in my hand and beg for it or keep my house dark. The program policy made it possible for me to get the financial aid necessary to secure a house. I could get a lease on showing my contracts for a regular steady showing of pictures at a price that convinced the banker that the loan was one with a minimum of hazard. I can't go now to a banker and show him a proposition that will check up as I have no certain figures of cost of film service or how many pictures I will get in a year."

Dislikes Percentages.

"Another new bait," said another correspondent, "is to play me on percentage. The first money goes to the distributor and then we share. I have to take the price of service for the film at the value set on it by the manufacturer. I have nothing to say about it. He can't lose any way in the world. The first money is his and if anything else comes in then we share. (If there is anything comes in)."

An exhibitor writing from Chicago says: "This selective proposition is like the man who comes to you and says: 'I want to make you a present of a beautiful enlarged portrait of your mother. It won't cost you a cent.' Having been born in Missouri I said: 'That's very kind of you, but where do you get off.' The answer I get is: 'Well, you see, we sell picture frames, and of course you will want a handsome gilt frame and a silk cord to hang the picture with.' You get a big star picture but you have to take a bunch of shelf warmers to get the big picture. With the program I got them as they came and all at a set price. If I thought they were no good I could get rid of the contract by giving reasonable notice."

John Lowell Begins to See Why an Inky Sky Has Spread Over "The Clouded Name"
He is determined to prove that there is something in his name, at least, in this World feature.

McShane Visits New York.

E. L. McShane, branch manager of the Washington (D. C.) Exhibitors' Mutual, was in New York last week. He reports that special train service from bone-dry Washington to Baltimore has been discontinued.

Boosting Attendance by Old but Effective Scheme

HERE'S an effective manner by which to attract patronage that may be familiar to many exhibitors throughout the country, but which is so simple and so inexpensive that it may have been overlooked in the rush for big exploitation schemes that are so much in demand these days. A representative of the Famous Players-Lasky exploitation department had occasion to visit the Van-Kelton Open Air Theatre, New York City, recently, and noticed that out of the 1,200 hundred seats some two hundred were empty.

The representative suggested a simple scheme to Manager B. K. Kyler which took form in the printing of blotters advertising the airdome. At one end was a coupon, admitting a child free of charge, providing an adult was brought along as guardian. The stunt proved effective. Several hundred of the blotters were distributed by newsboys while they were also given out at the airdome itself.

According to Mr. Kyler, the scheme appealed to Sidney Cohen, who operates a chain of houses in the Bronx, so strongly that he lost no time in adapting the idea to his houses. Considering the cost of the blotter stock and the printing the stunt can be adapted to any house, large or small.

"Where Bonds Are Loosed" Will Soon Be Released

WORLD PICTURES will release at an early date on its program a five reel picture entitled "Where Bonds Are Loosed." This photoplay was taken from E. L. Grant Watson's novel that was numbered among the six best sellers. Mr. Watson, the author, is an Englishmen who attracted no little attention from book reviewers when his book was published as this was his first effort as a writer.

Locale on Prison Island.

The scene of his story is two prison islands off the west coast of Australia and his subject is the reaction of the individual to the loosening of the bonds of civilization. Mr. Watson is a scientist who took honors at Cambridge and went to Australia as zoologist with an ethnological expedition, in the course of which he spent eight months on an island with only two other men. His experience did not yield as much zoology as it did human nature, and he has embodied his reflections on the trip in a tense and swift story.

The picture was directed by David G. Fischer, who also played the principal role. He was supported among other well known film players by Dixie Lee and Arthur Behrens. The tropical scenes were filmed on an island which belongs to the group geographically known as the Dry Tortugas, off the coast of Florida.

Gentry Suit to Recover $45,000 from Educational on Coal Picture Held for Complaint Amendment

BEFORE the trial of the action instituted against the Educational Films Corporation of America by the Gentry Film Company, Inc., to recover $45,000 damages for alleged breach of contract had proceeded very far in the United States District Court on August 13, Judge Hutcheson dismissed the jury upon the consent of both companies to allow the plaintiff to amend the complaint.

Contract Signed in March, 1918.

The Educational Films Corporation of America entered into a contract with the Gentry Film Company, Inc., in March, 1918, which was later modified by the execution of supplemental agreements to produce and distribute a film showing the development of the coal industry which was intended to portray mining conditions, the home life of the miners, the safety of operations, sanitation, rescue work, and the educational, amusement and recreational facilities afforded to the miners by the operators.

Previously the Gentry Film Company, Inc., had entered into a contract with the coal operators of West Virginia to produce and distribute an educational film of this character for a consideration of $30,000 and the company contracted with the Educational Films Corporation of America to produce the film at an expense of $25,000 and distribute the film—on a fifty-fifty basis.

Complaint Not Complete.

The complaint in the action failed to allege that the Gentry Film Company, Inc., was liable to return the payment of $30,000 to the operators in the event that the film was not distributed, and when Hobart S. Bird, counsel for the company, sought to introduce evidence on this phase of the case Harry G. Kosch, counsel for the Educational Films Corporation of America, objected that there was no allegation in the pleadings demanding damages from the defendant in connection with that liability.

Attorney Bird then moved to amend the complaint to incorporate a demand for the recovery of that sum from the defendant which Judge Hutcheson granted, and upon the motion of Attorney Kosch a juror was withdrawn and the case was declared a mistrial. Counsel for the defendant said he was not prepared to meet the new issue raised in the case and desired a reasonable time to prepare a defense.

Distribution Big Issue.

The case was placed on the foot of the calendar and will probably be tried the latter part of the month. The comparative results in distributing films on a state rights basis and on a national basis is expected to form an important issue in the trial of the suit, as the defendant contends that it was arranging to dispose of the film on the state rights basis when the litigation began.

The Plaintiff's Contention.

The plaintiff contends that the defendant has failed to perform its contract to distribute the film, alleging that while the film was completed last December, when a private showing was held which was attended by representatives of the trade publications, which published reviews of the film, and before the Education Division of the United States Fuel Bureau, the film has never been exhibited to the public.

Ford's Show House Construction.

The latest Ford Educational Weekly to be released by Goldwyn is "Home Made." It is a story of house building, and dramatizes every detail in the construction of houses. The picture reveals the source of supply of all materials which enter in the building of our living quarters; shows how they are obtained and how used.

Ollett Joins American Cinema.

Arthur Ollett, for two years business manager of Sanger & Jordan, and several Shubert attractions, has been appointed comptroller of the American Cinema Corporation. Mr. Ollett will assume his duties on Monday, August 18.

Smith Joins Selznick's Staff.

Myron Selznick, president of Selznick Pictures, announces R. Cecil Smith as the latest acquisition to the Selznick scenario staff. The engagement of Mr. Smith was effected while Mr. Selznick was in California.

Mr. Smith began his career as an actor several years ago with a Western producing firm. The scenario end of the business appealed to him and he soon found work writing continuities. As his scripts were produced, Mr. Smith gained in prominence.

Mr. Smith arrived in New York early last week and is already at work in the Selznick studio in the Bronx.

Chaplin Greatest Artist the Screen Has Produced

AND the truth is, Chaplin is the greatest artist that the screen has produced, proclaimed so even by his compatriots. Have not Sarah Bernhardt, Beerbohm Tree, Mrs. Fiske, Rostand, and Yvette Guilbert acknowledged him the master pantomimist of the age? No secondrater ever became a world's champion, and when such a champion arises the intelligent thing to do is to seek the reasons for his greatness rather than deplore his Olympian achievement.

If the deplorers see only slapstick and vulgarity in Chaplin, how can they stand Shakespeare, for he was even gross at times? What the superficial critic does not see is that Chaplin understands the human heart with a sensitiveness such as only genius attains. Neither do they see what the greatest dramatic figures of the age have detected—his amazing dramatic values. And being professional deplorers, therefore lacking in a fine sense of humor, they cannot see his subtlest comedy which transcends all local boundaries and makes him the symbol of fun the world over.

When the world's foremost statesman, on the eve of the greatest event in history takes time before he sails from affairs of state to request a preview of "Shoulder Arms," it suggests that President Wilson's taste is deplorable or that the deplorers are possibly missing something too fine for their perception.

Film Author's Name Is Featured on Broadway

STARS or players in the screen world who have been wondering just what would be their share of the publicity and opportunities in what is unmistakably an "authors' year," found the answer last week at the Eastern premiere of Stewart Edward White's "The Westerners" at the New York Strand.

This first of the Benjamin B. Hampton-Great Authors' productions did a business throughout the week of record-breaking proportions, and up to Thursday night was running ahead of any summer attraction at the Strand in the past four years. On that night, the actors went on strike, closing thirteen of the "legitimate" theatres, the Strand in common with other picture houses turned away thousands of persons at all remaining performances in the week including matinees.

For the first time in the history of Broadway motion picture institutions the name of the author of a novel took the big place in the electric lights over the sidewalk street canopy of the Strand. Managing Director Jack Eaton billed "The Westerners" in his lights on the up and downtown sides of the canopy as "A Famous Story," Stewart Edward White's "The Westerners," and directly over the wide entrance to the Strand under the big canopy where the central attraction announcement is always placed for the theatre were the electric words: "'The Westerners' by Stewart Edward White." The name of the author was of equal dimension with the title of his story.

Frohman Company Finishes Ninth Texas Guinan Film

THE Frohman Amusement Corporation announces the completion of the ninth of the series of two-reel western productions starring Texas Guinan, and that although but five have been released as yet, it is expected that the thirteenth will be finished before the end of October. The final three stories of the series of sixteen have been completed.

In commenting on this achievement, the Frohman Amusement Corporation calls attention to the difficulties encountered. First it was necessary to create an entirely new producing organization, as the company had heretofore confined its activities to features. While Miss Guinan appears in each as a woman of the West, the stories have been so selected as to make her characterization in each widely different. This necessitated each story being written especially for the star. Of the nine productions already finished, no two of the authors resided in the same state, and three were written by persons who had never written for the screen before.

Smiling Jimmy Kelly Breaks Some News About Those with Whom He Met in the Tall Grass

LOOKS to me as if there is a general exodus of Arkansas exhibitors to New York and other points, and although I appreciate that they must have a vacation sometime or other, there is no use their all going off at the same time, for it simply "gums up the works" of a poor downtrodden Film Peddler trying to victimize someone into giving his Special Feature Productions a try-out.

Among those whom we found missing were:

Mr. and Mrs. O. C. Hauber, Hauber's Theatre, Pine Bluff, Ark.—at New York City, Coney Island and other Inland Points.

J. P. Belaski, owner of Royal Theatre, Hot Springs, Ark.—in Chicago and other points (Business?).

E. C. Robertson sold out his Mission Theatre, Eldorado, Ark., to Clarke & Dale, and has hied himself to the mountains (Fayetteville, Ark.). If there is another exhibitor in Fayetteville, lord help him, for Roby is a regular showman and has a bank roll.

Miss Lottie Gulledge, the charming little proprietor of the Royal Theatre, Arkedelphia, Ark., has just returned from a month's stay in New Jersey.

Manager H. D. Wharton, Pastime Theatre, Warren, Ark., motored through to Little Rock and other points north, securing new ideas for his theatre.

W. E. Spencer, who owns and manages one of the finest little theatres in Arkansas, at Monticello, has recently acquired the Lyric Theatre, at Lake Village, Ark., and will continue with both theatres under his management.

C. H. McChroskey, proprietor of the Allied Theatre, at Dermott, Ark., is drawing up plans for a 600 capacity theatre, which he expects to have open by fall. Business is exceptionally good at this point.

Theatre Construction Active.

E. A. Baredel, Palace Theatre, McGhee, Ark., will remodel in the fall with the idea of obtaining more capacity.

Elmer W. Harrell has opened his New Grand Theatre, Beardon, Ark. (375 capacity), and is running feature plays three days a week. He contemplates spooling reels nightly after November first.

Roy Gammill, formerly manager of the Amuse U Theatre, Millville, Ark., has turned his house over to the Ladies Aid Society of that village who are only projecting one night a week, namely Saturdays. Millville is an extremely quiet city; both of the residents work in the village saw mill.

The Airdome, at Thornton, Ark., is running nightly with the best shows obtainable under the able management of J. W. Meadows. This show belongs to the Stout Lumber Company.

E. M. Oslin, who manages the shows of the Grossett Lumber Company, at Grossett, Ark., has moved into his new summer theatre, built for him by the company. This town of Grossett is the "Garden Spot of Arkansas," and the patronage at the show is fine; the admission is low, as it is a company project and is run for the benefit of their employes.

Met J. B. Dugger, recently appointed manager of the new offices of the Metro and First National, at Little Rock, Ark., and he reports business good. Believe me, this Dugger boy is some hustler.

I note that Pathe has opened an office at Little Rock and that Fox and several others contemplate doing the same, which will make that city quite a booking centre, and proves my assertion that this business is expanding even more rapidly than we realize. A day is coming when anything that looks like a "key city" will have a representative office of every film exchange in existence.

Although a trade was rumored at Fordyce, it was in error. A. L. Stinson will continue as proprietor and manager of the Lyric Theatre at that point.

Sergeant W. P. Florence has returned from overseas after a stay of nearly two years, and immediately assumed the reins of his popular little theatre, the Brown, at Stamps, Ark. Florence is county chairman of his county in the American Legion.

Ward Van Hook, formerly of the Mission Theatre, Eldorado, Ark., will assume the position of assistant manager of the Victory Theatre, Fayetteville, Ark. Van Hook had several other offers to manage shows in other sections of the state, but refused them in order to be with his old friend, E. C. Robertson.

Praises Woman Manager.

Spent a day at Texarkana with that popular and extremely efficient general manager of Saenger Brothers Amusements at that point, Mrs. Eva Vernon. This little lady has three big theatres under her management, the Saenger, Hippodrome and Royal, and she handles them with that expert technique of showmanship that can only be found in the born showman. She has been connected with the Saenger interests for many years, and is considered one of their most efficient employes.

Met Dave Reed, formerly manager of Metro, Dallas, Tex., who is now connected with the R. D. Lewis Film Corporation. Road work is a novelty to Dave, but he says he likes it o. k. "Novelty" is right. You tell 'um, Al.

Watch for my next one labeled, "The Movie No Longer a Side Line." It is especially meant for the small town exhibitors. And still another one on "Mush, or What the Fans Don't Want."

Two More Houses Added to Allen Chain in Canada

THE week of August 10 added two more theatres to the large and rapidly growing chain of the Allen Theatre Enterprises with the opening of Allen's Danforth Theatre in Toronto, Canada, the home city of the circuit, and the reopening of the former Royal Theatre, Peterboro, Ontario, as the Allen.

The Danforth is the first of the new series of suburban or neighborhood theatres being built in Toronto by Jule & Jay J. Allen, there being five others in course of erection. In the Danforth, the Allens claim to have set a new mark in neighborhood theatre construction, for the building is one of the handsomest in Toronto and possesses all the beauty and attractiveness of a downtown house.

The Danforth seats 1,800, with all but 600 seats on the lower floor, and every one of them in front of the balcony, so that every spectator, no matter where sitting, has a full view of every portion of the house. There are three rows of loge seats in the front of the balcony, which occupies the portion of the house above the foyer and lobby. A ten-piece orchestra is supplying the music at the Danforth, which is located on Danforth avenue, just east of Broadview.

The Royal Theatre, Peterboro, has been completely refinished and redecorated since having been taken over by the Allens. Seats have been rearranged and many conveniences supplied. An orchestra is to be featured regularly at this theatre.

Dietenfass Produces a Blackface Comedy Series

THERE will shortly appear on the screen a series of two-reel comedies, in which the characters will be blackface artists of the genuine old minstrel type. They are being produced by Mark M. Dietenfass at his studios in Jacksonville, Fla. The first four are already completed and the fifth nearly so. They will be released monthly, the first in September.

Mr. Dietenfass made a test a short time ago before paying audiences who did not know they were acting as referees, whose decision meant success or failure to several people. For purposes of comparison, and as a test, two reels of blackface and two reels of white face were shown in prominent motion picture theatres to regular audiences. Not only did the audiences show greater appreciation and enjoyment of the blackface reels, but the committee of exhibitors who attended was unanimously in favor of the blackface as having greater value and possibilities. Mr. Dietenfass plans, however, to alternate blackface and whiteface for the first several releases until he secures a still wider verdict.

The principal parts are taken by Bobby Burns, Edna Reynolds, Jobynia Ralston, "Skinny" Renfrew and "Fatty" Filberts.

Clifford Bernard Kept Busy.

Clifford Bernard is kept busy by the number of "Yankee Doodle in Berlin" shows playing in the East. Two weeks ago when Fred McClellan resigned to go to the Paramount staff. Cliffford was called in from Redding, Pa., to take the vacancy left by McClellan's resignation.

Last week, Clif was ordere to Philadelphia to straighten out several matters, after which he returned to New York to resume the management of the Broadway Productions.

H. G. (Hank) Cassidy of the Feature Amusement Company of Richmond, Va., purchased the rights of Sol Lesser's "Yankee Doodle in Berlin" for the states of North and South Carolina, Georgia, Tennessee and Alabama. A company of Mack Sennett bathing girls will appear in person in conjunction with the picture in the larger towns.

Eight Houses Planned to Cost $5,675,000

HIGHER and higher mount the figures representing the investment in new motion picture theatre projects. This week's list shows the huge total of $5,675,000 for eight houses, as against last week's roster of $2,400,000 for nine. Page the man who said that the motion picture is losing its hold on popular favor.

Aurora, Ill.—Aurora Theatre Company will erect Silvan Dell Theatre store and office building, 120x140 feet, to cost $150,000.

Des Moines.—Grove Court Company will erect motion picture theatre at northwest corner of Nineteenth street and Cottage Grove avenue, to cost $600,000.

Chicago.—United States Theatre Company has plans for theatre to be erected at 701 West Sixty-third street, to cost $450,000.

Cleveland.—Joseph Laronge, 214 Williamson Building, has plans for brick, stone, terra-cotta and concrete theatre, to cost $3,000,000.

Dallas.—Interstate Amusement Company, 190 North State street, Chicago, plans to erect theatre here, to cost $450,000

Wichita Falls, Texas.—Dye, Ford and Rogers plan to erect one-story motion picture theatre with seating capacity of 1,500, to cost $125,000

Minneapolis.—Twin City Amusement Trust Estate has plans for motion picture theatre to cost $400,000.

St. Louis.—Marcus Loew, 1493 Broadway, New York, has plans for theatre to cost $500,000.

Paramount-Artcraft Pictures for Coming Season Receive Enthusiastic Comment from Exhibitors

AT THE home office of the Famous Players-Lasky Corporation, Walter E. Greene, vice-president in charge of distribution, stated last week that reports from all parts of the country indicate tremendous business for the exhibitors booking Paramount-Artcraft pictures under the 1919-20 plan.

"Under the new booking policy exhibitors are invited to see their pictures before they book them," said Mr. Greene, "and the quality of our product for the coming year has excited the most favorable comment from exhibitors everywhere, who have already seen some of these offerings. Our confidence in the merit of these productions makes it most desirable for us to allow exhibitors to see their pictures before renting them, and that this confidence is well founded has been evidenced most effectively during the past few weeks, ever since our exchanges began showing the new product to managers."

System Pleases Grauman.

Mr. Greene indicated as an example of how the new booking arrangement is being received by exhibitors a communication from Sid Grauman, whose Million Dollar Theatre in Los Angeles has become established in the trade as one of the most successful institutions of its kind. "After having exhibited 'The Third Kiss,'" writes Mr. Grauman, "the first photoplay under the selective booking plan to be played by Grauman's Million Dollar Theatre, I am thoroughly convinced that Famous Players has taken a vital step for the betterment of the picture industry, including producer, exhibitor and the photoplay public. The picture was a complete success as an audience attraction, and from a box office viewpoint it proved 100 per cent."

On his desk Mr. Greene has countless messages of a similar nature from exhibitors in both large and small districts who have already viewed Paramount-Artcraft pictures for 1919-20.

Daily Speaks Well of Sheme.

In addition to these reports from exhibitors, Mr. Greene has a number of newspaper clippings from cities where advanced showings were held in theatres and at which time all motion picture critics were invited. The most recent of these theatre trade showings was held at the Forsyth Theatre, Atlanta, Ga., when Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants" were put on. The presentation of these pictures was handled in a high-class manner and started at 10.30 in the morning until noon, the showing being resumed at 2 o'clock. A report from the Atlanta office of the Famous Players received at the home office expressed enthusiasm over the manner in which the productions were received by the trade.

The local newspapers voiced the sentiments of all present in their favorable comment concerning the films. As an example, Robert Moran, of the Atlanta Constitution, started his two-column display story about the affair as follows: "That the new booking of Paramount-Artcraft will surpass any in the history of this great distributing firm, was evidenced yesterday morning and afternoon, when leading exhibitors had the pleasure of being guests at the initial trade showing of the selective booking plan."

David G. Fischer
Who has signed to direct "Dad's Girl" for World Films.

David Fischer Will Direct "Dad's Girl" for World

WORLD PICTURES has secured the services of David G. Fischer to direct the picturization of "Dad's Girl," a play which has successfully been toured for many years.

Mr. Fischer before he took up screen work was an actor of prominence in many productions that had long runs on Broadway. He was leading man with the late Mabel Barrison in "The Blue Mouse;" with Henry Woodruff in "Brown of Harvard," stage manager for Julia Marlowe, and also Virginia Harned. He made dramatizations of Myrtle Reed's novels, "Lavender and Old Lace" and "The Master's Violin." These two plays were unusually profitable investments both for the producing manager as well as the author.

He also dramatized Emerson Hough's novel "John Rawn" in which Edmund Breese starred. After four years as leading man with the Bush Temple Stock Company in Chicago he was engaged by the Essenay Company in 1908 to direct Warren Kerrigan. After remaining with this organization for several years he joined the forces with the American Company where he remained for three and one half years as director and star.

Mr. Fischer has also produced special features for the Premier Company, American Commercial and other producers.

Plan Airplane Landing on Roof of Fox Studio

ANOTHER novel feature is contemplated for the William Fox building—one of the largest motion picture plants under one roof—which is now well on its way to completion at Tenth avenue, Fifty-fifth to Fifty-sixth streets, New York. William Fox has discussed with his architects, William Fried and the firm of Carlson & Wiseman, the practicability of erecting on the roof of the new building the first airplane landing platform for passenger-carrying planes in this city.

In accordance with Mr. Fox's suggestions, draftsmen are engaged upon alterations in the original plans to allow for the addition of this structure, permitting the landing of at least two regulation passenger planes, with hangars for even more. The platform is to be made of an all-steel frame-work, and is to be so designed in relation to the roof proper that it will not interfere with the lighting facilities which are to be made the outstanding feature of the new studios.

Upon the completion of the upper story and roof of the building, it is planned to continue the erection of this platform, so that it will be completed within the time schedule on which the contractors are working—the building to be ready for formal opening ceremonies October 1. To accomplish this, the contractors will engage a special crew of workmen for the airplane platform alone, and work will be pushed with all speed, regardless of expense, to finish on time.

Realart Condenses Four of Montgomery's "Anne" Books Into One Picture for Mary Miles Minter

FOR the first time, it is said, in the history of the motion picture business, a producing company has obtained the rights to several books in order to make one picture. Realart Pictures Corporation recently bought the four "Anne" books by L. M. Montgomery in order to provide Mary Miles Minter with a suitable story.

"Anne of Green Gables," one of the group, will be the title of the photoplay and the stories told in the series have been condensed into one continuity by Frances Marion.

"This is to be our first Minter picture," Arthur S. Kane, president of Realart, explains, "and, of course, we have been very careful to make a selection that would surpass the established standard of our star. In 'Anne of Green Gables' she has opportunity to bring to photodramatic life all the joys and sorrows, the smiles and tears, of young girlhood and sweet sixteen. We wanted to use features of all four of the Montgomery books—'Anne of Green Gables,' 'Anne of Avonlea,' 'Chronicles of Avonlea' and 'Anne of the Island'—and hence it was necessary to make four purchases instead of one. Probably we might have been able to pad one story into a passable photoplay, but such is not our policy.

"After we bought the books we engaged Frances Marion, author or adaptor of many of Mary Pickford's successful vehicles, to make the photoplay version. The four stories have been freely utilized to show as much of the story as possible of the beloved little orphan girl."

According to the publishers, more than 700,000 copies of the four "Anne" books have been sold. Production is reported to be proceeding rapidly. Miss Minter will return this week to her New York studios from Dedham, Mass., where the exteriors are being filmed.

Poems from "Heart Throbs" Will Be Filmed by Editor

THE book bearing the title of "Heart Throbs" grew out of an inspiration of Joe Mitchell Chappell, the Boston Magazine editor. He sent out tens of thousands of letters to people all over the world requesting them to send him the name of a short story or poem that gave them their biggest heart throb. The response to these inquiries furnished Mr. Chappell with the material for the book. The sales of this novelty ran into hundreds of thousands of copies.

Mr. Chappell has gathered from "Heart Throbs" eighteen stories that he will convert into the same number of two-reel pictures that will be distributed by the World Film Corporation. In order to get a consensus of opinion as to which of these was the most popular, Mr. Chappell sent letters of inquiry to the most notable captains of industry, leaders in art, education, science and literature, the outstanding figures in politics and diplomacy. The votes of these men and women were about equally divided for first choice between Julia Ward Howe's "Battle Hymn of the Republic," Oliver Wendell Holme's "The One Hoss Chaise," and James Whitcomb Riley's "Old Sweetheart of Mine." These will be the three first pictures made by Mr. Chappell's company. The studio work will be done in Boston.

Elliot Dexter Is Reported Recovering from Breakdown

ELLIOTT DEXTER, who has been ill for several months with a nervous breakdown brought on from overwork, is now rapidly recovering, and according to physicians in charge will be able to resume work about October 1. He will begin work at this time on his first personal starring vehicle, details concerning which are promised shortly.

Mr. Dexter has for several years been so much in demand that he had had practically no vacations, and he is such an extremely conscientious and careful worker that in portraying every role he has given himself wholly to it, with the result that his strength was gradually broken down.

At the conclusion of "For Better, for Worse," Mr. Dexter started on a vacation, intending to take a two-months' rest before beginning his next picture. He was recalled, however, to take the place of Monte Blue, who has been taken ill, in "A Daughter of the Wolf." At the conclusion of this picture he paid toll for his years of strenuous, continual work by collapsing completely. For several weeks he was lingering between life and death.

Twelve New York Houses Show "Wolves of Night"

AS William Farnum arrived in New York from the Pacific Coast, twelve metropolitan theatres were showing "Wolves of the Night," featuring him, to packed houses. The attendance records, also, which followed the initial showing, established new marks for several of these theatres—which include in Manhattan and Brooklyn, the Academy of Music, Audubon, Bayridge, Bedford, Crotona, Folly, Jamaica, Ridgewood, Star, Comedy, Jap Garden and the Nemo.

This record is considered chiefly responsible for the sudden rush of exhibitors in the vicinity for first and second-run bookings. These demands from the exhibitors also include straight booking on the whole series, the next of which is to be "The Last of the Duanes," from one of Zane Grey's popular novels, followed by "Wings of the Morning," based on the book by Louis Tracy.

Bowery's Atlantic Garden Is Center of Lease Suit

SUIT has been filed in the Supreme Court, New York County, by New Atlantic Garden, Inc., of which Albert S. Goldberg is president, through its attorney, Hobart S. Bird, to enjoin the Atlantic Garden Realty Corporation, the owner of the theatre premises at the Bowery and Canal street, New York, from selling the premises so as to permit the purchaser to cancel the theatre lease and thus dispossess the lessee and permit the new owners to appropriate the business.

It is alleged that notwithstanding the clause in the lease permitting a cancellation after a certain time upon payment of $10,000, the private agreement between the owner and the present lessee is that such option shall not be exercised except upon certain conditions and that the lessee should be secured in its full term of ten years provided by the lease.

It is further alleged that the owner proposes to sell the premises for $140,000 in such manner as to permit the purchaser to disregard the private agreement, thus enabling him to cancel the lease, dispossess the present lessee and appropriate the business now established and on a profitable basis. Improvements to the extent of $50,000 made by the lessee as specified in the complaint, show that the theatre was practically rebuilt and made one of the finest motion picture theatres in the downtown district.

New England Exhibitors to Hold Picnic at Dedham

DEDHAM, MASS., will be the Mecca of New England exhibitors on Sunday, August 17. From a distance of fifty miles or more around Boston they will assemble at Dedham for a big picnic, the features of which will include the filming of several scenes for a photoplay, luncheon, games and the meeting of Mary Miles Minter.

Miss Minter, assisted by her company, is to be the hostess of the occasion and the exhibitors will be present in response to invitations personally sent out by the Realart star. Miss Minter has been in Dedham for about three weeks making scenes for "Anne of Green Gables," under the direction of William Desmond Taylor.

The picnic is the result of visits which exhibitors have made within the last two weeks to the location where Miss Minter is working. Practically all of the exhibitors who have been in Boston on business recently have made the six-mile trip to Dedham, and, in addition, a large number of Boston exhibitors have been guests of the Minter company. The interest thus manifested suggested to Miss Minter the desirability of giving the picnic.

The star also, in response to pressing invitations from leading theatre managers, has visited Boston theatres. Thursday night she made seven personal appearances. Four downtown photoplay houses and three in the Back-bay district were included. In each case the star made a short address.

Thirteen Holds No Terrors for Leland. The activities of the Leland Theatre Supply House, Simplex distributors for Maine, New Hampshire and Vermont, are reflected in the report received at the Simplex factory, showing thirteen Simplex machines sold in that territory during the month of July.

The theatres in which these machines were installed are Rex Theatre, Norway, Me.; New Priscilla, Lewiston, Me.; Browne's, Limestone, Me.; Albert, Berlin, N. H.; Queen, Manchester, N. H.; Star, Newmarket, N. H.; Park, Lebanon, N. H.; Opera House, Fairhaven, Vt., four of these theatres having installed two machines each.

Universal's General Manager Says Short Subjects Are Gaining in Popularity; Report Big Bookings

THE popularity of the short subject has increased two-fold within the last season and in many cases a short subject has been exploited as much as a feature." This statement was made this week by Tarkington Baker, Universal's general manager.

In discussing the success of Universal's short subjects Mr. Baker said: "We find that the large and small exhibitor have great need for the shorter subject. The large exhibitor to round out his program and the smaller one to feature several short subjects. It is only proper to point out the fact that during the past few months the large Broadway theatres have booked and presented many Universal short subjects, including the Western pictures. This is an unprecedented action, and proves conclusively that the short subject is desired by the public."

Perhaps the greatest series of short subjects ever produced is the Stage Women's Relief series which Universal is releasing. This is the highest price series of short subjects ever offered to exhibitors.

Within the last six months, heavy bookings of the famous Bluebird brand of short subjects has been recorded. The Eddie Polo Cyclone Smith series have been extensively shown and the "Spur and Saddle Series" starring Marie Walcamp is being booked heavily.

Universal's New Screen Magazine and the International News reels are two of the most heavily booked short subjects released by Universal.

"The Gamblers" Nearing Release.

Vitagraph is confident that "The Gamblers," the new Harry T. Morey feature which is nearing release, will be to motion pictures what its original production was to the spoken drama—one of the greatest hits of the season. This sterling play by the late Charles Klein is just as vital and timely today as it was when it was the sensation of New York several years ago. Love, jealouy and political ambition we always have with us and the fourth, and most important motive in the play, high and frenzied finance, is rampant just now through the unusual interest in oil stock. And it is gambling in the street, and not with cards, or dice, or horse racing, that gives the drama its title.

Hampton Del Ruth Directs Fox's "Sunshine Comedies"

A MOTION picture director directing six other directors and keeping five companies simultaneously in action is Hampton Del Ruth, supervising director for Fox Sunshine Comedies. Only a few years ago Mr. Del Ruth made his debut in motion pictures in an editorial capacity, stepping soon into the managerial end of the film industry, and distinguishing himself immediately by the new departures he introduced in the field of film comedy.

Mr. Del Ruth joined the staff of directors under William Fox, and became supervising director of the humorous two-reel pictures known as Fox Sunshine Comedies. In standardizing the method of production for Sunshine Comedies, Mr. Del Ruth has imparted a great deal of his peculiar talents to his six sub-directors. This fact is making itself evident in all the productions.

Employ Street Cars for Serial.

Work is progressing rapidly on "A Million Dollars Reward," the serial being produced at Ithaca, N. Y., by Grossman Pictures, Inc., for the Pathe program. Lillian Walker is the star of the serial, which is the work of Arthur B. Reeve and John W. Grey.

Last week H. Grossman and Director George Lessey took over a part of the Ithaca street railway lines for use in certain scenes, and several trolley cars were requisitioned.

The Invisible Face Looms Up, and, Looming, Meets the Artillery.
A rocky moment in the S-L-K serial, "The Fatal Fortune," starring Helen Holmes.

Cincinnati Realart Branch Takes Permanent Quarters

REALART continues its rapid expansion, the latest development being the announcement by Arthur S. Kane, the president, of the signing of a long-time lease covering one-half of the fifth floor of the Film Exchange Building, Broadway and Pioneer street, as permanent quarters for the Cincinnati branch office. The terms of the agreement were settled at a conference in New York this week between Max Goldstein of Chicago and Mr. Kane. Possession will be given on October 1.

Realart's Cincinnati exchange is temporarily quartered at 910 Mercantile Library Building and is under the management of Mark Goldman. The latter has advised Mr. Kane of the installation of telephone service and the completion of preliminary field organization.

Mutt and Jeff Start on Globe Trotting Spree

MUTT and Jeff are on a world tour. Captain Bud Fisher is taking his brain-children around the world. According to Fox advices, they are having some very extraordinary experiences.

Captain Fisher, already in Europe, will have Mutt and Jeff visit Paris, London, and all the chief capitals of the world. In each they will travel around town, see everything that is to be seen, and do everything there is to do. In this personally conducted world tour the famous cartoonist expects to find fertile fields for his inimitable pair.

Arrangements have been made whereby the original sketches of this world tour will be forwarded to this country without the slightest delay—and the Fox studios will do the rest.

Mogler Re-elected for Third Term.

Joseph Mogler, manager of the Mogler Theatre, Ninth street and Bremen avenue, St. Louis, was re-elected president of the St. Louis Exhibitors' League for the third consecutive term at a meeting held there last week.

Other oácers are Fred Wehrenberg, vice president; Joseph J. Walsh, and W. O. Reeves, secretaries; A. D. Pappas, treasurer; B. Powhatton, sergeant-at-arms; Board of Governors, John H. Genter, Louis Hehl and Max Sigeloff.

Dazey on Scenario Staff of Beck.

After purchasing the serial story of "The Isle of Jewels," to be released by Pathe, from Charles T. Dazey, the well known playwright, Arthur F. Beck further availed himself of the brain products of this author by adding him to his scenario and continuity department.

Mr. Dazey is now busily at work on a special story to be produced by one of the companies recently organized by Mr. Beck.

Hinton, of Transatlantic Flight Fame, Flies with Bathing Girls Over New York

LIEUTENANT WALTER HINTON, who piloted the NC-4 across the Atlantic in its historic flight, made a trip over New York Sunday, August 11, with the Misses Jane Allen and Virginia Fox, of the Mack Sennett Bathing Girls, who are appearing in person at the Broadway Theatre, New York, as passengers.

Before starting the flight, both Lieutenant Hinton and the girls were handed messages by E. M. Asher, which he received from Mack Sennett, whom he represents.

The flight started from Port Washington promptly at 10 a. m., and the route over Manhattan included Wall street, the circling of Times Square several times, up to Seventy-second street, Riverside Drive, and back to Port Washington. While circling Times Square, the girls distributed 150,000 minature photos of the bathing girls.

The machine used in the flight was a Curtiss flying boat of 150 horse-power. Incidentally it was the christening flight of this machine, which is the property of Major Sidney E. Parker and Captain G. Tabbot Wilcox, of the Royal Air Forces. Early Monday this boat, piloted by Major Parker and Captain Wilcox, started a tour of the United States for the purpose of making air maps and flying routes of the United States waterways, and awakening interest in aeronautics.

In addition to carrying passengers and giving demonstrations, the pilots will give lectures on aerial topics, including their experiences at the fighting fronts, the urgency of the establishment of flying fields, commercial possibilities of aviation, and will take motion pictures of their entire flight.

Lieutenant William Russell, director of aero communication of the American Flying Club, placed a wireless telephone on the plane and installed a special receiving apparatus equipped with an amplifier on the telephone at the flying club with a direct wire to Los Angeles, and by these means Lieutenant Hinton was in constant communication and spoke directly with Mack Sennett at his home in Los Angeles while flying over New York.

Not only was it the first time this has ever been attempted, but it was the first flight the Misses Jane Allen and Virginia Fox ever made.

Samuel Goldwyn at Coast Gives Luncheon to Authors

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, which now includes Lee Shubert and A. H. Woods on its board of directors, arrived at the Culver City studios last week after a cross-continent journey, during which he read half a dozen play manuscripts with a view to selecting several for immediate production.

The plays now being considered by Mr. Goldwyn include a number of the outstanding successes of the Shuberts, A. H. Woods and the Selwyns, and soon his decision as to the first ones selected from the vast store of manuscripts available will be announced.

A wire from the coast states that Mr. Goldwyn celebrated his arrival at the Culver City studios by giving a luncheon attended by two of Goldwyn's Eminent Authors, Rex Beach and Rupert Hughes, others associated with the organization, and staff representatives of the trade press and the local newspapers.

Mr. Goldwyn expressed himself as being highly elated over the progress being made on new productions at Culver City, where every foot of studio space is being utilized to its fullest capacity.

Plan Horse Race on Stage for Fox Special, "Checkers"

LOBBY decoration and display which, in point of magnificence, measures up to the production, is forming a goodly portion of the exploitation of the Poli chain of theatres in connection with the presentation of the William Fox special feature, "Checkers," taken from Henry M. Blossom's melodrama stage success of the same name.

While "Checkers" is showing at the Poli Palace in Hartford, a racetrack, complete in every detail, will be constructed in the lobby.

Besides this novelty, Manager James F. Clancy is planning for an actual horse race on the stage of the theatre, with the horses racing on a tread-mill constructed especially for this purpose, which will be set up at the point in the picture in which "Pert" Barlow rides Remorse to victory when she takes the place of the blinded jockey.

"Checkers" will be shown at all the eighteen theatres on the Poli circuit covering New England, as well as at the Poli houses in Wilkes-Barre and Scranton, Pa. August 31 is the release date of this special, and it will be presented at the Poli houses early in September.

The setting up of the race-track display will be under the personal direction of F. A. Holt, assistant to Mr. Clancy. It will be an exact reproduction including paddock, grandstand, clubhouse, stables and all the details complete, with the horses in action and the whole place turfed.

Film and Stage Start Held Simultaneously

A telegraphic despatch from Argus Enterprises, Cleveland, received by the Moving Picture World, follows:

FOR the first time in theatrical history the stage and film premiere of the same play took place simultaneously when in Cleveland on the evening of August 11 "The House Without Children," a play by Robert McLaughlin, had its first stage presentation in one, and its first public film showing in another of Cleveland's leading legitimate theatres.

The stage premiere was held at the Shubert Colonial with Clara Joel in the important feminine role, and the film premiere was held at the Klaw & Erlanger Opera House. Richard Travers, who starred in the photoplay, is playing the same role in the stage version, and making personal appearances in connection with the showing of the film. Both theatres are doing a capacity business, and so successful has the experiment proved that the duplex plan of presentation is to be immediately extended to other cities.

Virginia Hammond Is Made a Star in Her Own Right

AS a reward for meritorious work in support of Montagu Love and co-starred with Earl Metcalfe in "The Battler," World Pictures has elevated Virginia Hammond, late leading woman for E. H. Sothern in many of his most prominent stage productions, to the position of a full fledged star in her own right. Her first picture to be released in which she is billed above the title of the picture is "Miss Crusoe of the Chesapeake." It was written by Roy S. Sensabaugh and the continuity was furnished by J. Clarkson Miller and Frank Crane has been selected as her director.

In order that nothing shall be lacking to give Miss Hammond every opportunity to please both exhibitors and patrons of picture theatres, a cast of unusual merit has been selected. The most prominent of the actors in the picture are Rod La Rocque, Albert Hart, Irving Brooks, Nora Cecil, Edwin Sturgis, W. R. Randall and Richard Taber.

"Miss Crusoe of the Chesapeake" will be released on the World program September 29.

Blackton Begins Third of New Company Pictures

FOLLOWING the announcement that "My Boy" has been definitely selected as the title of the first production of the J. Stuart Blackton Feature Pictures, Inc., and that Mr. Blackton has completed filming of "Dawn," the second in the series, comes the news that he begins work this week in his Brooklyn studios on the third production for the new organization of which he is president and director general.

The story of this third picture is an original one from the pen of Stanley Olmstead, who has also written the continuity. The title has not yet been selected and probably will not be decided upon until the film is well under way.

The plot has been developed around the personality of Sylvia Breamer, who, with Robert Gordon, will again be featured. The supporting cast has not been completed.

Mildred Harris Chaplin Recovered.

Mildred Harris Chaplin, wife of the famous picture comedian, has entirely recovered from her serious illness following the birth and death of her first born.

Mrs. Chaplin is going to Catalina Island off the coast of California to gain the complete rest necessary for the picture work she is to undertake in the Fall under the management of Louis B. Mayer. She will make the trip from Los Angeles to the Island on one of the air ships of her husband's recently established aerial line.

Record Breaking Runs Listed by Fox Corporation On Its Special Features for Season of 1919-1920

REPORTS of the booking activities received at the home offices of Fox Fox Film Corporation on the latest special productions distributed through the Fox exchanges throughout the country are setting records for continuous runs and big business.

Telegrams and special delivery letters are flooding the booking offices of the producer from theatre owners and managers of all sizes and classes of theatres in towns and cities which range in population from 5,000 to 5,000,000.

Springfield, Ohio, a city which has up to this time been known as a three day stand, has demanded "Checkers" for a whole week. In Fresno Cal., "Wolves of the Night" and "Rough Riding Romance" has been closed with Fox for five solid days.

Mr. Erber, of Erber's Theatre, at East St. Louis, has closed with Fox for twenty straight days booking on all the special productions for this season, while downtown in Cleveland, William Farnum in "Wolves of the Night" and Tom Mix in "Rough Riding Romance" are contracted for a whole week to run at the same time.

The mark which has been set in Washington when Harry Crandall, of the Metropolitan Theatre in that city, closed on all Fox specials for a solid week run of each is the greatest achievement of the season for Fox.

Ascher Circuit Booked Solid.

The entire Ascher Circuit throughout the Chicago territory has booked up solid for all the Fox productions with options for extensions on runs which vary from three days to fourteen.

The American Theatre at Oakland, C. W. Midgely, who formerly played the finest of his pictures for only a half week, has closed for all Farnum and Mix productions for one week each. Keith's Boston Theatre, with a capacity of over 4,000 persons, is doing likewise, followed by Akron, Ohio, with the same length of continuous run with the same stars. Chicago, at the Rose Theatre, Farnum is booked for from seven to ten days and Mix for a solid week.

Brendinger's theatres at Ft. Wayne, Richmond and Terre Haute are closed for extended runs on Fox specials and Blank's houses in Omaha and Des Moines have secured all for long periods.

Mike Shea, whose Hippodrome Theatre at Buffalo has long been a Fox stronghold, has of course closed up some time since for each of the specials for long runs, and other theatres in the same district are seeking to close dates which they have been holding open awaiting the general opinions on the value and merit of these specials.

Everywhere records are being broken and new ones established by the Fox special productions for the season of 1919-20.

National Association Nominates.

William A. Brady, president of the National Association of the Motion Picture Industry, has requested the member companies to nominate executives for service on the various committees of the Association for the coming year, with the understanding that nominations will be equivalent to appointment by the president.

This plan of allowing each company to pick the men it wishes to see as its representatives on each important committee, was initiated last year and worked so well that it has been decided to continue it. To the committees have been intrusted a great part of the work of the Association and to their efforts a substantial portion of the concrete accomplishment of the organization during the past year must be credited.

Variety of Subjects Given in Holmes Travelogue

VARIETY of subjects marks the five Paramount-Burton Holmes Travelogues which the Famous Players-Lasky Corporation will release during September. The mysterious beauties of the Orient are mingled with the bustle and modernity of the Occident, so that the five subjects next month will form a month's program that will give exhibitors a diversified list of releases.

The first travelogue to be released will be "Ayudhya, the Siamese Venice," a strikingly beautiful picture showing the famous Siamese city in various phases. This picture will be released August 31.

"Paris, the Magnificent," which will be released September 7, has unusual interest at this time because of the return of the millions of men of the A. E. F.

In the release scheduled for September 14, the Burton Holmes photographers jump to the Orient again, this time shooting scenes in the Philippines for the interesting picture, "Up-to-Date Manila." This picture shows better than words what the American Government has done in raising the state of the Filipinos.

"The Doughnut That Did It" is the engaging title of the fourth September release on the travelogue program. It is a picture of the famous Salvation Army doughnut and the part it played in the war by maintaining the morale of the A. E. F. From the Salvation Army the program jumps, in "Taihoku, Metropolis of Formosa," to the least known parts of the Orient.

Hodkinson Managers Receive First "Desert Gold" Prints

BENJAMIN B. HAMPTON and Eltinge F. Warner's first of the Zane Grey Pictures, Inc., productions, "Desert Gold," has stimulated exhibitor interest to the point where powerful first run factors from other cities have come to New York to see it instead of waiting till prints reached the Hodkinson managers in the Pathe branches.

Prints of "Desert Gold" are now being completed in the New York laboratories and will be shipped during the present week to the thirty Hodkinson managers. Through the medium of advance showings made in New York at exhibitor request first runs have been booked on this production in a dozen or more of the larger cities of the country and Zane Grey's most powerful picture will be matched against the biggest picture of other companies in the majority of those cities for a show down test of power and popularity with the public.

Gladys Leslie Has Serious Role in "The Girl Woman"

VITAGRAPH'S "The Girl Woman," with Gladys Leslie in the leading role, serves to introduce the star in a type of character entirely foreign to anything she has hitherto attempted. Miss Leslie won her success and earned her stardom through her clever work in plays in light vein comedies and the lighter dramas. In this film, however, she has a highly emotional role. The play is a serious one with just a sprinkling of fun in the earlier scenes.

The play takes its name from the fact that Belinda is but a child in the earlier scenes, and then becomes a woman. The change takes place in the few minutes it takes for her to put up her hair and don a long frock. Her foster father had wished to keep her a little girl, happy with her dolls and pets. But as she was nearing eighteen, Belinda made the change for herself. While Miss Leslie does not have a dual role, always playing the same character, there is such a vast difference in the little girl and the woman that it amounts almost to the same thing.

The supporting company includes Maurice Costello, Priestly Morrison, William E. Lawrence, Joe Burke, Frank Norcross, Julia Swayne Gordon and Walter Horton. Tom Mills was the director.

Farnum Ready to Begin Work on "If I Were King"

A BATTERY of cameras has been assigned to open fire on the first scene of the William Fox screen production of Justin Huntly McCarthy's immortal story, "If I Were King," on Monday next. William Farnum is to star in this production under the direction of J. Gordon Edwards.

A strong cast will support Mr. Farnum in this story and every facility is to be afforded Mr. Edwards to make the picture worthy of the book. A wealth of costumes is nearing completion, designed especially for the picture and the Fox art and technical staff promises many suprisingly beautiful interior settings.

"If I Were King" will be the fourth of the series of eight starring vehicles scheduled for William Farnum by Fox for the season of 1919-20.

Rolfe to Picturize Chambers Stories.

B. A. Rolfe announces that he has acquired a series of stories by Robert W. Chambers which he will convert into picture form for the new firm of A. H. Fischer Features, Inc.

The first story he will put on is "The Shining Band." The adaptation of the printed text for screen use has been made by Charles A. Logue.

The production will be made at the Thanhouser studios in New Rochelle, N. Y., under the personal supervision and direction of Mr. Rolfe, with the cooperation of Chester DeVonde. The cast is now being selected.

MARY PICKFORD

The beauty, tragedy, and comedy of "The Hoodlum," her next First National, the foreign rights of which are controlled by David P. Howells.

Two-State Statements

By Nat Bregstein

I WENT to New York City last week. I went by way of Albany, Troy, Saratoga, Philadelphia, Easton, Bethlehem and Allentown. I even saw Schenectady, N. Y., and Phillipsburg, Pa.

The open booking bug has been flying about so much lately that I thought it might not be a bad idea to get some views of the exhibitors on the same bird. So I'm giving below the opinions of some of the showmen who wanted to be quoted on the subject.

Naturally, they didn't all talk open booking. Some even went so far as to talk about baseball and the bathing beauties. Exhibitors are human. I found them all enjoying a good business and anticipating a particularly good finish for the current year.

* * *

A. E. Milligan, Broadway, Saratoga, said: "Open booking doesn't appeal to me. It is an excuse for boosting prices."

* * *

Fred Elliott, Clinton Square Theatre, Albany, and an old timer: "Open booking is good only for the big houses. If the pictures are good, exhibitors will never cancel."

* * *

Sam Suckno, of the Regent and several other Albany houses: "Open booking is not so bad. But the prices are out of reach of 95 per cent. of the theatres." As to running two feature pictures daily; Mr. Suckno said: "I am opposed to it. The producers should stop it. It kills the goose that lays the golden egg."

* * *

Jerome Safron, Albany manager of Exhibitors Mutual, said: "Business is good, especially with the H. B. Warner and Bessie Barriscale pictures."

* * *

Charlie Halligan, manager of the Rex Film Exchange, sub-branch of the Universal Buffalo exchange, said: "I've got a story for you. Who were the first subscribers to the Moving Picture World? Answer: Adam and Eve. They were the beginning of the world." Sure, we laughed.

* * *

Managing Director Fenniwessey of the Rand, Strand and Trojan, owned by the Hall interests in Troy, reported business excellent. Mr. Fenniwessey bet on Jess Willard. That didn't spoil his good humor.

* * *

Lee Langdon, manager of the Gardiner Syndicate, Albany, handling "Mickey," was engaged in a dispute with the expressman on a C. O. D. bill when called on him. The expressman weighed 257, so the dispute didn't last long. "Anyhow," said Lee, "'Mickey' is still going strong."

* * *

Manager Wheeler, of the Griswold Theatre, a Proctor house in Troy, is a very young, very energetic chap. And a bug for harsh criticism of pictures in the trade papers.

* * *

C. C. Charles, manager of the Albany Theatre Supply Company, is trying to bat 1.000 on Simplex installation. He recently installed two Simplexes in Senator Brackett's Congress Theatre in Saratoga.

* * *

Pathe has opened a new Albany office with a whole building by itself and B. N. Moran as manager. "Good past, good future," said Mr. Moran concerning Pathe's Albany prospects.

* * *

Running through Philadelphia, I found a great many of the exhibitors out of town and the place quiet. Quiet? What else could I say? I live in the Bronx. The exhibitors through the Philadelphia sector, however, are waiting to see what the producers do on the open booking proposition when the new system starts in the fall.

* * *

Up in Allentown, the Strand, owned by Gernert and Stuckert, is supplying sweet music with its new $12,000 pipe organ. It hath charms for the wanton nickel, say Messrs. Gernert and Stuckert.

* * *

Ten theatres give Allentown's 75,000 folks their movie entertainment. Manager DeKnorr of the Pergola has been running his house and reading the M. P. World for eleven years. George W. Bennethen has two, the Hippodrome and the Victoria, both managed by Walter Reinbold. The Victoria is only a 170-seater, but it is making money like a million-dollar house. Mr. and Mrs. B. S. Emmett own the Regent, a clever little theatre seating 450. They also own a drug store. First run pictures and first run drugs.

* * *

Harlan E. Woehrle, resident manager for the Third Street Theatre Company in Easton, Pa., had a good angle on the price-raising question. He said: "You boost your prices for a special, and then lapse back to the usual scale. After a while your public says: 'He isn't raising his prices on this picture. It can't be big, I'm for the permanent increase."

* * *

C. D. Bass, manager of the Strand, Easton, likes the star series best. He owns the newest theatre in town.

* * *

S. Keyes owns the Fourth Street Theatre and the Central Hotel. He's the oldest man in the game in Easton. We're not running his picture, but he's been a subscriber to the World for a long time just the same.

* * *

J. L. Sletor, of the Colonial, Easton, is a young manager, out for a bunch of exhibitor service stripes. Good luck!

* * *

Father and son enter the Hyberger combination which controls the Lorenz Theatre of Bethlehem and the Lehigh Orpheum of South Bethlehem. Father Hyberger and Son Hyberger—Hy and Dry, would you say?

* * *

Phillipsburg is still on the map across from Easton. And they're still battling to get the folks up the hill to see the pictures. Folks have the idea it's "over the hill to the poor house," but exhibitors say, "T'aint so."

Arbuckle Moves to New Studio.

Fatty Arbuckle with his equipment and the members of his organization left the precincts of Glendale this week for Culver City, where he is now occupying a new and modern studio, which will be the scene of his future Paramount-Arbuckle activities in California.

With the facilities afforded by the new studio, Mr. Arbuckle believes he will be able to surpass even his former efforts in production and every possible means is being employed to render his Paramount-Arbuckle comedies more enjoyable all the time.

Dorothy Phillips Has Made Many Fine Pictures. Universal Says "The Right to Happiness" Is Her Best.
These are bits of action from her latest Big-U feature, a production directed by Allen Holubar.

Ray C. Smallwood Selected by Maxwell Karger to Direct Drury Lane Dramas for Screen Classics

RAY C. SMALLWOOD will direct the first of the Drury Lane melodramas recently purchased in London by Richard A. Rowland, president of Metro Pictures Corporation, for production by Screen Classics, Inc.

Selection of Mr. Smallwood for this task was made and announced by Maxwell Karger, director general in charge of all Screen Classics, Inc., production. It was an evidence of Mr. Karger's confidence in Mr. Smallwood, who has been associated with Metro and Screen Classics, Inc., for two years—first as cameraman and latterly as supervisor of photography and all laboratory work.

Mr. Smallwood, one of the early Imp directors and later an independent producer, has had long and varied experience in every phase of picture production.

Because of his thorough knowledge of every technical angle of motion pictures, Director General Karger decided that Mr. Smallwood was the logical choice to direct the big Drury Lane plays in their translation to the silver sheet. The productions will be made under the "fewer and better" standard adopted by Metro and will be of superlative quality in cast and technical presentation.

Much attention is to be given to the photography for the English melodramas, which is planned to be of superartistry in conception and execution of novel and decorative camera effects. Mr. Smallwood, in this connection, has to his credit the invention of a number of novel photographic effects, developed after exhaustive study and laboratory experimentation.

Mr. Smallwood is already laying plans for production of the first of the Drury Lane melodramas, work on which will start within a month at the Screen Classics, Inc., studios. Metro has not yet announced the selection, but it will be one of the five just purchased by Mr. Rowland.

Cinema School in Kansas City.

The Great Southwest Film Company and School of Motion Picture Arts has opened headquarters Aug. 1 at Thirty-first and Holmes streets, Kansas City. The director and general manager is Jean Fison, who has had considerable experience in directing, in the distribution end, and in camera work, with Pathe and Universal; and with the C. & F. Film Co., of Indianapolis. Students in moving picture dramatic art are to be received, and the personnel of the production end of the business will be made up from them. The company will specialize on short comedies and dramas, and will also, it is announced, make commercial films.

Saal Exhumes a Prehistoric Vehicle and After Winding It Up Starts Publicity Tour

WILLIAM SAAL, press representative for the Hulsey Theatres, recently exploited "Better Times," the Robertson-Cole feature distributed by Exhibitors Mutual, at the Old Mill Theatre, Dallas.

As the Dallas Times-Herald expresses it:

"Saal dug up an antiquated 'Tin Six' at an East Dallas junk yard which was an exact replica of the flivver driven by Zasu Pitts in the picture. He figured that if he could make it run far enough to violate a few traffic ordinances, he would be arrested and thereby gain much notoriety. Such is the nature of a press agent.

"Just how he stumbled upon the aged 'Lizzie' could not be learned. It was a 1902 model Ford—a wierd-looking bird—a side winder with more jumps and hops in it than a grasshopper. The wheels and body were still intact, though they showed the ravages of the ages, and the engine retained a shadow of its former uncertain cough.

"'Twist her tail,' shouted Saal, taking a determined grip on the wheel at the start of the famous tour.

"Jean Finley, publicity man for the Hulsey shows, gave the side crank an accommodating twist—and lo! the relic of by-gone days came back to life with an ear-splitting crash that threatened to scatter its occupants. With a dangerous lurch it banged into gear and went clattering, jerking and snorting down Elm street toward the business section."

Couldn't Get Arrested.

"I tried to get arrested," he explained afterward. "But I couldn't break any automobile laws with this relic.

"You see, the cops didn't realize that it was an automobile.

The phrase, "Better Times," manifested itself in co-operative advertising covering a full page in The Times-Herald. "Better Times" was linked up with better lines of merchandise. "Better Times," better cigars, better service, better foot comfort, and similar phrases were used to advertise the local merchants.

The Ford Dealers illustrated their ad with a picture of the famous "Better Times" car.

Use Colored Jazz Band with "Uncle Tom's Cabin"

HENRY SIEGEL, branch manager of Select Pictures' New York exchange, who is always on the alert "to pull a new one" when the opportunity presents itself, struck virgin gold with his latest stunt in putting over Select Pictures' "Uncle Tom's Cabin."

Manager Siegel got an idea that there ought to be some way of successfully reissuing this Select Picture and make use of the prints which were "rusting" in the vaults. Most of the houses had played the picture and those that hadn't claimed that their patrons had outlived the "Uncle Tom" days.

In the past few weeks Manager Siegel has added twenty "Uncle Tom's Cabin" checks to his regular receipts, and there are more to follow.

Here is the dope. Manager Siegel is renting the "Uncle Tom" print to John McEvoy, manager of the Park Theatre in Corona, Long Island, and Mr. McEvoy in turn is booking the prints with other theatres, including in the contract a colored jazz band which he has hired for the occasion. Wherever Mr. McEvoy books "Uncle Tom's Cabin," along goes the darkey jazz band with it—and the picture goes over with a bang.

You Never Know What Nazimova's Going to Do Next. Witness These Three Remarkable Views from "The Brat."

On the park bench, on the runway in the theatre, in fantastic garb for her Rabbit Dance this wonderful actress finds much wherein to show her talent in this big production, which leads off the Metro "fewer and better" schedule.

Among Independent Producers

Conducted by C. S. SEWELL

First Six Units of System of Co-operative Independent Exchanges Announced by Pioneer

THE first six links in the chain of independent exchanges which the executives of the Pioneer Film Corporation have been engaged in creating, have become a reality.

With the Pioneer's own offices in New York and Buffalo, The Greater Stars Productions in Chicago, The Eastern Features Film in Boston and the M. & R. Exchanges in San Francisco and Los Angeles handling the entire Pioneer output, the first links in the country-wide chain of releasing organizations have been forged.

Within a few months it is expected that a prominent independent exchange in each territory will be added to the chain, forming a federated unit, each link free and independent, yet joined to the other exchanges by the bond of mutual interest.

In order to keep the exchanges well supplied with attractions, Pioneer, in addition to continuing its policy of purchasing the notable productions on the market, is carrying on negotiations with a view to forming a chain of independent producing units, to make pictures on subjects which have first been submitted for approval to the exchangemen handling Pioneer productions.

A body to be known as the Pioneer General Staff, composed of men behind the Pioneer Film Corporation, the officers of the exchanges and the producing units will be formed. The powers of this body will be purely advisory, but all matters of policy, both of production and exploitation will be submitted to it for consideration and discussion.

Hite Attractions Buys Many Films from Arrow

THE newly formed C. C. Hite Attraction Company, Inc., of Cincinnati, have completed a deal with Arrow Film Corporation for rights to The Lone Star Western Dramas, starring Harry Myers, June Keith and Charles Graham; Arrow Comedies; Hank Mann comedies; "The Profiteer"; "Miss Arizona," and "The Mysterious Mr. Browning."

This deal was closed by J. C. Jossey, Arrow's special representative who is now in Cincinnati and who is expected back in New York next week.

Arrow also reports the sale of the Western serial "The Masked Rider" to Harry Charnas, president of the Standard Feature Film Company of Cleveland, for Ohio, Michigan, Indiana and Kentucky. Other sales reported by Arrow are: to Bee Hive Film Exchange, Chicago, Neal Hart in "When the Desert Smiled" and "The Mysterious Mr. Browning" for Illinois and Indiana; to Mid-West Distributing Company, Minneapolis, Neal Hart in "When the Desert Smiled," for Southern Wisconsin; to the Sociedad General Cinematographie, "Her Aviator" and "The Last Concert" for Argentina, Uruguay and Paraguay; to the Southeastern Pictures Corporation, Atlanta, "Blazed Trail," two-reel Northwoods dramas for Georgia, North and South Carolina, Louisiana and Mississippi, Alabama and Florida; to the Exhibitors' Film Company, Pittsburgh, Pa., The Hank Mann comedies and "Fools' Gold," the six-reel feature starring Mitchell Lewis and Florence Turner, for Western Pennsylvania and West Virginia.

Heavy Bookings Reported on "A Birth of a Race"

H. J. REYNOLDS, president of the Renco Film Company, Chicago, reports that a very large number of bookings has been received for the feature photoplay "A Birth of a Race" from exhibitors in all parts of the country. In Chicago alone many houses have arranged to show this production, including the Ascher Brothers, Lubliner & Trinz and Jones, Linick and Schaefer circuits.

There is practically no territorial section of the United States, says the Renco Company, in which rights to this production have not been sold to prominent independent buyers, and an extensive campaign to assist exchangemen and buyers in putting over the picture is being worked out.

"The Birth of a Race," according to plans of the Renco Company, will be presented simultaneously throughout the United States about the middle of September, and the producers are endeavoring to have this picture shown in each territory with special music and stage settings.

Kremer Back in New York After Closing Many Sales

AFTER a three months trip, during which he visited practically every film zone in the United States and Canada, Victor Kremer is now back at his offices, 105 West Fortieth street.

In addition to the sales which we have already reported, Mr. Kremer made a number of others. To a prominent film exchange in Minneapolis he sold rights to the three series of Broncho Billy, Snakeville, and George Ade fables as well as ten Essanay five reel re-issues, for that territory, and to another exchange in the same city, rights to seven features which are not re-issues, including five Shorty Hamilton's, and "Strife" with George LeGuere as well as "Stripped for a Million" with Crane Wilbur.

In Seattle, Mr. Kremer was equally successful, disposing of his entire output to two different film exchanges, the re-issues to one and new subjects to another.

Janitors and Plumbers Always Did Make Out Well, but This Janitor—Oh, What's the Use!

Milburn Moranti plays the janitor in the Bulls Eye comedy, "Don't Chase Your Wife," which has the Morgan Dancers as an interesting feature.

Dorety Completes Third Comedy.

The third comedy by Bulls-Eye featuring Charlie Dorety will be ready for release Sept. 15th. It is said to have ornate interiors and a large cast of clever people, which make this attraction the most expensive of the series. The scenario was written by Jay Mulhauser, one of Bulls-Eye new scenarists.

Film Market Reports Sales on "The Spoilers" Reissue

ROBERT W. PRIEST reports the following sales on "The Spoilers" re-issue through The Film Market, Inc.: New England to Goldstein Bros. of Natsam Feature Company, Boston, through their General Manager Edward Klein; Missouri and Kansas to Crescent Film Company, Kansas City, through General Manager A. L. Kahn; Indiana to Motion Pictures Products, Chicago, through Mr. C. W. Lawter.

A plan of booking "The Spoilers" once a year, in just one theatre in each town as theatrical managers book their regular stage attractions has been evolved and approved by practically every buyer who has acquired the re-issue rights to this Rex Beach story of the Alaskan goldfields.

"The Ne'er Do Well" will be released by The Film Market, Inc., on the same plan early in the fall, as soon as the remaining territories, three in number, are disposed of on "The Spoilers."

New State Rights Exchange Operating in Kansas City

A NEW state rights exchange, the Kansas City Film Company, has been incorporated and opened offices in the Gloyd Building, Kansas City, to buy and distribute independent productions. C. S. Edwards, Jr., is president, treasurer and general manager, while Merle E. Smith, formerly of the George Kleine forces, is vice-president, and John E. Wible is secretary.

Mr. Edwards reports that he already has 400 reels of both new and reissued subjects in circulation in his territory and is arranging to secure additional productions. "We will specialize on short stuff with occasional big features," says Mr. Edwards. "There is no question but that some of the earlier short subjects have a strong hold of the public, just as the classics of literature which are so widely read.

Thayer Completes Feature for Art-O-Graf Company

OTIS B. THAYER, Director of the Art-O-Graf Film Company of Denver, has finished a seven reel feature "The Wolves in Wall Street," with Edmund Cobb as leading man and is now at Steamboat Springs with the company filming another big western feature "The Last of the Open Range," which it is expected will be finished in about four weeks.

The Art-O-Craf Film Company with Mr. Thayer as director is specializing in western features, with the mountain scenery of Colorado as exterior settings and will start another western feature immediately after completion of "The Last of the Open Range." The Arrow Film Corporation, Candler Building, New York City, is selling agent of these features.

E. K. Lincoln Signs With American Cinema to Appear in Four Special Features a Year

THE American Cinema Corporation announces that it has signed the popular star, E. K. Lincoln, for a series of productions. The story for the first has already been selected and the actual work of filming will be begun within a short time. Coupled with this statement comes the interesting announcement that this company, a newcomer in the field, has made a large increase in its working capital.

Mr. Lincoln is one of the most popular of the young male stars, having appeared in a large number of program and independent feature productions. Regarding this latest addition to the ranks of the American Cinema stars and the development of the company's production plans, Mr. Niebuhr, president of the company, states:

"The acquisition of E. K. Lincoln is in line with plans which have been under consideration for some time, and we expect to present him in four big specials a year based on established play and fiction successes. The popularity of Mollie King and Louise Huff

Walter F. Niebuhr
President of American Cinema Corporation.

and the demand for their pictures prompted us to increase our working capital fivefold, and we will now begin a comprehensive campaign which will embrace every avenue of effective advertising, including a billboard campaign in New York City.

"The first of the Mollie King specials, 'Greater Than Love,' has been sold to the Trojan Film Corporation, a company under the management of A. B. Samuelson, organized to finance and exploit this feature. The remaining five will be released by us direct under a distribution plan which is being perfected by Holmes C. Walton, our sales manager.

Apex Gets "Colonel Bridau."

The Entente Film Corporation, of 247 North Eleventh street, Philadelphia, reports the consummation of a deal by which Apex Pictures, Inc., of 414 Penn avenue, Pittsburgh, secures the rights to "Colonel Bridau" for western Pennsylvania and West Virginia.

Swain Comedies Booked for Rivoli and Riatlo

THE Frohman Amusement Corporation announces that the Merit Film Corporation controlling the rights for this territory has entered into a contract by which the Mack Swain single reel comedies will be presented at the Rialto and Rivoli theatres.

This is but one of the unusually large list of bookings which I. E. Chadwick's organization has secured on this series in New York. More than two hundred and sixty-five bookings have been secured, including B. S. Moss, Loew and William Fox circuits, as well as a large number of prominent independent houses.

On account of his success with the present series, Mr. Chadwick has taken an option on any additional Swain comedies that may be made after the completion of the twenty-six now scheduled.

Photoplay Supplies Reply to U. S. Senator's Remarks

IN connection with the statement made by U. S. Senator Myers of Montana in opening his address in favor of a resolution to bring the cost of living under control ("There has been a sinister campaign of Bolshevism conducted openly and in secret for many months. The network of this destructive propaganda has been thrown over the entire world"), W. H. Productions Company replies:

"'Everybody's Business' is the Americanism that will destroy the insidious web of Bolshevism, and everybody will want to see this thrilling one hundred per cent. American melodrama." This is the text of the above-mentioned company's advertisement in this issue.

The W. H. Productions Company further states: "From a propaganda standpoint the subject matter of this photoplay is of vital interest to everybody. It will help solve the most serious problem facing the nation today. From a photoplay standpoint it possesses the successful elements of mystery, thrills and romance. It will be released on the open market, and this company has utilized every possibility for exploiting this production."

Pioneer Films for Simlec

THE Simlec Company of Pittsburgh has bought the rights for western Pennsylvania and West Virginia to three additional Pioneer Film Corporation's productions "Virtuous Sinners" with Wanda Hawley, "The Sins of the Children," with Alma Hanlon and Stuart Holmes, and "Atonement" with Grace Davison and Conway Tearle.

The Simlec company is located at 100 Fourth Avenue. Earl Simmons, the head of the company is an old-time theatrical man, and is a firm believer in the policy of continually co-operating with exhibitors in putting over their shows.

Bulls Eye Announces New Series of Scenics Also a Weekly Burlesque of Current Events

BULLS EYE FILM CORPORATION has begun work at its Hollywood studios on a decided film novelty. This will be a weekly one-reel release, starting about September 1, to be known as "Weekly Indigestion."

It will be a comic news weekly satirizing current events. A. Lincoln Miller, nephew of Joaquin Miller, the poet of the Sierras, conceived and will direct the weekly. About eight news items will be pictured in a humorous manner in each reel, only newspaper and magazine articles of national importance will be burlesqued.

A cast of high class players will be used, and great care will be used to make the setting exact duplicates of the original locations. Novel subtitles will be used.

Legends Couple Wild Beauty.

Following the announcement that L. J. Burrud has started on a trip to film some of the many scenic beauties of the West coast for Bulls Eye Film Corporation, this company now advises these pictures will be released in one-reel lengths, under the title "Legends of the Wilderness," commencing about October 1

According to Milton L. Cohen, president of Bulls Eye, these subjects will show the wild beauty of western America, and the various places photographed will be those around which are aboriginal legends, the gist of which will be incorporated in the subtitles.

Mr. Burrud will film the pictures, while his father, N. J. Burrud, will certify to the genuineness of the legends, by data which he collected during his research work on American history. A year will be consumed in this trip, which is expected to cover about 20,000 miles in the Pacific northwest and Canada. Then the Burrud party will go into Asia, crossing Behring Sea on the ice if possible.

State Rights Buyers View Latest Abramson Picture

IVAN ABRAMSON'S newest photo-dramatic feature was recently shown to a representative body of exchangemen in New York, many of whom came from far distant points, and are said to have expressed themselves as well pleased with this production which is titled "Someone Must Pay."

Among those present was Charles Rosenthal, Jr., of the M. & R. Feature Film Exchange of San Francisco and Los Angeles, who addressed the gathering and spoke enthusiastically of Mr. Abramson and his work.

Mr. Abramson has completed the scenarios for his next five productions, and plans are being perfected for a regular schedule of bi-monthly releases of Ivan Abramson productions through the Graphic Film Corporation; it is also announced that a unique plan of marketing these pictures is being devised.

Herbert Lubin to Make Trip to Pacific Coast

HERBERT LUBIN, one of the executives of S-L Pictures will leave New York on August 18 for a trip which will bring him to the Pacific Coast in three weeks. He will stop en route at Chicago, Kansas City, Houston and Dallas.

Mr. Lubin expects to return to New York in September, and announces that circumstances of importance in connection with S-L Pictures necessitated this trip, and he expects to be in position on his return to make important announcements regarding his company's future production activities.

Arthur H. Sawyer, who has just returned from a vacation in Maine, will be in charge of the affairs of the company during Mr. Lubin's absence.

Player in "Fatal Fortune" Painfully Injured by Fall

FLOYD L. BUCKLEY, appearing in the S. L. K. Serial featuring Helen Holmes, "The Fatal Fortune," is laid up owing to an accident while staging a fight scene.

One of the later episodes calls for a rough and tumble fight between Jack Levering, leading man, and Buckley. Both men are over six feet, and powerfully built. Levering picked up Buckley and hurled him across the room. In landing, Buckley's arm was in a cramped position under him and something snapped. He jumped up and started again. A Texan by birth and a product of the ranches he paid no attention to his arm and continued to work. With a broken wrist he took part in a number of scenes, seven of which were fight scenes and, although the accident happened at two o'clock in the afternoon, he continued to work until nine o'clock that night. An X-ray photograph showed that three bones of his arm and wrist were broken.

Mr. Buckley will be remembered as having taken part in "The Silent Menace," "Pearl of the Army," "The House of Hate" and in "The Master Mystery" in which he was called upon to do many stunts.

Renco Gets World Rights to "Mother Love and the Law"

THE Renco Film Company, 29 South La Salle street, Chicago, of which H. J. Reynolds is president, announces it has taken over the world's rights to the sensational photoplay "Mother Love and the Law."

This picture was directed by George A. Siegmann and produced for the Crystal Photoplays some time ago. It is said, however, to be particularly timely just now, as the case on which it is based is being reopened and the mother is making a last stand for her baby.

Featured in the production is Dolly Ledgerwood Matters, and the story deals with her own fight for her baby, which, because of the unusual angles involved, was given a large amount of newspaper space a couple of years ago, the baby in question having been awarded to Miss Matters and to the other claimant alternately several times.

This story, founded on real life, is said to rival the fiction of noted novelists, because of its seemingly impossible twists and sensational angles.

An elaborate line of lithographs has been prepared by the Renco Film Company for this production.

Jossey Has Successful Trip.

J. S. Jossey, special representative for Arrow, is now in Cleveland. He will finish up a long eastern trip with a visit to Detroit. Mr. Jossey has been very successful on this trip, having sold many features as well as short subjects.

Helen Holmes Is on the Fire in the Center, but Jack Levering Is Also Having a Hot Time at the Left.
Characteristic views from "The Fatal Fortune," the S-L-K serial. At the left, Lieutenant Levering modestly "declines to be interviewed."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Work the Schools.

WITH the schools opening up, it is a good time to start after the school business. If you work it carefully, you can make the schools good feeders to your business. Teachers know that the pictures leave a deeper impress upon the child mind than any other form of instruction. They would be glad to work in with the theatres along the right lines. They will send their pupils to see dramatizations of the classics; not merely any screened novel, but those stories which, in the passage of time, have been accepted as literature, but they will respond more fully to the travel and news pictures, if the matter is presented to them properly. Most exhibitors can get old prints of scenes in lands which, at the moment, form the geography lessons, and by working in with the teachers along these lines, interest can be developed that will lead to the better establishment of the motion picture, and not alone that, but it will give emphasis in the mind of parents to the real value of the picture. This angle is so valuable that in a small town it would pay the live wires to give special exhibitions, a few minutes after school closes, to which only the pupils are admitted, and at which only the special geographical or science films are shown, when the teacher may give a brief talk to her class on what they have just seen. Then add the current news reel and announce that this will be shown in the evening. If you have any feature of especial interest in the news reel, the home talk of the children will bring in enough extra night business to pay for your trouble. Try it sometime—right now is the time—and give it a fair trial of several weeks.

More Cut-Out.

W. B. Armstrong, of the Strand, Portland, Ore., used three cut-outs of Harry Carey for Bare Fists. Two of these are three-sheets and the other is taken from the big sheet. The large face is the most telling display. The photograph shows the

How the Strand, Portland, Ore., Used Cut-outs for Harry Carey.

entire lobby display for the attraction, which was doubled up with a tabloid minstrel show. Carey gets much the best of it, for he recently made personal appearances in town and built up a following.

McCormicks.

S. Barrett McCormick knows that the local attraction is worth more than the best film he can get, and this two sevens shows how he played up a section of the overseas band of the local regiment through the week, raising it above Fairbanks. The latter got the best of it in the Sunday display in that he rode at the top, but after that he was a second

The Circle
SHRINE OF THE SILENT ART
Just Three More Days—Thursday, Friday, Saturday
Better Try and Get in Early
The Home Town Band of International Fame.
Rainbow Saxophone Sextette
of 150th Field Artillery with Sergeant Neff
Melodies and songs to cheer you just as they Rainbowed France.
Concerts 2:30, 4:15, 7:50 and 9:40 p. m.
What's a Buckaroo? Only one way to find out! Doug's it!
"Doug" Fairbanks
in
"The Knickerbocker Buckaroo"
Seven reels of concentrated pep.
The Circette Circle Orchestra

A Two Sevens in which the Local Attraction Gets the Showing.

choice and the band took the lead. It is not very courteous to show them with their backs to the enemy, but perhaps the band got so far up front that they had to turn and wait for the regiment to catch up. That it was a good drag is apparent from the following Sunday advertising, which shows them held over for a second week. These displays are

A Three Twelves and Three Fourteens by S. Barret McCormick.

twelves and fourteens across three columns, and both give considerable space to the band. The smaller advertisement, on the right, is a proof and not a clipping. If the cuts came out as well in the run against that black background McCormick was lucky, but they get pretty good press work sometimes in one of the papers. The selling line runs, "Puckers is her name, and she's The Pest, a sort of Mickey, Sis Hopkins and Perfect 36 rolled into one. Of course there's love and romance in the story, but first of all, it's Mabel Normand, and that means fun." That should have sold the story if anything could.

Hooked Up Right.

In advertising Bolshevism on Trial the Family, Buffalo, ran a line telling that he play was taken from Dixon's Comrades, and in a corner in six-point italic added "Book of the play on sale at Otto Ulbrich's, 386 Main street." This is the right sort of hook-up, for it makes it worth while for the bookseller to make a window display. In other words, for the cost of two lines of advertising they got a window display worth the cost of several inches of space. Try it that way.

Mr. Bleich's Hook-Up.

George A. Bleich worked an unusual hook-up when he played Daddy Long Legs. He had the picture in Owensboro for four days, starting on a Wednesday. The previous Sunday the paper carried a full page advertisement of a new mineral water, offering to give every boy and girl under fifteen, who would draw a picture of Daddy Long Legs, a free ticket to the Thursday matinee. The only requirement was that the child should put

DEVONIA
AQUA REMEDIUM AMERICANA
Mary Pickford
in
DADDY LONG LEGS
At the Grand
Wednesday
Thursday
Friday
Saturday
This Week
Kiddies, Draw a Picture of Daddy Long Legs and Get a FREE TICKET
Every Boy or Girl Under the Age of Fifteen Who Will Draw a Picture of
Daddy Long Legs
On Sale at all Drug Stores. $1.00 a Bottle, Containing 64 Doses.
The Devonian Mineral Spring Company
Executive Offices, Owensboro, Kentucky

A Medicinal Water Hook-Up with George A. Bleich.

its name and address on the drawing, which, of course, supplied the newly formed company with a mailing list of real value. We hope, however, that the kids did not take the advice of the advertisement and remark to cross parents

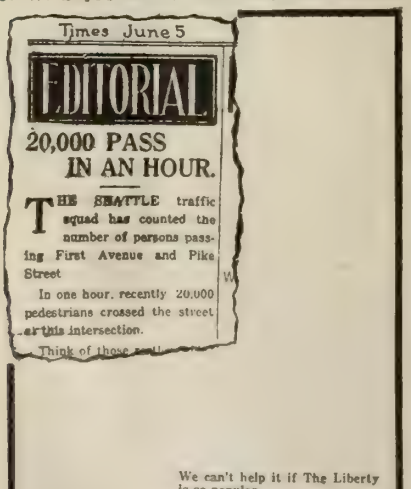
that they needed a dose of the water. The same cut was trimmed down and used by Mr. Bleich in his own four nines. We do not know just how the deal was swung, but Mr. Bleich got a half page advertisement out of it, and he had every kid in town talking about it, and if he gave the tickets to the company without charge, he was still ahead of the game. The second cut shows how the half page

How a Half Page Cut Was Trimmed to Fit into a Four Nines.

layout was trimmed to give a four nines apparently made to order. There is little you can tell Mr. Bleich that he has not already found out about advertising, but we think this hook-up is something new.

On the Job.

The Seattle Times had a front page editorial on traffic conditions in the city, and happened to mention the corner on which was located the Liberty Theatre. J. W. Sayre saw it and this two sixes is


Times June 5
EDITORIAL
20,000 PASS IN AN HOUR.
THE SEATTLE traffic squad has counted the number of persons passing First Avenue and Pike Street
In one hour, recently 20,000 pedestrians crossed the street at this intersection.
Think of those
We can't help it if The Liberty is so popular
LIBERTY THEATRE
First and Pike

An Ad that Really Helps a House.

the result. It is not only clean-cut press work, but it is a pretty job as well, and we think that the smiles this alert comeback brought were worth the cost of a page of space. It is the alert use of such material that gets results, and Mr. Sayre surely is on the job.

Cuts and Press Work.

Jean Finley, of the Hulsey theatres, Dallas, Texas, sends in a bunch of stuff for comment. He gets good copy, but he is trying to do what so many others seek to accomplish. He is trying to perform the impossible. He wants to use cuts in newspapers which are so poorly printed that they will not show up. So large a reduction will help the effect, but even at that you can see from these examples that he is not playing exactly safe. Take the first pair, for instance. That on the right is a four elevens. The attractor is the

Two Samples from the Hulsey Theatres, Dallas, Texas.

same cut used in the trade paper advertising. In the original it is an unusual photograph, but the half tones are lost between the fine screen, the poor stock and the ink. The type portion gets over strong, but much of the space is wasted because the cut sinks into the paper and is gone. On the left the reverse cut prints a dull grey in spots and a poor black at best. A good strong black would have come out well and the figure down in the lower corner would have stood out plainly in contrast, but it is almost lost through the failure of the ink to print black enough, and in the same way the reverse work is hurt. It will print well enough in the reproduction because our own press work is good, but it is seldom safe to trust to reverse cuts unless your newspapers do notably good printing. In the second cut the example on the right, for Nazimova, shows up well. We have seen that double

A Contrast Between Half Tones and Good Line Work.

figure cut used in more than a hundred papers, and not one of them came out poorly. It is printer proof. Not even the smallest town press can get a poor result. The other cut in the same space is more or less a blotch, while the frame on the right is almost as poor as reverse. It has the figures cut from stills and pasted on a benday background, but in the newspaper reproduction the name of the star is sunk in because the black has little more color value than the benday. We think it would pay Mr. Finley to get his artist interested in line work and go in for single big attractor figures rather than small cuts from stills. Half tones cannot be done in Dallas, apparently, and since they canot, it is better to trust more to the type. He writes such good copy that it is a shame to spoil the effect with poor presswork. Mr. Finley also sends in some Sunday issues to show what he can do with straight press work. More than once he has captured a special half page cut layout for his stories and he gets more than his share of the mention on the photoplay page and sometimes hogs nearly the whole space. So good a pressman should know that almost straight type is about his only salvation in the advertising pages. He also gets out a little four page weekly that is something more than just a house program. It has some snappy stuff to hold the reader.

Steve Stunts.

Steve Farrar, down in Harrisburg, Ill., is not advertising his Orpheum as heavily during the summer and lets the Grand get away with the large spaces so long as he gets the business. Lately the Grand booked in The Heart of Humanity and Steve hustled up a couple of real vaudeville acts, taking four eights against the Grand's three twelves. Several times

A Four Eights and a Three Twelves in Opposition.

lately Steve has turned to vaudeville. We hope that he does not get the habit, but times have been slow down in the mining district with the pits closed down and something had to be done. For Mickey Steve did not take unusual spaces, but he press agented industriously. This three sevens is about the best he did, but he

LAST TIME TONIGHT
ORPHEUM
The Coolest Spot in Town
They Have Gone Wild
over
"MICKEY"
You never in all your life saw a picture like this
It's the Picture You Will Never Forget
Show Starts Today at 2-4-6-8 and 9.45 P. M.
GET IN EARLY IF YOU WANT A SEAT
Miss Pauline Starr
The original "Mickey" Girl singer will appear in person and sing "Mickey" at each performance.
Mabel Normand "Mickey"

A Three Sevens for Mickey.

must have stirred the town, for the humorous column remarks, "Now that Mickey has come and gone, let the song go, too." Steve adds the remark, "We made the whole town sick of it." He used plenty of readers and must have worked out a couple of phonographs, but he is taking it easy on space and seems to be doing about as well.

Novelty Pieces.

Ed R. Moore, of the Oneonta Theatre, Oneonta, N. Y., sends in some novelties. One of these is the old reliable "coat hanger," which as most managers know is a small nail wrapped to conceal its shape. A variant is a cigar lighter. Like the coat hanger this is enclosed in small manila "pay" envelopes and the top is printed up:

"Safety Cigar Lighter"
May be carried in the pocket without fear of exploding.

This is a match and should be a "safety" match and not the friction type. A third

exhibit is another dip into Picture Theatre Advertising. He puts out 2,000 envelopes weekly printed up

We dare you to hand
This to your wife
UNOPENED.

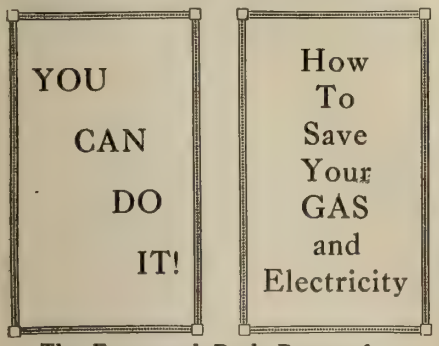
Inside the enclosure recites the bill for the week. It does not, however, take up the essential part of the catch and start off with an invitation to the lady to go to the theatre, which is the real meat of this stunt. This novelty stuff is especially useful in summer to jazz up business, but for that matter it is good at any time in the year.

In Style.

A. H. Blank, of the Des Moines Theatre, Des Moines, Ia., did things up in style when he opened his house July 10. He sent out engraved invitations on a die-sunk card with an embossed monogram on a turn-over. Accompanying this was a smaller card to serve as a ticket of admission and a return post card to be filled in as to reservations, all in a heavy envelope. It was as formal and correct as Tiffany could turn out and if he runs his house the way he started it off he has a winner. He could not have had a better start.

Here's One.

Now that the long winter days are coming on, here's a novelty you can clean up with. It comes from Will J. Glaser, of the Grand, Faribault, Miss. The front and back pages are shown in the cut. They read:



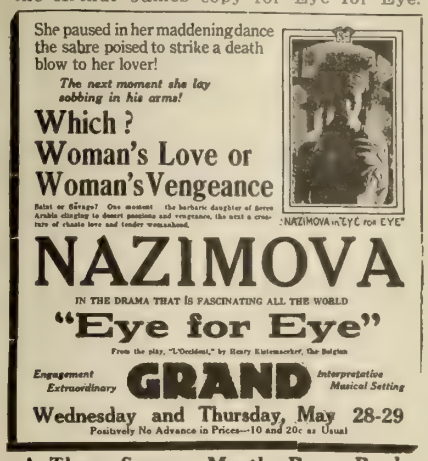
The Front and Back Pages of a Novelty Advertisement.

The inside reads:

Turn Off the Lights
Close Up Your Home
Take the Whole Family to See

The name and selling talk for the attraction follows. Perhaps a more timely use would be to save it for winter and use it to tell how to economize on coal. That is going to be the big idea. Mr. Glaser is strong for cuts in his displays and often gets good effects, though he now and then uses cuts of too fine a screen for newspaper work. In the Pickford advertisement, he drops into dialect, but everyone will agree that Miss Pickford "Ban some Yane." In most of the displays he uses his own selling talk in preference to that given in the press book, and he strikes a more personal note, though he sticks pretty close to the Arthur James copy for Eye for Eye.

A Pair of Two Eight and a Halfs with Press Book Cuts and Original Selling Talk.

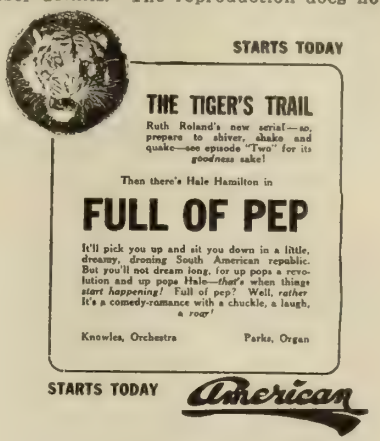

She paused in her maddening dance the sabre poised to strike a death blow to her lover!
The next moment she lay sobbing in his arms!
Which? Woman's Love or Woman's Vengeance
NAZIMOVA in "EYE FOR EYE"
NAZIMOVA
IN THE DRAMA THAT IS FASCINATING ALL THE WORLD
"Eye for Eye"
From the play, "L'Occident," by Henry Kistemaeckers, the Belgian
Engagement Extraordinary
GRAND
Interpretative Musical Setting
Wednesday and Thursday, May 28-29
Positively No Advance in Prices—10 and 20c as Usual

A Three Sevens, Mostly Press Book.

For this he uses a three sevens, which gives a better proportioned space, but the cut was too fine and came out blotchy. Most of the Metro stuff is in line and unusually good, and Mr. Glaser should make a kick to the exchange for sending him a half tone that will not work. But the business end of most of Mr. Glaser's advertisements is the special talk, and he doesn't get that from the exchange. It is home grown.

Here's a New One.

H. A. Albright, who has succeeded A. C. Raleigh at the American, Butte, sends in some stuff and remarks that one advertisement is pretty much press book, but if the press book is good he sees no reason for not using the lines. He's right. Where the press book stuff is good, there is no reason why a new line should be originated. No one in Butte ever saw the press book advertisement, and when it represents good work it is apt to be a better line than men can think up in a hurry. The trouble is that so little of the average press book is fit to use. The three sevens is more his own work. The tiger medallion was copied from another advertisement in a trade paper, for Mr. Albright is a pen and ink man and sign painter. He gets a good effect for the space and uses it to an advantage. He says a lot, but he handles his type so that the big lines seemingly get all the display, and bring the eye down to the lesser details. The reproduction does not


STARTS TODAY
THE TIGER'S TRAIL
Ruth Roland's new serial—so, prepare to shiver, shake and quake—see episode "Two" for its goodness sake!
Then there's Hale Hamilton in
FULL OF PEP
It'll pick you up and sit you down in a little, dreamy, droning South American republic. But you'll not dream long, for up pops a revolution and up pops Hale—that's when things start happening! Full of pep? Well, rather. It's a comedy-romance with a chuckle, a laugh, a roar!
Knowles, Orchestra
Parks, Organ
STARTS TODAY
American

A Three Sevens from H. A. Albright.

give the full suggestion of the advertisement because its best effect is gained from the white margin of about an inch in which the "starts today" and the signature are run. It gets better than a 21-inch effect largely through this use of margin. He does not do so well with a single sevens, and only the tiger head saves the space. We think that when Mr. Albright hits his galt he is going to show us some good work.

From Pernambuco.

One of the cleverest novelties we have seen of late comes from Pernambuco. The card is 3¼ by 5 inches and the curve of the newsboy's arm is die cut to let in the "newspaper," which is a four-page sheet 2½ by 3½ and when opened announces the bill. The top is in imitation of a newspaper. Only the front page is printed up, but the four pages could carry a weekly program in miniature. It must be considerable of a job to fold and stuff the papers, but the effect is worth the trouble. The back of the card is printed up as a private mailing card.

A Clever Novelty from Pernambuco.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Projectionist Stars

FRED SCHAEFER, of the Eastern Motion Picture Company, New York City, gives credit where credit is due, as follows:

"Possibly I have discovered the star motion picture projectionist. July 11, I was in Hartford, Conn., with a production which was shown to a private audience at the Princess Theatre, of that city. Projection was by a projectionist named G. W. Sailer. When I went up to the projection room to get the reel I discovered him rewinding and inspecting the film to locate a mis-frame, which same he did locate and correct before returning the film to me.

"I consider this treatment of a reel of film which the projectionist had no reason to believe he would ever have to project again as remarkable. I cite this incident as in testimony that it really does sometimes happen. Incidentally, I will bet this man bats 100% day in and day out as a projectionist."

You Do Well.

Friend Schaefer, you do well to give Brother Sailer credit, especially in view of the fact that you first did him a wrong, and the further fact that you hand yourself a bank-handed wallop in so doing. For while it was creditable to Sailer to find and correct the mis-frame, which was purely an exchange inspector's job, it was NOT overly creditable in you to hand him that sort of lemon to project. Very likely when that mis-frame went through many in the audience thought it was the fault of the projectionist, hence you injured his reputation to that extent. Glad you have thus set the matter straight. Yes, it does sometimes happen that a projectionist takes care of the films intrusted to him—very much more often than it happens that he gets films in perfect condition to project. Quite recently a projectionist said to me: "Richardson, if I should ever get a reel of film in condition to project I would faint from the shock."

The Wise Man and the Fool

Walter Munn, Pueblo, Colo., orders two lens charts and asks the following questions:

"(1) One of the rectifiers here has formed a black substance to top of tube which looks like oxide of mercury. It does not interfere with action of tube, but surely is something which does not belong there. Please tell us what is its cause; also, can it be avoided.

"(2) Is there anything an operator can do to correct chromatic aberration in a projection lens?

"(3) Your handbook says the negative electrode should be solid. We have tried several brands of solid negative carbon, but the only kind we had any degree of success with is the Silver Tip. We use 45 to 55 amperes from a Wagner converter. Could not hold a steady arc with solid carbons."

No Way to Prevent It.

(1) Rectifier tubes gradually accumulate a coating such as you describe with advancing age. There is no way to prevent it. I have seen a tube coated very nearly black, yet operating perfectly. Where the rectifier is located in the projection room I have advocated painting its exterior surface dead black. It does no harm and cuts out the light nuisance. I am not sure that all tubes accumulate a coating with age, but think so.

(2) There is nothing an "operator" could possibly do. Even the competent projectionist could do nothing. An objective which gives chromatic aberration is a mighty good bit of equipment to lay carefully and quickly on the scrap heap—but are you sure the trouble is with the objective? Do you class yourself as a mere machine "operator"? Why not a projectionist?

Has a Steady Arc.

(3) I have held a steady arc with solid negative long years before we had the comparatively perfect carbons we now have. The trouble is, Brother Munn, you have been used to using a cored lower and feeding the arc semi-occasionally. The cored lower gives a heavy gas stream which makes for a very steady arc—also for inefficiency in screen illuminating power. The solid negative carbon gives less gas, hence the arc is less steady, meaning that it will require very much more attention. But if the projectionist is on the job beside his projector, *where he should be every second that the projector is in operation,* and feeds his carbons a little at a time and OFTEN, as he should, he will have no trouble with an unsteady arc.

I Am Not Roasting You.

Now don't imagine that I am roasting you, friend Munn. Nothing of the sort. I am simply giving the facts as they are. If they appear to criticize you, why that is good reason why you should be thankful, because it points out the road to improvement, and certainly you want to improve. That is proven by the fact that you have the enterprise to write asking about that which you did not quite understand. The non-progressive or the coward would not have done that for fear some one would get the idea that there was something in the world he did not know. He would rather remain in ignorance, blundering along as best he might rather than seek information at the risk of possible exposure of the fact that he did not know.

His Head Is Square.

His head is square, his dome near-solid ivory and his front name Fool. You have been brave enough to tell the world that you do not understand the three things named. You won't have to ever admit that again, and you would be amazed could you know the number of men who will read those questions and then gulp down the answers whole, thankful that they were able to get the information without any one knowing of their former lack of it. The writer often freely admits that he doesn't know something, and asks help from his readers. Umph! What of it? Have you ever met the man who really knows it all about any one thing? Certainly you have met plenty who CLAIMED to know it all, but DO THEY? They do NOT, and neither do you or I.

Moral: Ask questions about that which you don't understand, and thus get really wise. None but the ingrowing fool would sneer at you for admitting lack of knowledge, if the admission is by way of acquiring it.

Testing for Grounds Simplified

John Auerbach, New York City, an amateur projectionist, submits the following:

"You will find enclosed a sketch of a little contrivance, very easy to make, which I believe should prove useful in every projection room. It is an apparatus for testing the lamphouses for grounds.

"The laws in most states, I believe, provide that such a test be made before every performance. How often is it actually done? One reason why it is neglected is that it is necessary for the projectionist to disconnect the ground wire from each machine before testing, and to re-connect them after the test, and consequently the projectionist is apt to take a chance that everything is O. K. rather than to go to this trouble. The advantage of the scheme I propose is that with a simple turn of the wrist, first to the left and then to the right, the following results take place:

1. The ground wires are both disconnected.
2. Machine No. 1 is tested for grounds.
3. Machine No. 2 is tested for grounds, and on reversing the revolving switch to

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

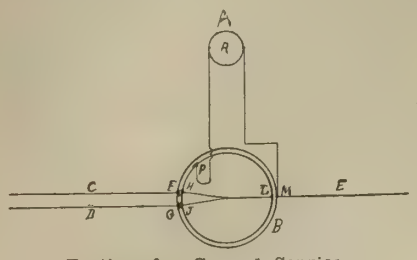
The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

the neutral position the ground wires are again put in operation.

Before using the tester see that Main Switch and Machine Table Switches are Closed and Carbons separated.

A is a socket in which is a low resistance incandescent bulb.

B is a switch with inside contacts in



Testing for Ground Service.

which the interior part is revolved while the outside part is stationary.

C & D are the ground wires leading to the two projectors.

E is wire leading to permanent ground.

When switch is in normal position, ground Wire C makes connection with E through contacts F H L M, and ground wire D makes contact with E through contacts G J L M. When switch is rebroken and P comes into contact with F, a test is made for lamphouse ground in projector connected with wire C. If incandescent bulb lights, it shows that a ground exists in that lamphouse. Revolving switch still further to left when P comes into contact with G, the same test is made in the other projector. Reverse switch to right back to normal position, then ground wires are again connected to ground."

All of which is submitted to our readers. Seems to me neighbor Auerbach has made his idea quite plain enough to require no elaboration. The switch could be easily made, attached to any convenient point and would, as Auerbach says, make testing very easy. Many thanks to him for the idea.

Change-Over with Rectifier

P. E. Morris, Manager, Cleveland, Mississippi, wants to know:

"Please advise as to whether it is practical to use two projectors with only one mercury arc rectifier, without a slight darkness at the beginning of a new reel."

The only way you could run two projectors from one rectifier would be to wire the two lamps in what is known as parallel, or (same thing) multiple. When this is done the striking of the second arc automatically puts out the one burning. I am merely staing a well known fact when I say that, while good results may be had by this method, it is hard on the rectifier tube and it is impossible to bring the cold crater up to normal brilliancy instantly.

A perfect change-over, in so far as relates to screen illumination, can only be made with an apparatus which will enable both arcs to be burned for a sufficient space of time to bring the crater of the idle lamp to normal incandescence over its entire area. Also when using an apparatus with which only one lamp may be burned at a itme one must either burn in craters on new carbons while the show is off or else suffer from poor screen illumination while it is being done.

Do Not Misunderstand Me.

Please do not misunderstand me. It is quite possible to get very good results, after some practice, with lamps wired in parallel, provided craters be burned in in advance, but **perfect** results at change-over—no, it just simply cannot be done. And that is what you asked.

Both the G. E. and the Westinghouse make rectifiers for projection work. Both these companies also make motor-generator sets with which absolutely perfect results in screen illumination may be had at all times, including change-over. On this score the Westinghouse and General Electric motor generator sets made to operate the two arcs in series, and the transverter which does the same thing, are essentially on par as to performance, have excellent records as to efficiency and are all very well made.

No Apologies Required

Our old friend, C. J. Kaho, who will be remembered by department fans as a contributor quite some while ago, is here again with an interesting letter:

"You will remember that some years ago I created quite a ripple in the department by welding four points on the star of an intermittent. I have been a department reader ever since there was one; also of the several articles from your pen appearing before you had a corner of your own, Have been out of the projection end of things for some years now, but am still in the business, and twisting a crank, though it is attached to friend camera now.

The Poor Cuss.

"Notice article headed 'The Poor Cuss' in recent issue, wherein you said the man (cameraman) had made apologies for being in the other end of the business. Now, Brother Richardson, maybe that gentleman did apologize, but here is one who will not because the man who starts at the bottom of the ladder and climbs to the top, from department to department, has no need to apologize. Instead he is, in my opinion, deserving of applause. I used to work for other people, now other people work for me! But I am still twisting the crank; also I fully intend to push same around some added thousands of times before I quit. Since last I wrote I have been in many corners of this old globe, have seen many varieties of projection, and the more I see of it the better I like the camera. Am now located in Ft. Worth, making a specialty of oil field work."

Now With Anko.

Friend Kaho is now connected with the ANKO Motion Picture Corpoartion and is making films of oil properties. That a move from projector to camera is a move upward cannot be denied, because the art of the cameraman is admitted and he is paid accordingly. Moreover, the responsibility of the cameraman is admitted and recognized. This is because the result of ignorance, lack of judgment or carelessness on his part is immediately apparent. The employer must pay out good coin for making another "take." The ignorance, carelessness or lack of judgment of the projectionist is not so immediately apparent, though in the end it is just as costly. But the difference lies in the fact that there is no way of checking it up, because the loser (employer) cannot know what receipts at the box office would have been for a given period had he had competent, careful projectionists on the job.

When the time comes that projectionists, as a whole, have the respect for their profession that cameramen have for them, and aid this department in its endeavors to impress upon the industry the fact that lack of high class men and high class work in projection rooms means great loss in money, then the cameraman will no longer be able to look down upon the projectionist as being a lower rung in the ladder. As the matter now lies we have a percentage of projectionists who even resist the endeavor to give to them a name having some dignity, in place of the nondescript meaningless term "operator."

We also have a considerable, though rapidly lessening, percentage of projectionists who sneer at there being any possibiltiy of art or the application of expert, high clas knowledge in their profession—"trade" they call it. Until this element is entirely eliminated and sent back to the truck or farm, where they rightly belong, there can be no general recognition of the projectionist by employers as other than an unimportant cog of the machine, and the unimportant cog gets darned little attention from anyone.

Proper Re-Winder Pulley Train

John Griffith gives the dope on the rewinder, and other things, thusly:

"With reference to your comment, July 26 issue, as to crater diameter, you were in error in supposing that I thought that crater diameter increased rapidly with increased current. My argument was designed to show that there could be considerable increase in amperage or crater area with but very little increase in crater diameter.

"With reference to the six-minute rewind problem, here is the dope: 1,000 feet of film on a standard 1.75 inch hub has approximately 660 layers of film, hence that many revolutions of the reel are required to re-wind it. A motor armature running 1,750 R. P. M. will make 1,750 x 6 = 10,500 revolutions in six minutes. The proportion therefore is as sixteen to one, if the reel is to make 660 revolutions in six minutes, and that is altogether too much for a straight drive. A countershaft is, therefore, necessary, and it should be as per attached sketch.

With reference to the one and one-half to one shutter problem suggested by R. E. Hitchins, of Kentucky, when computing the proportion of light same passes, it is the same with an ordinary shutter, speed having no effect. The method I use is as follows: 104° x 2 = 208°, which is the number of degrees through which light is cut off, and 360 — 208 equals 152° through which light can pass the shutter. Hence, 360:100::152:X, the latter representing percentage of light the shutter passes. It figures out 42%. The above applies to any sort of shutter where the blades totally obstruct the light.

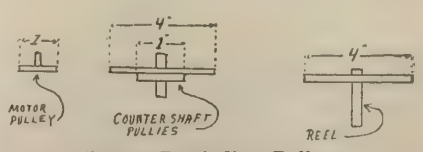
Effect of Intermittent Speed.

"But where the relative speed of cam and shutter are different there arises another problem as to the necessary cut-off value of shutter blade. If the shutter travels one and one-half times while the intermittent actuating cam makes one revolution, so that the necessary obstructing value of the shutter blade is reduced in proportion, we then have the equation 540:360::104 to X, which figures out 69.33 degrees (the '540' represents 1.5 times 360 degrees—Ed), so that while the blade is 104 degrees it completely crosses the axis while the cam is turning through 69.33 degrees.

"It therefore follows that if friend Hitchins can further trim his shutter without producing travel ghost the Baird intermittent is surely speedy. In so far as applies to flicker it will compare with an ordinary three-wing shutter, each blade of which measures 69.33 degrees and each opening 50.66 degrees, when run at normal speed."

Saving Through Proper Speed.

There is now no reason why you all canot have your rewinder run at a six-minute speed, which is ample for all pur-



Proper Rewinding Pulley.

poses. If you do so a daily film damage amounting to thousands of dollars will be avoided.

As to the three-wing vs. the one and a half to one shutter, what Griffith says with regard to light cutting percentages seems to be all right, as far as I can see. I am not very good at working out problems of that kind. But I am unable to agree with

his conclusion that speed has no bearing on the matter, if I correctly interpret his meaning with regard to that, because it enables the blade to cut the beam much quicker, which, especially under some circumstances, enables the use of a materially narrower interrupter blade.

Cannot Agree as to Flicker.

As to the relative value of the two types of shutter in flicker elimination, I am also unable to agree because, while Griffith's figures may be scientifically correct, I have time and again witnessed demonstrations of the one and a half to one shutter which has convinced me it is, with a reasonably rapid intermittent, the equal of the 50-50 three-winger.

I shall ask Robert Emory, of the Baird Company, to review Griffith's figures and give us his views; also I would welcome discussion of this matter, which is an important one, by such of our readers as may feel competent to tackle the subject. With reference to my failure to agree with Griffith's comment that speed has nothing to do with it, it is quite possible that I have mistaken his meaning in that item.

An Untermyer Biff

FROM Herman Untermyer, Boston, Massachusetts, comes the following letter. I am printing it practically as written, because friend (I think he really is my friend) Untermyer is so obviously honest and so thoroughly believes what he writes that even though we be unable to agree with his views, they are interesting as showing from what false premises a man may reason. He says:

"Mr. F. H. Richardson, Sir: For heaven's sake please cut out knocking the different moving picture laws and also the examinations. Any one would think you were the Almighty One in this business, and not only that but let me tell you that lawmakers and others know something as well as yourself. According to you an operator (please understand I wont use your ridiculous creation 'projectionist') should be an optician, lens maker and everything else.

"If examinations were conducted according to your ideas I believe every examiner would have to be a second Richardson. Remember that no law or anything else has the right to deprive a man of his living by such examinations as you urge. We all don't know everything, and most of us are willing to learn. But don't carry that kind of stuff too far or your supposedly large following may get less. Already your projection department is dry and out of date. It gets on one's nerves. Especially your beautiful light ray dope put forth by you and Griffith has long ago reached a point where neither of you know what you are talking about. In your handbook what you say of lenses is all right, but when you come to explaining light rays and their action you don't know what you are getting at, and myself and others can't make head or tail of it. Examinations are not the howling farce you have said, but are conducted so as to determine an applicant's fitness to handle motion picture outfits.

Calls It a Profession.

"We all improve as we go along, and most of us improve with continuous labor at our profession and by studying the different problems that come to us and your help is appreciated by us all, for we need help once in a while. You are in a position to visit hundreds of projection rooms and the different machine manufacturers, and to get their views on different things pertaining to our line and those things are appreciated, at least by most of us.

"You can't dispute great scientists on lenses, who have made a study of it for years. I can't see where you and Griffith have a right to. Certainly the large lens manufacturers know more than you will ever know of lenses and light rays.

Examinations Should Be Near Stiff.

"As for examinations, they should be stiff enough so that a man must have a good working knowledge of operating, BUT must not be as you say because it would prevent men from earning their living and such an examination as you want would be a violation of our laws of liberty and freedom. Remember there are thousands of operators in the United States, and most of them are progressive men, all striving to get ahead and do better work, gained from their own experience, but how many could pass such an examination as you propose? Just think it over a bit, Mr. Richardson, and I believe you will see that you are away off on some of your ideas."

Answers in Detail.

I shall answer Untermyer in detail because the points he has raised are of interest. First, we will pass over the remarks about my being the Almighty One as being quite unworthy of the author of the letter. I make no claims whatever, but let my work during the past twelve years speak for itself. If you discard as ridiculous the term "projectionist" (unanimously adopted by the Society of Motion Picture Engineers), why name your calling as a profession. Surely operating a machine is no profession, though placing a high grade result on the screen, and putting it there **efficiently** most decidedly is. It is just that which makes and constitutes the projectionist, as differentiated from the mere operator of a machine. I might also ask why, if the term be ridiculous, it has been generally adopted by high class men all over this country and Canada.

Stiff Examinations No Bar.

Today there is, so far as I know, just one real projectionist examination. That is in British Columbia. When it was first sprung on the British Columbia men, practically none of them were able to pass. In fact the majority came very far from it. Naturally an awful howl went up. Those who failed were permitted to work a specified time on permit, with the understanding that unless they qualified within that time they could no longer work in British Columbia. The examination was even stiffer than I have advocated, though no more difficult than it should be. AT THE END OF THE TIME LIMIT PRACTICALLY EVERY BRITISH COLUMBIA MAN PASSED WITH FLYING COLORS. That is the answer to your "deprive them of right to earn a living" cry. The British Columbia men discovered two things: (a) How very much they did NOT know about their profession; (b) That they were able to perfect their knowledge when they were obliged to do so.

Where Untermyer Is in Error.

Where friend Untermyer is in error is in assuming that the man (projectionist) is the only one who has any vital interest at stake. You forget that the selfish interest of the individual is as nothing when compared to the interest of the motion picture industry, which is dependent directly upon the finished screen result for its success. Do you honestly think the man who is deficient in technical knowledge has the right to go into a projection room, to take charge of valuable apparatus, costly productions, expensive films and proceed to "learn by experience" at the expense of all these things and the expense of the audience? Don't you think he should first be made to serve as an apprentice until such time as he can pass a real examination? Do a bit of thinking yourself, Brother Untermyer.

Lens Manufacturers Know Lenses.

Neither Griffith or myself have ever set up our knowledge of lenses against the knowledge of the lens manufacturers. As you say, they know more about lenses than we ever will know or ever want to know, BUT we do set up our knowledge of the **optical system of the projector,** taken as a whole, against their knowledge, and have amply proven our position. Don't overlook the fact that we, too, have studied that end of things for more than twelve years. If, as you say, we know nothing about light ray action as applied to projection it is rather queer that our theories work out so wonderfully well in practice, is it not? If Griffith does not know what he is talking about how do you account for the fact that in at least nine cases out of every ten the lens charts he has created, which same are based on a theory which the lens men disputed, absolutely, a comparatively short while ago (they don't dispute it NOW) work perfectly? You see, Brother Untermyer, your argument is so full of holes it will not hold hay, much less water.

Why Department Seems Dry to Untermyer

The department is not "dry" in the sense that you mean. That it is not is amply proven by its correspondence increasing from year to year, instead of falling off. Moreover, when another man made the same remark some while ago, I wrote to one hundred competent projectionists, and out of all the replies not one agreed with that view. What has happened to make you think it is dry is fully explained by your own letter.

Some years ago everything was very elemental. It required no effort to understand everything published. But we have advanced faster than have you, and now much of the matter published is beyond you—light ray action, for instance. We cannot go on forever holding the whole department down to simple, elementary matters. Others advance, if you do not. Others understand what we are talking about when we discuss light ray action, even though it is still Greek to you.

Not Progressive Enough.

Perhaps, as you say, the great mass of projectionists are progressive, in a way, but they are not nearly progressive enough. Let me ask you this: Does it sound like common sense to place a thousand dollars worth of projection machines, six hundred dollars worth of motor generator, valuable films and the reproduction of a photoplay costing tens of thousands of dollars in the hands of a man who merely has a "good working knowledge" of "operating?" Don't you honestly think that he should be a thoroughly competent projectionist, in all that term implies? Reverting to your "deprive them of a right to earn a living," would you approve of railway companies employing incompetent locomotive engineers merely because refusal to do so deprived the said incompetents of the right to earn a living? Think it over, Brother Untermeyer. Think it over deeply.

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TO PAGES 1090-91

—A NEW BRAIN FOOD

Live News from Everywhere

LOEW WILL BUILD BIG BUFFALO HOUSE

Magnate Is Arranging for the Erection of a Theatre Seating Four Thousand Five Hundred

IN a special wire from the home of Marcus Loew, in Far Rockaway, received in Buffalo, Saturday, August 9, the theatrical magnate confirmed the report that he intended to enter Buffalo on his theatrical map. He said that he is making arrangements for a new theatre, and the negotiations had been started several months ago by his associates in the company known as Marcus Loew, Ltd., of Toronto. Mr. Loew said that the company would build a theatre with a seating capacity of 4,500 for both motion pictures and vaudeville. Owing to the high prices for materials and labor he could not say what the total expense would amount to, but believed that it would be one of the most costly theatres of its kind in this end of the state. It is interesting to note that the seating capacity is 1,000 more than that planned for Shea's new Metropolitan now being built.

Michael Is Victoria Manager.

Walter Hayes, representing the Mitchel H. Mark estate, has appointed J. H. Michael, former manager of the Academy Theatre, manager of the big Victoria, West Ferry and Grant streets, the house being built by the late Mitchel H. Mark. Mr. Michael has for the past several years guided the policies of the Academy Theatre, which was recently sold to Levy and Herk, of Chicago, for use as a burlesque house. Mr. Michael is also interested in the Regent Theatre at Main and Utica streets, which he will continue to direct. Mr. Michael succeeds Bruce Fowler at the Victoria. Mr. Fowler took the place made vacant when Edward L. Hyman, now manager of the Fox Liberty Theatre in St. Louis, left the Victoria to become director of the Liberty Theatre Camps, Film Division. Mr. Michael will enter upon his new duties Monday, August 18.

Warsaw Theatre Under New Conditions.

The arrangement under which a committee representing the guarantors has been operating the Farman Theatre at Warsaw, N. Y., for the past several years has been terminated. As a result of heavy taxes, war time conditions, cost of fuel and other operating expenses the committee has found itself with a deficit of $300. Instead of asking the fifty guarantors to pay the $6 each to settle the debt the committee has decided to make a new lease in their own names. Those who have signed the new document are C. H. Greff, Fred A. Rice, C. A. Van Arsdale, Fred Norris, J. W. Sparrow and Levi A. Cass. The new lessees contemplate some changes in the management of the house. Better and bigger pictures will be booked and a permanent orchestra obtained.

Saunders Goes to Gotham.

C. P. Saunders, former manager of the Film Clearing House in the Palace Theatre Building, Main street, has been appointed manager of the New York office, and has entered upon his new duties there. He is succeeded in Buffalo by William Finckeisen.

Siegel at First National.

Otto C. Siegel, former salesman for the local Famous Players-Lasky branch, has been appointed assistant manager at the First National office. Mr. Siegel was formerly associated with C. A. Taylor, when the latter was manager of the Buffalo Metro office.

Wilkinson Opens Realart Office.

The local Realart office was formally opened Friday, August 8, when Manager Henry E. Wilkinson received local exhibitors at 221 Franklin street. The office was beautifully decorated with flowers and ferns, many attractive floral offerings being received from friends in local film circles. Sunday evening, August 10, Mr. Wilkinson left for New York for a week's stay.

Sunday Shows at Academy.

It is reported that when the new Academy Theatre opens under the new management there will be special Sunday film shows put on by the old owners of the theatre. This, it is said, is made possible by an arrangement entered into at the time of sale. The Academy Sunday screen shows have been very popular for the past several years.

Bockhurst "Shoots" Knights.

John A. Bockhurst, International Film Service cameraman, was in Buffalo to obtain the screen views of the Knights of Columbus peace convention. He got some excellent views of Admiral Benson, Secretary of War Baker, Assistant Secretary Franklin D. Roosevelt and other distinguished visitors, had the film printed in Buffalo, and was all ready to show them to the Knights in the Hotel Statler, when he was informed that because of the strike of hotel workers the union operators would not be permitted to operate. The films were not shown, but the country will see them soon.

Ruth Stonehouse.
Whose attractive personality fills the role of leading woman with Hale Hamilton in his Metro, "The Four-Flusher."

Children's Matinees Popular.

Manager "Eddie" Wineberg, of the Elmwood Theatre, is having great success with his children's matinees on Saturday. Every kiddie in the Elmwood district looks forward to these special film shows, for which Mr. Wineberg arranges with great care.

Baltimore News Letter

Miss Presstman Now a Censor.

NEWS of the appointment of Miss Marie H. Presstman, as the woman member of the Maryland Censor Board, has just been received by the exhibitors and film men of Baltimore. Miss Presstman, who has been acting as clerk to the Censor Board, succeeds Mrs. Marguerite E. Harrison, who has been in Europe for eight months as the representative of The Sun and Evening Sun, of Baltimore. Mrs. Harrison went to Europe when President Wilson made his first trip to the Peace Conference and obtained leave of absence from the state officials without pay. Miss Presstman has been appointed for a two-year term. No one has yet been appointed to succeed Miss Presstman as clerk to the Board. The other members of the Board are C. T. I. Gould, Republican, and Charles E. Harper, Democrat.

Goodman Takes Over Patterson.

The Patterson Theatre, 1202 Laurens street, a colored moving picture theatre, has been taken over by Julius Goodman, manager of the Ideal Theatre and Airdome in Hampden. The property and building in which the theatre is located was sold to a company which Mr. Goodman represents for $14,800.

The seating capacity will be increased and the playhouse thoroughly renovated at an approximate cost of $3,500. Herman Weinberg will act as house manager and Mr. Goodman will attend to the booking.

Personals of Baltimore.

J. C. Cahill, manager of the Opera House at Centreville, visited Baltimore recently.

M. Courtney "Plain" Jenkins, World representative in Baltimore, has come back to this city after having spent three weeks at Ocean City on a vacation.

Col. Jacob W. Hook, vice-president of the Parkway Theatre Company, is now at the Marlborough-Blenheim, Atlantic City, on a vacation.

Alterations are to be made soon in the Wilson Theatre, 418 East Baltimore street, of which Guy L. Wonders is the manager.

O. A. Kinman, who formerly acted as World film representative in Washington, has joined the Vitagraph forces and is covering the Maryland territory, excepting Baltimore, from the Washington office.

L. N. Insley, of Bethel, Del., is reported as contemplating opening a moving picture theatre in Baltimore. Mr. Insley is at present operating the Casino at Ocean City.

AND NOW IT IS UP TO TWENTY-FIVE

The Same Being the Present Number of Theatres in Minneapolis and St. Paul Controlled by R & F

I. H. RUBEN and M. L. Finkelstein have just concluded several deals through which they hope to meet the needs of Minneapolis and St. Paul. Their latest activities include:

Taking over of the leases of both Shubert theatres in Minneapolis and St. Paul from L. N. Scott.

Purchase of the Como moving picture theatre, University avenue, St. Paul, from Angus Cameron.

Decision to resume showing of moving pictures at the Minneapolis Unique, which has been the home of a stock company for a year.

Plan to convert the St. Paul New Majestic, a moving picture theatre, into a burlesque house.

Ruben and Finkelstein plan to show stock at the Shuberts, and A. G. Bainbridge, well-known Twin City showman, has been selected to organize and have charge of the companies.

These latest acquisitions give Ruben & Finkelstein control of twenty-five theatres in Minneapolis and St. Paul. G. N. Briggs and J. L. Johnston, who have been handling advertising and publicity for R. & F. in Minneapolis alone, now have charge of the same work for the St. Paul theatres.

Unique Goes Back to Pictures.

The Minneapolis Unique will again become a picture house August 28, when "The Birth of a Race," feature controlled by John R. Elliott in the Minneapolis territory, will open for a ten-day run, following an advertising campaign of two weeks.

The St. Paul New Majestic will on August 24 become the new Gaiety, the home of burlesque and headquarters for shows on the American Burlesque Wheel.

The New Majestic terminated its career as a picture house at the end of last week.

Amusement Basement a Feature.

An amusement basement occupying practically the entire floor space of the building will be a feature of the best theatre and business block in the northwest to be constructed on the Mannheimer site, Sixth, Seventh and St. Peter streets, St. Paul, according to William Hamm, owner of the site.

Revised plans have just been completed calling for an outlay of more than $1,250,000 for the building alone.

The general contract will be awarded within 30 days, after which construction will be launched immediately. The work of partially razing the present steel superstructure to conform with the plans for the theatre building is already under way.

Ruben & Finkelstein, who are associated with Mr. Hamm in the project, will have charge of the theatre. They expect the building to be completed by May 1, 1920. The structure will be 90x100 feet, six stories above ground and two basements.

Exterior of Terra Cotta.

The amusement basement will be modeled along the lines of a similar one in Milwaukee. It will have a large dance floor, cafe, cafeteria, a billiard room with fifty tables, and other amusements. The basement, which will be without partitions, will also include a barber shop. A grand stairway leading from Seventh street will be the means of entrance.

The exterior of the building will be constructed of a soft-toned terra cotta, Mr. Hamm having ordered a change in the original plans from brick at an added cost of $35,000.

Mr. Hamm leased the site on which the old St. Paul Cathedral formerly stood from the Catholic diocese of St. Paul for 99 years at an annual rental of $80,000.

The theatre, which will be on the Seventh street side, will have a seating capacity for 2,200 people.

The new structure will be known as the Hamm Building, but a name for the theatre has not yet been selected.

Exhibitor Makes Hit with Kids.

John Bergstrom, Jr., owner and manager of Minneapolis Nicollet Theatre, made a big hit with the "kids" of the neighborhood by donating the use of his playhouse to their cause, the raising of money for their Loring Park Circus fund.

This fund enables the poor children of the Loring Park neighborhood to take trips to the country and to picnics.

Proceeds from the showing of Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" and a one-reel Harold Lloyd comedy at the Nicollet were turned over to the fund by Mr. Bergstrom.

Children Give Solos.

The regular show was augmented with special numbers, which included a violin duet and two violin solos given by children of the neighborhood.

Tickets were sold for fifteen cents each, and the house was packed with both youngsters and grownups.

Realart Office Moves.

The Minneapolis exchange of the Realart Film Corporation has removed from the Film Exchange Building to 801 Produce Exchange. Harry L. Hollander, manager of the Minneapolis exchange, is pleased with his new quarters.

Universal Employe Drowns.

Tovio Laurikanen, employed in the poster department of the Minneapolis Universal exchange, drowned Sunday, July 27, in a vain attempt to save the life of his twelve-year-old cousin.

The two boys went together to Cedar Lake to bathe. The cousin, who could not swim, got beyond his depth. The young Universal employe struggled desperately to save him, but was seized by the throat in the death grip of the drowning lad and pulled down when only a few feet from shore. Both were drowned.

Tovio Laurikanen, who was sixteen years old, lived in Minneapolis with relatives. His mother and father reside in Michigan, where the body was sent for burial.

Former New Garrick Manager Back.

Sergeant Lowell V. Calvert, formerly manager of the Minneapolis New Garrick under Ruben and Finkelstein, has returned to Minneapolis after serving fourteen months overseas in the army. While in France Sergeant Calvert had supervision of moving picture entertainments. He will rejoin the Ruben and Finkelstein forces in the Twin Cities.

Another Film Soldier Returns.

Arthur J. Lund has returned to Minneapolis after serving one year overseas with the Field Remount Service. He was formerly a camera man for the Lochren Film Corporation and was at one time connected with the Friedman Film Corporation of Minneapolis.

Johnston Hands Out Cigars.

John Leroy Johnston, artist and advertising manager for Ruben and Finkelstein in the Twin Cities, is handing out the cigars these days, for he is the proud father of a seven and one-half pound boy, born Saturday, August 2. Mrs. Johnston and the infant are both reported getting along well. The first present received by John Leroy Johnston, Jr., was a check for $25 given by I. H. Ruben.

Jack Martin Quits League.

Jack Martin, former manager of the Lyndale Theatre, has resigned as vice-president of the Theatrical Protective League. The Lyndale Theatre was recently purchased from Henry J. Hoy by Ruben and Finkelstein.

Huesman Joins Vitagraph.

Art Huesman, formerly manager of the Minneapolis exchange of the General Film Company, has joined Vitagraph and is covering Minneapolis as city sales manager.

Too Sober for a Drinking Scene.
May Allison, Director Henry Otto and Eugene Pallette going over the famous "cocktail scene" from "Fair and Warmer," May's first under Metro's "fewer and better" banner.

Seattle News Letter

Among Those Present Were.

AMONG the representatives of film companies and allied industries who came up from San Francisco to be present at the Northwest convention were Herman Wobber, district manager of Famous Players-Lasky; Newton E. Levi, division manager for Exhibitors Mutual; M. E. Fimmem, representing the Controllograph Company; A. Franklyn Myrson, handling "Reel Life in China"; and I. H. Lichenstein, representing the Western Poster Company, who is planning to establish an office in Seattle.

Herman Hertz came up from Los Angeles, and Pat Dowling of the publicity department of the Christie Film Company, accompanied Fay Tincher. Dean Collins, manager of the publicity and service departments of the Universal for the Northwest, came up from Portland.

T. C. Mattox Seriously Ill.

T. C. Mattox, veteran film man, who recently handled a road show of "The Unpardonable Sin" for First National in the Pacific Northwest, is seriously ill at the Providence Hospital in Seattle. Little hope is entertained for his recovery.

Pat Dowling Recovers from Appendicitis.

Pat Dowling, publicity man for Christie, who came up to the convention with Fay Tincher, was stricken with appendicitis while here and was operated on. He is recovering rapidly at a local hospital and will be out before this gets into print.

Victor Kremer Visits Seattle.

Victor Kremer, of the Kremer Film Company of New York and California, spent several days in Seattle recently, during which time he closed a contract with the Greater Films Company for handlnig a series of his film, including the Shorty Hamilton Features, some with

Wanda Hawley.
With Robert Warwick in his Artcraft, "Told in the Hills."

Crane Wilbur, and one featuring George Le Guerre. Greater Features has also recently purchased the Northwest rights for Gaumont Pictorial Life and immediately booked it to the Clemmer Theatre in Seattle. The Clemmer now is showing the first run in Seattle of all the short subjects handled by Greater Features.

Bridal Couple Among Delegates.

Stars did not receive all the attention on the trip of the convention delegates over to Bremerton. There was a real bride and groom, a youthful pair in whom everyone displayed a keen interest. They were L. T. Ruffner and his wife, who was formerly Miss Nellie Adamson of Edmonton, Alberta.

Exchange Personals.

B. R. Keller was called in from the road this week to become assistant manager of the Seattle Select office.

Hugh Rennie, Seattle manager for Select, recently spent three days in Portland.

B. W. Copeland, for the past six months Seattle representative for the American Film Company, is leaving for Spokane to take charge of that territory for Hodkinson.

George P. Endert, Seattle manager of Famous Players-Lasky, is confined at home with a slight case of small pox.

J. A. Kraker, Mutual salesman out of Seattle, has been transferred to the Portland territory, and L. M. Walton, booker, has been advanced to salesman.

The two brothers, N. F. Haas and J. A. Haas, theatre managers in Seattle, have left for a visit to their family in New York. N. F. was recently released from service in the army.

Detroit News Letter

Fox Takes Over Washington Theatre.

WILLIAM FOX takes over the Washington Theatre, Detroit, the first week in September, he having leased the house for five years. The theatre for the past five years has been under the management of John H. Kunsky. Mr. Fox has not yet announced his manager, policy, etc., although he is certain to show there all of the big Fox specials.

Howell Is Excited.

Howell, Mich., is all excited these days over the fact that motion pictures are being made there. The first was "Mysterious Thirteen," a serial. Practically the whole town participated in the making of this serial. Now several dramatic features are to be made.

Adrian Opera House to Reopen.

Bob Cood, who recently leased the Opera House in Adrian, with his associate expects to reopen the theatre with high class pictures about Sept. 15. It will take about $10,000 to put the house in first class condition.

Short Notes.

Elwyn M. Simons, of the New Family and Garden theatres, Adrian, says that plans are practically all completed for his new theatre, work on which will probably start within ninety days.

The Strand Features, Detroit, have taken over the Michigan rights to all film of the Capital Film Co., which includes the new releases with Al Jennings and Neal Hart.

The Fuller Thtatre, under the management of Lew Barnes and associates, will reopen early in September with pictures and road attractions. Will Marshall, for twelve years with the Butterfield Circuit, is to manage for Mr. Barnes.

W. S. Butterfield has broken ground for his new theatre in Flint, Mich., that will seat 1,700.

DENVER BARS ADVERTISING ON SCREEN

Exhibitors Will Show Only Announcements of Civic Interest and Those of Coming Pictures

DENVER exhibitors have eliminated the screen advertising plan. In the future no advertising matter except that pertaining to future pictures will be flashed upon the screen prior to the beginning of each performance. The only slides, besides coming attractions, now exhibited are those appealing to employers to hire returned soldiers and warnings from the U. S. Forestry Service to tourists to guard against starting fires in Colorado's mountain parks.

Cheyenne Admission Rise.

Word has reached Denver that in the future twenty-five cents will be the price of admision to all Cheyenne moving picture houses. This will include the war tax. Managers Ray and Nye, of the Amuse; Manager Todd, of the Princess and Lyric; and Manager Bradley, of the Atlas, are now charging the new rate.

Picture Men Back on the Job.

A wave of illness which swept through Denver's movie family has subsided, and among those who have returned to their offices are Homer S. Ellison, manager of the Rialto and Princess theatres; William Seib, booker for the Pathe exchange; and Herbert Krause, assistant manager at the local Famous Players-Lasky exchange.

Iris Is Renovated.

Extensive exterior renovations have been completed at the Iris Theatre. The location of the ticket office has been changed, the entrance and exit aisles have been rearranged and the house has been repainted.

Swanson Buys Out Nolan.

W. H. Swanson, owner of the Swanson Moving Pictures Theatres Company, is now exclusive owner of the First National Exhibitors Circuit franchise for Colorado, Wyoming, Utah and New Mexico. Mr. Swanson recently bought out the interest of H. T. Nolan, of this city, in the franchise.

Mort Cohn Is Back.

Mort Cohn, former booker for the Paramount exchanges, and brother to Milt Cohn, manager of the Denver exchange of the Famous Players-Lasky Corporation, is back from France where he served eleven months with the American Expeditionary Forces.

Ellison Gets Out House Organ.

The Ellison Moviette has made its appearance in Denver. The new leaflet, to be distributed weekly at the Rialto and Princess theatres by Manager Homer Ellison, contains notices of coming attractions. In later issues space will be devoted to movie stars.

Ben Cohen Returns to Select.

Ben Cohen is back in a Denver exchange again, having been engaged as manager by the Select corporation to succeed O. J. Woody. Cohen was formerly with the Select and later went to the film clearing house.

Personal Items.

Joe Goodstein, exchange manager of the local offices of the Arrow Photoplay Company, is back after a busines trip to New York City.

H. W. Braly, former Vitagraph manager in Los Angeles, was in Denver last week in interest of the Film Clearing House.

Out-of-Town Notes.

The Lyric Theatre, at Loveland, Colorado, has temporarily been closed pending interior repairs.

During the showing of the film "The Ghost of Slumber Mountain," at the Rex, in Trindad, Colo., the management advertised a reward of $1,000 to any person who had ever "seen any of the live animals" shown in the mythical picture.

At the close of a regular pictures performance on a recent night, Manager C. Runyon, of the Star Theatre, Holly, Colorado, gave an exhibition of producing music from a wood saw and bicycle pump. Runyon threatens to patent his rural musical devices.

Manager Novotny, of the Gem Theatre, Durango, has installed an orchestra, despite the fact that the summer season is on.

Reviews in Moving Picture World are written from the screen—not press books.

Mildred Reardon.
In Cecil B. DeMille's Artcraft, "Male and Female."

MONTREAL HOUSES MUST STOP CROWDING

Exhibitors Are Notified to Supply a Seat for Each Patron and to Keep Aisles Clear

MONTREAL moving picture theatres have been doing such big business this summer that a number of them are in danger of losing their city licenses unless their managers prevent overcrowding.

Having received complaints that the aisles and passages of local theatres were being crowded with standees, the Administrative Commission directed Joseph Gauvreau, chief inspector of public buildings, to enforce the municipal by-law which prohibits the congestion of public amusement houses.

Notices have also been sent to the owners of the theatres that they must supply a seat for each patron admitted and that temporary seats in the aisles are not permissible. Announcement was made that after Monday, August 11, offences by the exhibitors would be punished with a fine of $40 and costs or two months in jail for the first violation and a cancellation of theatre license for a second violation.

Receives Thanks of Citizens.

Manager Frank Warnicker, of the Regent Theatre, Montreal, conducted a novel stunt recently that resulted in a big jump in attendance for a week. Warnicker arranged for the "shooting" of the annual field day of the Strathcona Academy and the public schools of Outremont, a suburb of the city. Views were also taken of the lawn bowling association of the centre. These were made into a single-reel special which was presented as an added feature at the theatre. The picture drew surprisingly well, and, in addition, the citizens of Outremont held a meeting, when a resolution of thanks was passed and at which a request was made to have a special showing of the featurette immediately after the reopening of the schools in September.

The reel was prepared with the help of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

Trying to Trace Lost Films.

Winnipeg, Manitoba, exchange managers are still trying to trace a number of films which wandered around the province of Manitoba during the general strike of six weeks last spring. Rural exhibitors were unable to secure shipments of reels from the Winnipeg exchanges, so they decided to "swap" pictures. This swapping process became so entangled that a number of releases disappeared completely. On a couple of occasions recently some of the film wandered home, but the sender was unknown.

A feature of the situation was that the outside exhibitors who swapped the releases did not remember to pay any rental fees to the exchanges owning the reels. The exchanges have, therefore, lost quite a bit of booking revenue, as well as the films themselves.

Returned Soldiers Must Pay.

Returned soldiers are no longer entitled to admission to moving picture theatres of Montreal, Quebec, without the payment of the special admission tax which is imposed on admission tickets by the city. The city neglected to make official announcement regarding the change in the regulations, with the result that considerable confusion has resulted.

One of the new regulations requires the ticket-taker to tear the tax ticket in halves, depositing one section in the chopper and giving the other half to the patron as a "receipt." This system has aroused the ire of the exhibitors because it causes much delay at the entrance. Under the old plan the ticketman merely dropped the whole tax ticket into the chopper.

Three Veterans with Pathe.

N. W. Davidson, formerly Vancouver branch manager of the Specialty Film Import, Limited, of Montreal, has returned to Canada after serving with the Royal Air Force. He is now attached to the head office of the company at Montreal.

Nelson Potter, who served with the heavy artillery of the Canadian Forces in France for two years, has also returned, and is now engaged with work in connection with the release of the Pathe News in Canada.

Frank Sutton, another new employe of the Specialty Film Import, is also a veteran of the war. He is in charge of the advertising department of the Montreal headquarters.

Paper Wants Picture Opinions.

The moving picture editor of the Winnipeg "Telegram" has created a new department for moving picture fans. It has been decided to publish the "criticisms" of theatre patrons regarding current attractions under the heading of "What did you honestly think?" Criticisms are to be limited to one hundred words, if possible, and announcement is made that they will be published in the order that they are received. Names of contributors will not be published unless desired. The criticisms will appear in the regular Saturday editions.

Montreal Men Change Places.

A. Gorman, formerly of the General Film Company, has been appointed manager of the new Montreal branch of the Exhibitors' Distributing Corporation, of Toronto. H. Hooper, with the Exhibitors' Distributing Corporation, has left the employ of the company. W. A. Sault, former Montreal manager of the Mutual, has become associated with the Montreal office of the new General Film Company in Canada.

Announcement is made that the Exhibitors' Distributing Corporation will start releasing Mutual pictures in Montreal on August 25.

Not Restricted to Stockholders.

The Canadian Exhibitors' Exchange Company, Limited, Toronto, the new exchange controlled by the Moving Picture Exhibitors' Protective Association, of Ontario, has announced that the releases of the company will not be restricted to the use of association members. The stockholders of the company will have first preference in the matter of runs, however.

The company's headquarters are located temporarily in the club quarters of the Ontario association, but more suitable offices will be secured in the fall. The present address is 143 Yonge street, Toronto.

Special Price for Soldiers.

In arranging a new policy for prices at the Empress Theatre, Lethoridge, Alberta, the management has decided to admit all returned soldiers with adult relatives at reduced prices. Soldiers or ex-warriors wearing the overseas button will be admitted for 25 cents, and the same price will prevail for relatives, with 10 cents for children. The admission for the general public is 35 cents and children 10 cents. For all matinees during the summer vacation the admission price for children is 5 cents. Programs are changed twice weekly.

Stephenson Goes to Regal.

Charles Stephenson, Western general manager of the Exhibitors' Distributing Corporation, with headquarters at Winnipeg, has been made Western general manager for Regal Films, Limited. Stephenson had only been in the Canadian West for a few weeks when he changed his position.

Manuel Brown, formerly with the Exhibitors' Distributing Corporation in Toronto, has succeeded Stephenson as the manager in charge of the Western territory.

Ottawa Valley Company Expands.

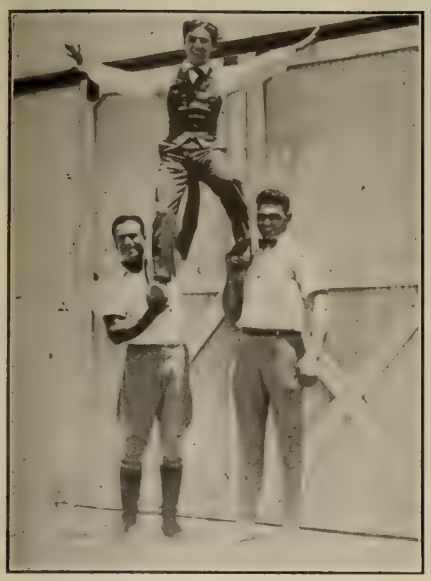
The Ottawa Valley Amusement Company is creating quite a string of moving picture theatres in eastern and northern Ontario. An important site has been purchased in Pembroke, Ontario, where a theatre to seat 1,200 people will be erected before next January. The company will also build new theatres at Arnprior and Almonte.

Will Pay New Music Scales.

Toronto exhibitors agreed without a struggle or argument to the demands of the local musicians for a new wage scale to start on September 1. The minimum wage of the new schedule for moving picture theatres is $36 a week.

It's a 241-Year-Old Orchestra, but It Puts the Jazz in Jazzebel.

The jazz "babies" for American's "Six Feet Four" get their instructions from Director Henry King. The harmonica wizard is 74, the violinist virtuoso 84, and the guitar kid 83.



A Set of Champions.
Douglas Fairbanks, Charlie Chaplin and Jack Dempsey pyramid their bets at the Fairbanks studios.

Kansas City News Letter

St. Joseph Will Have New House.

SAINT JOSEPH, MISSOURI, is to have a new theatre, with a seating capacity of about 3,000, erected at the corner of Sixth and Charles streets. The building, which will be a combination picture and vaudeville house, will be a fireproof, brick and steel building, four stories high. Nate Block is the builder.

Fire Damages Film Storage House.

The losses in the recent fire in the moving picture storage house at Seventeenth street and Highland avenue, operated by the firm of King and Goldman, are estimated at $7,500. The damage to the building was $3,500 and the damage on the contents, $4,000.

Crawford Leases Topeka House.

L. M. Crawford has leased the Grand Theatre, of Topeka, Kansas, to A. D. Birch and J. C. McCaffery. Mr. McCaffery will be the active manager. Mr. Crawford is disposing of his theatrical interests, and recently sold his house at Lincoln, Nebraska, and one in El Paso, Texas.

Film Fire Causes Damage.

A film being shown in the Grand Theatre Miami, Oklahoma, caught fire in the projection booth, July 31. Two moving picture machines valued at $300 each were badly damaged, and seven reels of motion picture films, valued at $200 each, were practically destroyed.

Strand Company Acquires Two Houses.

The Strand Amusement Company, an organization operating theatres in Kansas, has taken over the management of the Princess and Grand theatres in Aurora, Missouri, and placed them under the direction of A. G. Hughes and Mrs. Hughes. The new management is considering the installation of a pipe organ orchestra.

Short Notes.

Joseph Peet, of Kansas City, has purchased the Wilson and Weldon interests in the Gem and Monita theatres in Olathe, Kansas.

The Electric Theatre, of Edina, Missouri, has been sold by H. G. Gillespie to F. H. Warden, of Kirksville, Missouri. The new owner took possession August 1 and contemplates remodeling the house.

The contract has been let for the $14,000 theatre which is to be erected at Second and Main streets, Fisher, Oaklahoma. The house is being built by W. D. Wineland, of Webb City, Misouri, and will be completed by October 1.

A new moving picture theatre was opened in Simpson, Kansas, August 26, under the management of W. L. Huffman.

The Orpheum Theatre, of Fredonia, Kan., has been leased for one year by H. J. Ally, who will have the building repainted and remodeled in time to open August 20.

A. F. Nixon has opened a motion picture show in the Woodridge Theatre, Woodridge, Missouri.

The work on the store, which is being remodeled for the new theatre in Pittsburg, Kansas, will be completed November 1. The house will be called the Colonial. The owners are W. H. Daly, A. Besse, and Bert Klock.

C. H. Gilliam is buying supplies for his new theatre, the Happy Hour, in Tishimingo, Oklahoma, which is nearing completion.

The Electric Theatre of Atwood, Kansas, is being equipped with modern machinery. E. W. Eggleston is the owner.

NORTHWEST CIRCUIT HOLDS MEETING

More Than Thirty Exhibitors Attend Spokane Convention and Discuss Association's Objects

MORE than thirty motion picture exhibitors from the town of the Inland Empire met in Spokane August 6 to learn about the Northwest Exhibitors' Circuit and to secure membership in it.

The meeting was in charge of James Q. Clemmer, of Seattle, president of the association, and a brother of H. S. Clemmer, of Spokane.

H. B. Wright, of Seattle, general manager of the circuit, explained the purpose of the association and occupied the morning and afternoon sessions with discussions of the film industry.

The circuit comprises the states of Washington, Idaho, Montana and Oregon and it is the object of the circuit to bring into membership every exhibitor of motion pictures in the district.

Among the theatre men present were I. E. Edmonson, Grangeville; O. W. Newton, Hillyard; J. E. Hurley, Davenport; B. S. Bingham, Tekoa; J. S. Nelson, Colfax; H. S. Klinger, Connell; N. P. Brown, Waterville; H. L. Wright, Fort Lapwai; H. S. Graham, Winchester; A. H. Hilton, Lewiston; C. P. Scates, Oroville; Walter Kastner, Wenatchee; Mrs. S. A. Klinger, Connell; J. Reynolds, Pasco; F. P. Egan, Ritzville; Charles Storch, Republic; Mr. Ratke, Mansfield; Fulton Cook, St. Maries; E. J. Wurman, Sprague; Alena M. Weegelt, Kettle Falls; G. J. Rogers, Asotin; G. J. Loomis, Rosalia; J. C. Brown, Keller; Hays McSpence, Marcus.

Hippodrome Goes to Vaudeville.

The Hippodrome motion picture theatre closed its doors July 30, to reopen August 30, following renovation and remodeling as a vaudeville house.

Clemmer & Lambach, who have conducted the theatre as a motion picture house, relinquished their lease and a new one in favor of Doc. Crews, of Walla Walla, was made out. Vaudeville will be staged at the remodeled theatre.

Boy Scouts to Be Filmed.

Camp Dee-Light, in Idaho, and the Spokane Boy Scouts spending the summer there, are to become national characters in the film world. Work has been started on a 1,000-foot film showing the Boy Scouts at their summer encampment and will be used as a propaganda picture in the interests of the national organization of Boy Scouts. The movement for securing the picture is being backed financially by a number of prominent Spokane people and has been sanctioned by the Ad Club, the executive council of the Boy Scouts and the chamber of commerce.

The picture will be produced under the direction of Al G. Trada, studio manager for the Alexander Company. Mr. Trada produced several similar films for a Toledo firm a short time before coming to Spokane.

"Movie Castle" Swept Clean.

As the crowning climax of a series of petty robberies committed at the "movie" castle" capping an eminence near Fort George Wright, Spokane, owned by the Titan Motion Picture Company, vandals have swept the chateau clean of all valuables, according to reports made to the sheriff's office by J. Don Alexander, president of the Titan Company, which planned to produce pictures there.

Stole Plate Glass Intact.

Thieves have chopped through the walls, ripped out electric lighting fixtures, broken off door knobs, torn out plumbing fixtures and removed every saleable article from the structure to be sold as junk. Plate glass windows have been removed in their entirety and many of the heavy doors carried away.

The structure was originally erected as the home of a mining operator in the Coeur d'Alenes and was expensively constructed.

Washington Tickets Paid $1,000,000 Tax.

The ten per cent. tax on motion picture admissions brought $1,000,000 to the Federal Government from Washington during the first six months of this year.

"This last year up to June 30 the state of Washington paid into the national coffers $30,000,000 from taxes of all kinds," said J. M. Moore, Tacoma, field deputy collector of the internal revenue department for Washington and Alaska.

"Of this, $1,000,000 alone came from the ten per cent. tax on moving picture admissions."

Copeland With Hodkinson.

B. M. Copeland, former owner of the Rex Theatre, returned to Spokane August 4 and will make it headquarters for the W. H. Hodkinson Productions, feature films.

Prohibition Eva.
Anita Stewart is frowned on by her director, Marshall Neilan, an anti-prohibitionist, during an interim in the making of her new First National.

IT COSTS SIX THOUSAND MORE TODAY

But the Advance Over Last Year's Prices Does Not Deter Sam Gould from Improving His House

SAM GOULD, proprietor of the Gould Theatre, East Ohio street, Northside, Pittsburgh, let the contract recently for the remodeling and enlarging of his house, and work was started on Monday, August 4. The total cost of the improvements will be $26,000, just $6,000 more than the price would have been last year.

The adjoining storeroom will be used in enlarging the house, giving the Gould a floor space of 50 x 100 feet and a seating capacity of 650. Business will continue uninterruptedly while the adjoining room is being transformed and it will be necessary to close only about two weeks in September when the partition between the two rooms will be removed. It is expected the work will be completed about the first of October.

Geiger Succeeds McKibbin.

Maurice Geiger will succeed C. C. McKibbin as manager of the Film Clearing House.

Mr. Geiger, who has been out of the film game for the past six months, took hold of the managerial reins Monday, August 4.

"Moe," as he is familiarly known to all his friends, covered the same territory for the Famous Players-Lasky Corporation for two years as special representative.

C. C. McKibbin, former manager, has been promoted to the home office at New York, and will have under his supervision the Film Clearing House branch offices from Buffalo to the Atlantic Coast.

Corapolis Star Changes Hands.

Morris Berger, manager of the Craft Film Exchange, Pittsburgh, is the ruling spirt in a corporation organized for the purpose of buying and conducting a string of motion picture theatres.

The first house the new company purchased is the Lyric Theatre at Corapolis, from Kaszer and Baughman. This firm also owned the Star Theatre in the same town, but the house has been closed. The Lyric is accordingly the only house in the town. The new owners took charge August 1 and is already doing a good business.

Feitler Takes Over American.

M. Feitler, formerly of the Elmore Theatre, Centre avenue, Pittsburgh, has taken over the American at 1510 Fifth avenue, owned by the Harris Brothers. The new owner took charge the first of August, but immediately closed the house for remodeling and renovating. The reopening took place Saturday, August 9, to big business.

McCartney Remodeling Opera House.

W. A. McCartney, of the Princess Theatre, Oil City, Pa., is remodeling the Opera House there, converting it into a modern picture theatre, and expects to open about August 23. His equipment includes Power's 6B Cameragraphs, Gold Fibre Film Screen and a Hallberg Generator.

Simplex Order Was Repeated.

Several months ago Mrs. A. Benedix purchased a Simplex Projector for her theatre on McClure avenue, North Side, Pittsburgh, from Hollis, Smith, Morton Co. She put the machine on trial, and is so well satisfied with its performance that she purchased another.

Finkel Is Back on Job.

William Finkel, manager of the Globe Exchange, Pittsburgh, is on the job again, after a few days spent in the hospital, having undergone a slight operation.

Kater Takes Over Metropolitan.

E. T. Kater has taken over the Metropolitan Theatre, Centre avenue, Pittsburgh, formerly controlled by the Metropolitan Theatre Company. Mr. Kater has had some extensive remodeling done, and the house now presents a far more beautiful appearance, both inside and out. The opening day was August 7.

Universal Has Two Publicity Men.

Herman Stern, Pittsburgh manager of the Universal, has established in the local office a Publicity and Advertising Service Department in charge of P. A. Mansfield and C. B. Frost. The services of Mr. Mansfield and Mr. Frost will be at the disposal of all exhibitors.

Good Projection Equipment.

The projection room at the Famous Players-Lasky Corporation's new home, 1018 Forbes street, Pittsburgh, has been equipped with Power's 6B Cameragraphs Excellite Equipment and two Hallberg four in one Current Regulators.

Lebby With First National.

Ed. Lebby has resigned his position with the Quality Exchange and has accepted a similar position with the First National Exchange. He started in on his new job Monday, August 4.

Rutter With Goldwyn.

E. E. Rutter, formerly of Paramount and First National, is now in charge of the publicity department of the Goldwyn Exchange, Pittsburgh.

Dinsmore Buys Simplex.

W. A. Dinsmore, of Patton, Pa., has purchased two new Simplex Projectors for one of his houses there.

Kelly Is Recovering.

T. P. Kelly, former Paramount salesman, is gradually recovering from a long illness, and is again up and around.

Personal and Business Notes.

James B. Clark, Pittsburgh exhibitor, accompanied by his wife, is spending a vacation in Atlantic City. His two daughters, the Misses Gertrude and Mary, are spending the summer camping in Canada.

M. W. Wasson is the owner of a new picture theatre to be opened in the course of a few weeks at Driftwood, Pa.

Charlie Freeman, of New Castle, was in Pittsburgh recently, and stated that the new theatre which his company is building will represent an investment of over $250,000.

Robert Shrader, manager of the Pittsburgh Pathe branch, is back on the job after a two weeks' vacation spent at his former home in Indianapolis.

E. G. Kelly, of the Supreme Exchange, Pittsburgh, is spending a vacation touring through the Eastern States. He says it's the first vacation he has had in five years.

Harry F. Grelle, of the Supreme Exchange, has gone on a three weeks' vacation trip to Mt. Clemens, Michigan, where he will take a three weeks' treatment. He is accompanied by his mother and sister.

Harry Meyers, manager of the Palace Theatre, Homestead, Pa., is spending a vacation at Atlantic City with his family.

Louis B. Mayer and William L. Selig
Talk over future picture plans at a meeting of no little significance.

Kansas City News Letter

Equitable Film Expands.

THE Equitable Film Corporation is expanding again and has secured larger space, now occupying a large part of the fourth floor of the Ozark building. The removal from this floor of the Film Clearing House led the Equitable to get the additional space.

C. G. Bard, returned from the war service, has become attached to the Equitable, and will blaze the way in new territory as special representative in Iowa and Nebraska.

Now Handling De Vry Projector.

The Equitable Film Corporation is handling the De Vry portable projector in Kansas City territory, through a special department. This company enters quite logically into the promotion of the projector, since it has already a nice business in special films for schools and colleges. It is supplying several institutions with pictures in Kansas City and surrounding towns. The distribution of the projector enables it to increase its contacts with commercial institutions, and to extend its activities to the individual, who may desire the entertainment of moving pictures in the home.

Exhibitors Mutual Moves.

The Exhibitors Mutual is intsalled in new quarters on the second floor of the Gloyd building, occupying most of this floor. These quarters are temporary, the exchange being one of the first to contract for space in the new film exchange building soon to be erected. E. McAvoy, manager of the exchange, succeeded in moving the "plant" without any disturbance of service to exhibitors. A projection room will be installed shortly; and there is plenty of space for other details of service.

United Artists Opens Offices.

Henry D. Buckley, formerly manager of the Columbia Theatre, St. Louis, has opened the Kansas City offices of the United Artists, occupying the second floor at 922 Oak street. The exchange will later occupy quarters in the proposed Film Exchange building. A. W. Day, formerly with Pathe, Kansas City, is office manager of the United Artists. Mr. Buckley attended the convention in Wichita, and then went on a short tour of the teritory.

New Quarters for Film Clearing House.

Marty Williams, manager of the Film Clearing House at Kansas City, is moving into the first floor quarters of the Paramount-Artcraft building, South Broadway. The first floor has the largest vault for film uses in the city. The new quarters will provide sufficient space "to move around in," and improvements in equipment to take care of service, can now be provided.

Wichita's Regent Is Improved.

O. K. Mason, owner and manager of the Regent, Wichita, has reopened the theatre, after redecorating and general improvements. A new feature of the building is a canopy extending over the street, which provides an artistic opportunity for

an electric sign. Mr. Mason introduces a full orchestra, with the resumption of entertainment. The lobby has been given an attractive appearance, with easy chairs and other equipment, and will be used for a rest room.

Short Notes.

Fred Williams, of Neodesha, Kansas, has sold the Princess Theatre to S. A. Davidson, owner of the Liberty and Royal theatres at Cherryvale, Kansas.

John Bartholomew has purchased the motion picture theatre in Perkins, Oklahoma, from J. A. Hert. The new proprietor intends to remodel the building and to purchase new equipment.

A moving picture theatre will be opened in the Walker Opera House in Greenfield, Oklahoma, by Fred Lowe and Raymond Banes, under the firm name of Lowes and Banes. The new house will be called the "Happy Hour."

The Blackwell Regent Theatre Company, of Blackwell, Oklahoma, was chartered with $20,000 capital. The members are: J. C. Harmon, J. T. Stout, C. Roberts.

The Empress Theatre, of Tulsa, Oklahoma, has been taken over by the Orpheum Circuit and the name will be changed to Orpheum, at once, according to an announcement made by W. M. Smith, manager of the Empress.

Clay Center, Kansas, is to have two new motion picture theatres. Floyd Schultz is planning to build a two-story building with a forty-eight-foot front, fireproof and modern in every way, on the site occupied by the Airdome.

F. H. Myers is begining the erection of a building on Lincoln avenue, which will cost between $17,000 and $20,000. The building will be strictly modern.

Contracts have been let for the construction of a $9,000 moving picture house in Arma, Kansas. The building will be of pressed concrete blocks and will be 50x125. The owners of the building are Neely & Fatchi, of Cross, Kansas.

San Francisco News Letter

Coliseum Features Music.

THE Coliseum Theatre, Ninth avenue and Clement street, one of the finest and largest residential picture palaces on the Pacific coast, will in the future offer to residents of the Park-Presidio district and adjoining sections, musical and screen entertainment of the very highest order. Samuel H. Levin is both owner and director. The orchestra, an ensemble of artists, already well known to the residents of the district, and directed by Giovanni Coletti, has been materially increased in size. Among the new members is Bruno Colletti, a cellist of enviable local reputation, who is a brother of the director.

New Movie House for Berkeley.

J. Martin Haencke, architect in the Humboldt Bank Building, San Francisco, is preparing plans for a class A motion picture theatre, seating fifteen hundred, which is soon to be erected at Berkeley, at a cost of $125,000. The structure will be of re-inforced concrete and is to be located near University and Shattuck avenues. The enterprise is being financed by San Francisco capitalists.

New Manager at Strand Theatre.

George Thornton, former manager of a dozen popular motion picture play houses in the Greater San Francisco area, has returned to Berkeley after an absence of several years and has asumed management of the Strand Theatre, College and Ashby avenues. This house is one of the many Beach and Krahn circuit houses and following the overhauling and re-decorating, which is now in progress, only the highest class photoplays will be shown.

Blaze Threatens Film Plant.

Four hundred dollars worth of films were destroyed in the San Raphael studio of Leon F. Douglas, inventor and exploiter of colored motion pictures. On completing the task the hot towel was laid on the film rack, igniting the films. Several original cameras, perfected by Douglas when he first began experiments, were destroyed

New Theatre at Napa.

R. B. Blumenfeld and John Knox, of the Empire Theatre, have purchased the Brown Hotel property at Napa, and will shortly commence the erection of a $40,000 motion picture house, with a seating capacity of 1,500.

Trade Briefs.

Brown's Opera House and also the new theatre to be erected by Brown at Salinas, California, has been leased by Turner and Dahnken.

The Blue Star Amusement Company has been incorporated at San Francisco with a capital stock of $100,000 by A. H. Groves, J. B. Joyce and W. C. Creveling.

The Calimade Pictures, Inc., with a capital stock of $25,000, has been incorporated at San Francisco by R. W. Taylor, E. Inge and F. E. Boland.

E. L. Perry, manager of the Oakland T. & D. Theatre, is a member of the East Bay committee of welcome to President Wilson, Secretary Daniels and the Pacific Fleet.

Charles M. Pincus, of the publicity staff of the California and Portola theatres, is spending a vacation at Cazedero.

The Turlock Theatre Company has been incorporated at Turlock, California, with a capital stock of $100,000 by H. S. Crane, C. H. Geer, D. F. Lane, T. B. Whipple and J. E. Warner.

MIDWEST HOUSE BUYING IS EPIDEMIC

Never Before Have so Many Theatres Been Opened During Summer in Nebraska and Iowa

A. L. HEPP has opened a new theatre at Greeley, and her starts an item of red-hot interest to those accustomed to keeping their ears to the ground. Mr. Hepp is but one of many. Never before in Nebraska and Iowa have so many theatres been opened in the summer months, and never before have so many people been trying to break into the show game. It is a regular epidemic in the middle west.

W. H. Jones of Merna, went over to Broken Bow, and opened the Star, which had been closed.

A. F. Furnace is running a motion picture show in a tent at Tilden, while workmen are busy day and night, finishing a nice, big new theatre building for him.

R. A. Eaton opened his theatre in Pleasanton, right in the hottest part of the summer, after it had been closed some time.

The Thurman, Iowa, Motion Picture Co., has opened a show in that place.

Lukkow Has Summer Opening.

O. N. Lukkow, has opened a motion picture house in the town of Masco, Nebraska, population 150, right in the middle of the summer. Old timers are telling about when the town of Antioch, Nebraska, population ten, cleaned up $800 when "The Kaiser" was shown.

A house calling itself "The Motion Picture Theatre" has been built at Valley, Nebraska, and has opened its doors.

H. Lightfoot bought the Auditorium at Laurel. E. L. Hunter has bought out Crew Brothers at Weeping Water. Harold Halstead has bought the show from H. W. Mershon at Cook. C. J. Hutchison, known as "Hutch," former owner of a show at Crete, has bought the Percy theatre at Geneva. R. L. Doherty bought out C. S. Jencks at Humphrey. Joe Winkler bought out Otto Wolfe, of Madison. Fred Jones is the new owner of George Allgaier's house at Nelson.

Do You Want Some More? All Right.

Owen Hawkins, just back from fighting in France, has bought out F. A. Waldron at Red Oak, Iowa. Lotta and Youngclaus bought Hans Larson's place at Harlan, Iowa. Frank Butterfield bought out William Klossner at Humbolt, Iowa. Spelts and Nobel bought Guy Rolph's theatre at Fullerton, Nebraska. W. A. Bowker bought the Hartington, Nebraska, theatre from Robert Easley. Herman Pierce bought the theatre at Eddyville, Nebraska, from Mrs. May Smith. M. C. Freed sold his house at Lyons, Nebraska, to John Sheers.

Let's see some more houses which were re-opened right here in the middle of the hot spell:

There's the Rex at Walthill, the Empress at Nebraska City, the Crystal at Wayne, Frank Houston's house at Tekamah, C. H. Lyman's place at Spencer, E. H. Trewitt's theatre at Sidney, the Rex at Orchard, and the Overland at Nebraska City, all in Nebraska.

Oregon News Letter

Well-Known Film Men in Town.

PORTLAND'S Film Row was recently favored by visits from theatre and exchange men of more than usual prominence in the industry. Among these was S. Morton Cohen, former owner of the Portland Strand Theatre and pioneer amusement enterprises. Gus Metzger, district manager for Universal, will spend several weeks in the Rose City.

C. A. Nathan, representing the Stage Women's War Relief Series, spent several days in Portland before continuing his journey to San Francisco. Mr. Nathan has exploited his series from New York west and came to Portland from Seattle.

New Theatre for Klamath Falls.

Construction has been started on the new theatre being built for W. H. Poole at Klamath Falls. The house will seat 1,800 and will be modern in every particular. The building construction is of reinforced concrete.

Mr. Poole is the present owner of the Liberty Theatre. He expects to have the new theatre ready about the first of November.

New Mutual Road Man.

Jack Kraker has been selected as traveling representative for Mutual, taking the place of W. H. Bachmeyer, who recently went East. Mr. Kraker hails from Seattle and San Francisco where he has been affiliated with the Mutual organization for some time. He is an ex-service man who has been in the active fighting in France.

World Office Opens.

With George E. Jackson as manager, Nye F. Dobbs, booker and cashier, and Miss Vida Cunningham, stenographer, the Portland branch of the World Film Corporation began business on August 1 at 390 Burnside street in quarters subleased from the Oregon Film Company.

Universal Traveler Injured.

News has come to Portland that E. B. Remington, road man for the Universal Film Company, sustained a broken arm and other injuries when the automobile in which he was riding overturned near Weston, Oregon.

Semon Preparing for Next Two Reeler.

Larry Semon, who directs and plays in his own comedies, has been on an extensive tour throughout California looking up locations for his next Vitagraph comedy. His next picture calls for big trees, lumber camps, deep ravines and mammoth machinery. He traveled around a few thousand miles, found some locations and says that his new comedy will be the funniest ever.

Farewell to Robert McIntyre.
Evelyn Greeley presents Mr. McIntyre, manager of World's Peerless studios, with a diamond ring, a present from the stars and employes of the studio, as he leaves for a position on the Coast.

Cleveland News Letter

Alvin Grossman Drowns.

ALVIN GROSSMAN, son of Joseph Grossman, owner of the Strand Theatre, was drowned, on the night of July 26.

The young man was in bathing at Beachland, on Lake Erie, when he suddenly disappeared. An alarm was sounded and a thorough but ineffective search made.

Two days later the body was found in the lake, near Collinwood.

Alvin Grossman was 19 years old and was a student at Case School of Applied Science. He had many friends among the film people of Cleveland and was soon to be taken into business with his father.

Increase for Musicians.

The Exhibitors League of Cleveland held a meeting, August 1, to consider the demands of the musicians' union for an increase in salaries ranging from $4 to $12 a week.

The league decided to offer the union a flat increase of $2 a week.

This has been taken under advisement by the union officials, who, however, are not inclined to accept it.

The organists who play in moving picture theatres, are asking an increase of $20 per week.

Notes.

Paul Gusdanovic, owner of a string of Cleveland houses, has sold his Homestead Theatre, a neighborhood house, to Schwartz and Son, who came to Cleveland recently from New York.

A new deal between the owners of the Euclid Theatre, Cleveland, and the owners of the Lennox Building adjoining, provides for the latter acquiring control, and after July 1, 1910, the Euclid will be closed and a new sixteen-story building erected on the site.

Anita King in "One Against Many."

One of the brightest stars in the firmament of female players is Anita King. "One Against Many," her latest production, is scheduled by Triangle for release on August 17. The story tells of a society girl, who, becoming disgusted with her mother's schemes to have her daughter make a wealthy match, leaves home.

OREGON CHAUTAUQUAS HURT BUSINESS

Unlicensed Uplifters Swallow the Season's Amusement Money Appropriation at One Big Gulp

THIS is open season for Chautauquas in Oregon. With such celebrities as William Jennings Bryan, Billy Sunday and Ida Tarbell, barnstorming the lyceum circuits, which include St. Johns, Oregon City, Newberg and scores of other Oregon towns of three thousand and less population, the lone picture theatres are having hard sledding these warm summer days. In fact, in several of the Willamette Valley towns the picture shows have been compelled to shut down entirely during the presence of the Chautauqua, but the municipal licenses must still be paid.

"Palpably unfair," is the sentiment expressed by C. C. Ferguson, Baker Theatre, Newberg, Oregon. Breezy feminine advance agents cajole the staid small town citizenry into guaranteeing a goodly sum to the lyceum and then, to make good the guarantee, the townspeople are begged and urged to buy tickets for each and every performance. The result is that the money a family has saved to spend on amusements during the next two or three months disappears during the Chautauqua's stay in the village.

A Non-Licensed Uplift.

Being promoted as a civic and uplifting enterprise the Chautauqua pays no town licenses but the picture show license runs on just the same, even though closed during the Chautauqua week. Oregon exhibitors maintain that several thousand untaxed dollars are taken from the small communities annually and that little, if any, of the money is ever returned locally.

McMinnville Theatres Sold.

Maude Munson has sold the Rainbow and Grand theatres, McMinnville, to George B. Dickinson, formerly a business man of Raymond, Washington. By the purchase of both theatres here, Mrs. Munson has controlled the business for the past two years. She has kept one house closed except for special occasions.

Universal Has Buyers' Week.

To serve the exhibitors coming home from the Seattle convention, the Portland Universal office declared a buyers' week. This was arranged by Dean Collins, new director of Universal publicity for the Northwest. A number of newly released subjects were shown.

Film Exchange Incorporates.

The M. & T. Film Company, Portland, in which L. A. Todd recently purchased an interest, has incorporated with a capitalization of $50,000 and will hereafter do business under the name of the Oregon Film Exchange with Jack Tillman, Howard Mapes and L. A. Todd as officers and directors.

Oregon Briefs.

Harry Oviatt will have charge of the Vitagraph interests in Portland and vicinity, vice R. F. Hill, recently transferred to the Salt Lake territory. G. A. Faris, Seattle manager for the company, was in Portland arranging the details of the transfer.

The sales of a prominent Astoria business corner gives rise to the rumor that Jensen and Von Herberg, Northwest theatre magnates, will erect a $100,000 picture theatre here.

Indiana News Letter

Clinton Will Have a Theatre.

THE little mining town of Clinton, Indiana, is soon going to have a handsome new motion picture theatre. A group of Terre Haute capitalists have just purchased a lot on Main street and in a short time will begin the erection of a theatre building.

Brown's Car Back Fired.

Floyd Brown, genial manager of the film department of the H. Lieber Co., of Indianapolis, which has the First National Exhibitors' Circuit franchise for Indiana, is making one arm do the work of two these days as a result of cranking a cranky auto.

Rhoades Buys Two Houses.

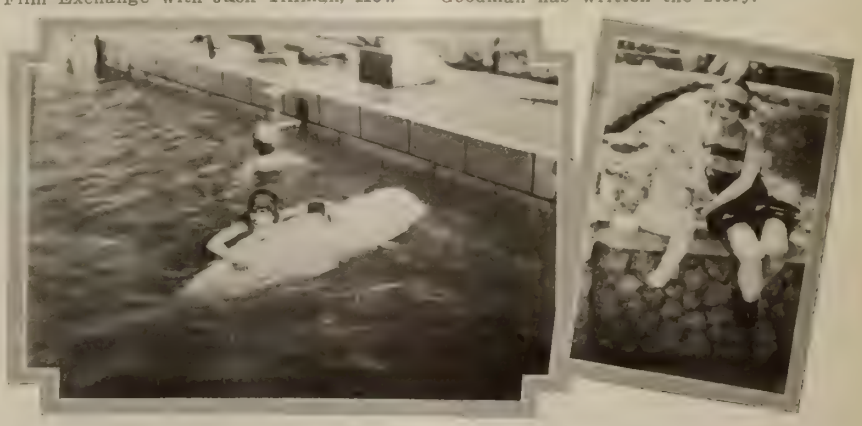
Ezra Rhoades, who owns the LaSalle and Castle theatres in South Bend, has just bought the Venetian and Family theatres at Elkhart, where he several months ago purchased the Orpheum theatre. A. M. Pechoral was the owner of the Venetian and Sarantos Brothers owned and managed the Family. Mr. Rhoades formerly owned the Jefferson at Goshen, but sold his interest to Oscar Hansen.

Free Film for Gary.

Educational films have been contracted for by the school commissioners at Gary, for exhibition free of charge on the lawns of the Froebel and Emerson schools. Screens have been erected over the main entrances of both buildings and the films will be shown once a week. The films will be shown under the direction of Arthur L. Smith, director of the vocational work and supervisor of the night schools there.

Alma Rubens in "Paradise Annie."

Alma Rubens, in "Paradise Annie," will soon be released by Pathe. Daniel Carson Goodman has written the story.



Viola Dana's a Baby Pirate and a Baby Vamp All in a Day.
The baby at the right is cold as stone to her blandishments. Scenes on location for Viola's Metro, "Please Get Married."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

A REVIVAL of D. W. Griffith's celebrated war picture "Hearts of the World" is the current attraction at the George M. Cohan Theatre. It is presented as the third of the Griffith Repertory season, the first being the very successful tragedy "Broken Blossoms," which was followed by "The Fall of Babylon" which proved to be short lived.

These three productions demonstrate vividly the versatility of Mr. Griffith, dealing as they do with entirely different themes and types, even with different races, the first being a Chinese story, the second laid in Babylon during its period of greatness, and the third an epic of the World war.

"Hearts of the World" was fully reviewed in our issue of April 20, 1918, on page 369, and we therefore do not consider it necessary to again review it. We are glad, however, to quote the following from the New York Times, comparing its previous presentation at the Forty-fourth Street Theatre when this country was in the throes of war, with its present engagement under contrasting conditions, and to say that we fully agree with "The Times" critic:

"The picture, as it came in April, 1918, was a powerful instrument of propaganda. It stirred the passions of a people at war. Its dramatic and human character was overwhelmed by its patriotic fervor for most of those who saw it, such was their state of mind and so completely did the picture fill their hour.

"But the 'Hearts of the World' that came last night was a photoplay, a work of dramatic interest and human appeal. People have not forgotten the war, but the issues are no longer boiling within them, and this has not been shown more strikingly than in the reception of the picture last night. The spectators applauded its spectacles regardless of their military meaning, they laughed more freely and easily at its spontaneous comedy, they were held by the story and the people of the story, rather than by the war in the film. 'Hearts of the World' had not changed, but they had.

"And this is testimony to the work of Mr. Griffith. That he could make a war film in the midst of war, and at the same time a photoplay for today and the future, more in fact for the future than for today, means another remarkable achievement to his credit."

SEWELL.

IN THIS ISSUE.

The Right to Happiness (Universal)
Wagon Tracks (Artcraft).
House Without Children (Argus-Film Market).
The Thirteenth Chair (Pathe).
Evangeline (Fox).
Cheating Herself (Fox).
Home (Universal-Jewel).
A Favor to a Friend (Metro).
Destiny (Universal-Jewel).
The Girl Alaska (World).
The Midnight Man (Universal).
Choosing a Wife (First National).
A Man's Fight (United Picture Theatres).
Love Is Love (Fox).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Right to Happiness"

Universal Presents Dorothy Phillips in Big Timely Story of Industrial Unrest.

Reviewed by A. H. Giebler.

Los Angeles, August 12.

THE eight-reel Jewel production, The Right to Happiness," starring Dorothy Phillips and directed by Allen Holubar, is a story of industrial unrest and the attempt of the Russian Bolshevists to spread their false doctrines among workers of this country. The story moves along with almost perfect continuity, and it shows how one man solved his labor problem by giving his employes honest wages and proper working conditions, and of another who told his workers to go to hell when they came to him with their grievances.

The film, shown last night at the California Theatre, is not the ordinary capital and labor story. However the stories of the two employers are merely incidental to the theme, which is the biggest thing about the picture and used as pegs upon which to hang the fabric of the doctrine that love, understanding and sacrifice alone will make the world a better place to live in; a sort of idealistic socialism that does things with mental rather than physical levers.

Dorothy Phillips plays the dual role of twin sisters who have been separated in childhood and brought up in different atmospheres. One of the girls, Sonia, is a fiery-tempered, bob-haired, cigarette-smoking Russian radical, who is sent to this country to spread the seeds of Bolshevism: a girl with a heart of gold, but carried away by impractical dreams. And the other is the petted daughter of a rich man.

Miss Phillips does great credit to her record in both characters and because they are so dissimilar in type and do not oppose each other in the action, there is none of the dispelled illusion often noticed in dual role stories. Miss Phillips as Sonia, a soap box orator, carries her theories into her father's factory and leads a mob to the door of his mansion and there the story ends, as she dies in saving the life of her sister, but not before she realizes that violence is not the road to "The Right to Happiness." The photography is excellent and the supporting cast very capable. Henry Barrows portrays the father of the two girls, a hard-boiled factory owner. Robert Anderson has a sympathetic part as the foster brother of the radical sister. He does not believe in her theories, but loves her enough to follow her into whatever danger her beliefs may lead her.

Winter Hall is an employer who applies profit shearing to his labor problem. Stanhope Wheatcroft is a society fop. Hector Sarno, as Sergius the fox, the free lover, furnishes considerable comedy to lighten an otherwise heavy part. William Stowell is a factory foreman, who in winning the other sister, keeps the story from being in the unhappy ending class.

The story is timely and big and handled in a big way. It will cause considerable discussion, and with proper exploitation may become one of the talked-of subjects of the season.

Cast.

Sonia } Vivian } ..... Dorothy Phillips
Tom Hardy ..... William Stowell
Paul ..... Robert Anderson
Hardcastle ..... Henry Barrows
Forrester ..... Winter Hall
Mother Hardy ..... Margaret Mann
Monte ..... Stanhope Wheatcroft
Lilly ..... Alma Bennett
Sergius ..... Hector Sarno

Story by Allen Holubar.
Scenario by Olga Linich Scholl.
Directed by Allen Holubar.

The Story.

Two baby daughters of a rich American in Russia become separated in the course of a pogrom held in the Jewish quarter of a Russian metropolis. One grows up in the hotbed of radicalism and is sent to America at the age of nineteen years, to spread the revolutionary doctrine. The other daughter is brought up the pampered daughter of the millionaire. The two sisters meet when the revolutionist sister storms the home of the millionaire, at the head of an angry mob. The big heart of the little revolutionist causes her to sacrifice herself for the wealthy girl, whose life is threatened.

Program and Exploitation Catchlines:
Unusually Forceful, Dramatic, Well

REVIEWS AND ADVERTISING AIDS (Continued)

Acted and Well Directed Story of Industrial Unrest.

Highly Dramatic Story Dealing with the Attempt of Bolshevists to Spread Their False Doctrines Among Our Workers.

A Picture Which Teaches That Love, Understanding and Sacrifice Alone Will Make This World a Better Place to Live In.

Wonderfully Talented and Clever Star of "The Heart of Humanity" in an Unusually Dramatic and Entertaining Story of Industrial Unrest.

Advertising Angles: Make all you can of Miss Phillips, but don't make the story a trailer to the star. Boom the play strongly, starting in advance with scattered trailers ringing the changes on the title as "Have you the right to happiness?" "Who has, etc." Then work into this with a big "WE have The Right to Happiness" when you spring your first display advertisement. Play up the Bolshevik angle and advertise it as "A play that honest men will indorse and others must." In any event offer this as the only real solution to the problem of unrest. Take plenty of newspaper space and then back it up with lithographs and banners. Spend extra money to get extra crowds. You'll get the extra investment back.

"Wagon Tracks"

William S. Hart in a Well Constructed Artcraft Picture of Pioneer Days.

Reviewed by Louis Reeves Harrison.

A FAIRLY good Hart picture, well constructed by the talented author, Gardner Sullivan, logical and consistent throughout, but dark in mood, presenting Hart in a vindictive and revengeful character, although he is American in his tenderness for women and children. The motives of revenge, so well suited to Continental audiences, are not so much in use here, possibly because they have been overdone in cheap melodrama, somewhat looked down upon by manly Americans of today, unless there is a deliberate and deep injury involved, which is not the case in "Wagon Tracks."

There is a killing at the outset, but it is more or less a matter of impulse during a gambling quarrel. A story founded on revenge for such a killing is bound to lack strength of theme, especially, as in this case, there is little else of interest presented. There are many compensations, however, some wonderful atmosphere in prairie scenes and those along the Missouri River, really impressive effects, heightened by great accuracy of costume and admirable selection of types.

Aside from Hart's performance, artistic in every respect, honors go to Robert McKim, the most impressive of all gentlemanly villains in motion-picturedom. Jane Novak responds most capably to the demands of her tragic role, and the balance of the cast is excellent. The story held attention at the Rivoli through interest in Hart, in well-constructed story and through the effective atmosphere which gave it the illusion of reality.

Cast.

Buckskin Hamilton.....William S. Hart
Jane Washburn.....Jane Novak
Donald Washburn.....Robert McKim
Guy Merton.....Lloyd Bacon
Billy Hamilton.....Leo Pierson
Brick Muldoon.....Bert Sprotte
The Captain.....Charles Arling

Story by C. Gardiner Sullivan.
Directed by Lambert Hillyer.

The Story.

The wagon tracks leading to Westport Landing are those of emigrants westward bound during days of the gold rush. Buckskin Hamilton, a desert guide, comes down to meet the steamer on which he expects his young brother Billy. On going aboard he learns that he has been killed, the story being that he was shot by Jane Washburn in self-defense. He credits part of the story—it is inconceivable that she deliberately shot him, but he suspects that her gambling brother Donald, and his confederate, Merton, had something to do with the killing. These people accompany a long wagon train in the charge of Buckskin. On the desert one of the wagons carrying water falls over a precipice and the entire train is put on short allowance. Buckskin shows so much tender consideration for the weak and helpless at this time that Jane is deeply moved and confesses that the man killed had not annoyed her. Buckskin is now certain she did not do the shooting. He captures Donald and Merton at night, binds them to a lariat and drives them out on the desert to walk until one or the other confesses. They become half crazed

William S. Hart
With the wagon that makes such a lot of drama in "Wagon Tracks."

by thirst and accuse each other, the guilt being finally fixed on Donald. A band of Indians near has demanded of the emigrants the murderer of one of their number, a man for a man. Buckskin gives Donald the alternative of going to the Indians or of shooting himself. Donald attempts to escape, but is captured by the Indians and taken to the torture. The wagon train goes on now unmolested. On reaching its destination, Jane, who has learned to love Buckskin, seeks to restrain him from going over the trail, but he decides to leave her. She fondly hopes he will come back some day. He regretfully says "mebbe" and returns to his duty.

Program and Exploitation Catchlines:

William S. Hart in a Different Kind of a Role, But One That You Will Surely Like.

Unusually Dramatic Story of a Vindictive and Revengeful Man Who Was the Soul of Tenderness to Woman and Children.

Absorbing Photodrama Based on an Early Settler's Long Search for the Murderer of His Brother.

William S. Hart in Stirring Story of the Days of the Early Settlers, Wherein Brotherly Love, Revenge, and Tenderness for the Weak Are the Dominant Traits.

Exploitation Angles: Make your advertising hinge on Hart, going light on the story other than making it plain that this is his newest offering. Tell the story to gain interest and make a bid with the settings, which are unusually good western stuff. With a Hart story, however, Hart is the big selling point, so work on his popularity.

"House Without Children"

Six-Reel Film Market, Inc., Production Grapples With Theme of Childless Marriages.

Reviewed by Robert C. McElravy.

THE purpose behind this six-reel Film Market production, entitled "The House Without Children," is in line with the anti-race suicide propaganda of past years. It is a frank handling of the childless marriage theme and is a picture intended only for adult audiences.

It would seem to the reviewer that a thoroughly successful production of this delicate type would require a considerably higher tone than is employed in this subject. There is but one character of importance to this story who commands sympathy, or perhaps two, the wronged girl and the husband. The wife and her brother are so thoroughly besmirched by the degrading situations in which they are found that it lowers the level of the entire story. The wife in particular suffers—first by her trick in adopting the illegitimate child to deceive her husband and later when she encourages Florence to marry another man, knowing as she does that her brother is father of the child. It is almost impossible to feel that anything like happiness can come to Richard and his wife, yet the final reel, in which this is brought about, does something to soften the unpleasant effects of the previous events.

The presentation is free from outward offense, except in the suggestive bedroom scenes picturing Florence's story, and in one or two sub-titles. The plot itself is one of doubtful appeal, and lacks essential sincerity at times.

Cast.

Richard Walker.....Richard Travers
Margaret, his wife....Gretchen Hartman
Manley Phillips, their butler..George Fox
Florence Wesley.....Helen Weer
James Cranston.....Henry G. Sell
Dr. Blythe.....Henry Powell
Lawrence Branford.....Jack Lewis
Dolly Farnsworth.....Edith Stockton
Archibald Ponsonby.....George Hayes

Adapted from play by Robert McLaughlin.
Directed by Samuel Brodsky.

The Story.

Richard Walker and his friend, Jim Cranston, in "The House Without Children," are just setting out for a year abroad as the story opens. Richard and his wife, Margaret, have no children, and the husband expresses disappointment to the family physician over this fact.

When the two men have departed, Richard's niece, Florence, confesses to Margaret that she is in trouble and about to have a child. She also admits that Jim Cranston, who is Margaret's brother, is the man who wronged her. Margaret at first recommends that Florence have a criminal operation performed, but since the girl is unwilling, finally determines to pass the child off as her own, thinking such a course would please Richard.

The two women go to New England, where the boy is born, and it is brought

REVIEWS AND ADVERTISING AIDS (Continued)

home as Margaret's baby. Margaret learns that Jack Lewis, her husband's secretary, wishes to marry Florence and encourages the girl to accept him, but Florence refuses.

Richard and Jim return in due time from their trip abroad, where they learned that Florence has come into a rich inheritance through some inventions made by her father. Jim, who had formerly refused to marry Florence, now renews his suit and she weds him. Later she learns of the fortune and knows he married her for it. She casts off Jim and informs Richard that the baby is her own and not his wife's.

Richard and Margaret quarrel, but become reconciled and are pictured in later years living happily with two children. Jack Lewis forgives Florence and they are married, the baby having died.

Program and Exploitation Catchlines:

Dramatic Story Built on the Theme of Childless Marriage.

Unusually Frank Discussion of a Modern Problem Adapted from Stage Play by Robert McLaughlin.

Richard Travers and Gretchen Hartman in Frank Story Based on the Subject of Race Suicide.

The Story of a Woman Who Avoided Motherhood and Sought to Pass Off Another's Child as Her Own.

Exploitation Angles: It would be best to limit attendance to adults, no matter what your local laws may be. The title will probably be sufficient warning to those who object to sensational plays, but you might add that it is a story and not a propaganda. Don't try to get sensational in your advertising. Merely tell that it is a frank tale of real life and let your patrons draw their own conclusions.

"The Thirteenth Chair"

Pathe Releases Six-Reel Screen Adaptation of Famous Mystery Play.

Reviewed by Robert C. McElravy.

SOME interesting additions to and amplifications of the original play have been made in this six-reel adaptation of "The Thirteenth Chair," made by Acme Pictures Corporation and released by Pathe. The photoplay really profits by its ability to cover more ground than the stage performance, building a more substantial foundation for the mystery.

Creighton Hale and Yvonne Delva are cast in the roles of hero and heroine and are supported by a strong cast. Marie Shotwell makes a striking figure of Madame LaGrange, the clairvoyante. Marc McDermott and Walter Law also make much of their police department roles.

The story of the "Thirteenth Chair" is one of the gripping melodramatic type. Its stage success was well deserved and the picture will also without doubt be well received. It contains many creepy moments and the appearance of the clairvoyant gives a supernatural touch to many of the scenes, particularly, of course, the seance itself, at which the second murder takes place. The visit of the inspector, discovery of the knife and subsequent apprehension of the guilty person are all swiftly and convincingly pictured. It makes an excellent number of the mystery type.

Cast.

Helen O'Neil.....Yvonne Delva
Willy Grosby.....Creighton Hale
Madame LaGrange Clairvoyante, Marie Shotwell
Mrs. Philip Mason.....Christine Mayo
Helen Trent.....Suzanne Colbert
Edward Wales, Banker..Geo. Deneubourg
Stephen Lee.....Marc McDermott
Inspector Donahue.....Walter Law

From Play by Bayard Veilliers
Directed and Adapted by Leonce Perret.

The Story.

The story of "The Thirteenth Chair" opens with the events leading up to the murder of Stephen Lee, a bank president and a man of low character. He had stolen the love of a married woman, Mrs. Philip Mason, and induced her to risk her husband's fortune in a bad stock. Mrs. Mason commits suicide and Lee turns his attentions to the wife of Braddish Trent, who had written him some silly letters before her marriage. She sends her friend, Helen O'Neil, to regain the letters, and it is while Lee and Helen are struggling that the former is murdered.

Edward Wales is a friend of the dead man and also an acquaintance of Willy Grosby, who loves Helen, Wales undertakes to trace down the criminal and engages Madame LaGrange, a clairvoyant, to help him. The latter recognizes Helen as her daughter, not knowing that Wales suspects her of the crime. Madame LaGrange desires to shield Helen at all costs. During the seance held by Madame LaGrange, Wales is mysteriously stabbed, almost as Lee had been. Inspector Donahue is called and conducts an examination of all the guests. The suspicion falls first upon one and then upon another, until the real murderer is finally discovered, in a dramatic way.

The Beginning of the Seance.
The spiritualist in the big scene which opens the mystery of "The 13th Chair."

Program and Exploitation Catchlines:

Remarkably Clever Murder Mystery Story That Will Thrill You.

Bayard Veiller's Great Play Transferred to the Screen, Filled With Thrills, Mystery and Romance.

Gripping Melodramatic Mystery of a Murder Committed at a Clairvoyant's Seance, With a Startling and Clever Solution.

Who Was the Occupant of the "Thirteenth Chair?" How Was the Mystery Cleared Up? This Absorbing Photoplay Will Tell You.

Exploitation Angles: Play hard on the fact that this play is a stage success which led to a subsequent flood of crime mystery plays. If there is a furniture store near your theatre arrange to have thirteen chairs placed in the show window with a card reading, "What do you suppose this means? A ticket to the ——— Theatre for the first answer." Do this before you announce the title. Later you can take the thirteen chairs into your lobby, using doll furniture if your space is limited, even hanging them from the arch of the entrance. You can also hook up with the crystal globe or any other stuff of similar kind. Pound on the mystery angle. For the story angle use the single paragraph of the seance, stopping with the discovery of the murder and the apparent absence of a weapon.

"Evangeline"

Five-Reel Fox Production of Famous Longfellow Poem Reveals Unsuspected Drama.

Reviewed by Robert C. McElravy.

THE reviewer in watching this five-reel Fox screen portrayal of "Evangeline" could not help wondering what the gentle, gray-haired poet Henry Wadsworth Longfellow would have thought could he have seen it. For besides the exquisite poetical flavor of the original and a surprising fidelity to the times and characters depicted, the adapters have wrought out of this beautiful, sonorous poem, which every school child knows, a surprising amount of real drama. It quickens the heart and suffuses the eyes with tears in numerous places. And this drama, it may be added, is attained without any apparent striving. The lulling quality of Longfellow's lines seems almost to have hidden the intense feeling in the depths of the narrative.

From a scenic standpoint this production is sublime. It drops the spectator gently in the "forest primeval" and leads him into a fairyland of surpassing beauty. The village of Grand Pre is revealed to him, lying in its quiet vale, surrounded by charming pastoral scenes. The characterizations are excellent—Benedict Bellefontaine, Father Felician, Basil the blacksmith, and his strapping son, Gabriel, are all portrayed to the life. And Evangeline herself is beautifully portrayed by Miriam Cooper, who visualizes in form and features the chaste purity of the girl. The supporting cast is unusually large.

The original poem is quoted frequently and often single lines have been utilized to bring out striking effects, such as "When she passed it was like the ceasing of exquisite music." The adapters must be given credit for accomplishing a rarely artistic thing in this screen production. It is certain to have tremendous appeal in picture houses and will make a fine addition to the film libraries of schools and colleges.

Cast.

Evangeline.....Miriam Cooper
Gabriel.....Albert Roscoe
Benedict Bellefontaine.Spottiswoode Aitken
Basil.....James Marcus
Father Felician.....Paul Weigel

From Poem by Henry Wadsworth Longfellow.
Directed by R. A. Walsh.

The Story.

The village of Grand Pre, in "Evangeline," lies in a peaceful valley, populated by happy French Arcadians. There is much rejoicing when the engagement of Evangeline, daughter of the wealthiest farmer of the region, to Gabriel, son of Basil, the blacksmith, is announced. The

REVIEWS AND ADVERTISING AIDS (Continued)

wedding preparations furnish a holiday for all the residents of the village.

While the ceremony is in progress, the peaceful vale is startled by the invasion of British soldiers. The bride is torn away from her young husband and all are ordered deported to the South. The bride and groom are reunited when the sea shore is reached, but again separated as the good folk are hustled into the boats.

Gabriel is taken, with one party, to the lowlands of Louisiana, and Evangeline is landed elsewhere. The hearts of both are torn by this enforced separation and each mourns for the other. Evangeline attracts other men by her rare beauty, but she cannot forget Gabriel, and he in turn will have nothing to do with other women.

Evangeline learns that Gabriel had been seen in Louisiana and she goes down the river in a boat, arriving at the spot where he landed on the evening of the very day he left to search for her. Gabriel goes westward and barely escapes with his life from an Indian massacre. Their wandering continues for years and at last they are reunited in an almshouse, where Gabriel, a victim of the pestilence, dies in the arms of Evangeline, a nurse.

The original story has been supplemented by a brief prologue and epilogue, in which the same characters appear.

Program and Exploitation Catchlines:

Beautiful Screen Visualization of Henry Wadsworth Longfellow's Immortal Poem.

All the Exquisite Poetic Beauty as Well as Oft Unsuspected Funds of Stirring Drama of America's Master Poet's Most Sublime Story.

A Masterpiece of Screen Portrayal from All Angles, Poetic, Dramatic, and Scenic.

Longfellow's Beautiful, Sonorous Poem Visualized With Wonderful Fidelity to the Times and Characters Depicted, Staged Amid Exquisite Surroundings.

Exploitation Angles: Even with a poor production you could sell this story to advantage, but with director and cameraman in the spirit of the story you should make big business. Start in as soon as you have booked the play to announce its coming. Don't make the mistake of overbooming. Tell that it is a really artistic presentation of the famous poem by Henry Wadsworth Longfellow. That will get them in and you can send them away more than pleased with the excellence of the production. Make a special effort to interest the literary societies, churches and schools. Get the local editors interested. They should give you extra space on this. Work every possible drag to get them in that can be worked with dignity. It will have an effect far beyond the day of showing.

"Cheating Herself"

Five-Reel Fox Subject Features Peggy Hyland in Amusing Light Comedy.

Reviewed by Robert C. McElravy.

THE plot of this five-reel Fox subject, "Cheating Herself," is pretty slight, but it has the advantage of a natural, easy development, with a generous scattering of effective comedy touches. Peggy Hyland plays gracefully in the leading role and is supported by a pleasing cast.

The heroine, Patricia Hilton, is a girl who believes in the simple life and insists that others live in the same way. The Hiltons reside in a country home and this makes it easy for Pat, as she is called, to pitch hay, play with the pigs and chickens and wear overalls. But she has no authority over her aunt Caroline or her parents, and it is not until she has temporarily lost the family fortunes in a make-believe burglary, which develops into the real thing, that she brings them to her ideas of true simplicity. By the time this is accomplished, Pat herself has somewhat changed her ideas.

The story takes rather a farcical turn at times and inclines to be preposterous, but in spite of this is quite amusing throughout. The settings are attractive and the photography excellent. The production makes the most of its rather thin plot material.

Cast.

Patricia Hilton.....Peggy Hyland
Hale Thompson.....Harry Hilliard
Mrs. Daniel Hilton.....Molly McConnell
Caroline Hilton.....Mrs. Jack Mulhall
Dugan .....William Elmer
Dan Hilton.....Edwin Booth Tilton
Magnus MacDonald.....Edward Jobson

Story by Charles Mortimer Peck.
Scenario by Ruth Ann Baldwin.
Directed by Edmund Lawrence.

The Story.

Patricia Hilton, heroine of "Cheating Herself," is a girl who lives the simple life and thinks others should do the same. But her parents, her Aunt Caroline and her lover, Hale, refuse to give up their fondness for luxuries. "Pat" attires herself in overalls and works in the hayfields,

Peggy Hyland
Is interrupted just as she was in the act of "Cheating Herself."

when she feels like it. She also makes pets of two suckling pigs and throws her home into an uproar when she brings them in.

The Hiltons are kind-hearted people and the butler in their employ is an ex-burglar, whose services were recommended by a society interested in reform. Patricia is disappointed because she cannot make her people believe in her theories and she finally decides they would be more tractable if they did not have so much money. So she conspires with her father's secretary, Dugan, and the burglar-butler, to blow open the family safe and steal a packet of securities.

The safe-blowing is successfully accomplished, but the packet of securities mysteriously disappears. Patricia and Dugan wake up in the morning and find they have been chloroformed. The butler-burglar establishes a perfect alibi. But later events prove that the latter individual really planned the theft and that the securities were stolen by his pals. After a long chase and an exciting struggle the papers are recovered. Patricia then decides to give up some of her pet ideas.

Program and Exploitation Catchlines:

Peggy Hyland, Star of Attractive Light Comedy, Providing Excellent Hot Weather Entertainment.

Delightful Photoplay Showing How An Up-to-date Young Lady Planned a Fake Robbery, Which Turned Out to Be the Real Thing.

She Believed in the Simple Life and Adopted Novel Means to Convert Her Family to Her Views. The Outcome Will Interest You.

How Was She "Cheating Herself?" Who Put Her Wise? Did She Then Change Her Views: This Attractive Photoplay Will Tell You.

Exploitation Angles: Play up the simple life angle with such catchphrases as "Lead the simple life with Peggy Hyland." "See Peggy Hyland's 'Babies'" would be another line to interest. You can probably get farmerettes to form a street display, and can follow this up by borrowing garden tools, etc., with which to dress your lobby.

"Home"

Six-Reel Jewel Production Features Mildred Harris in Strong Clear-Cut Story.

Reviewed by Robert C. McElravy.

A REMARKABLY entertaining story has been produced in this six-reel Jewel subject, entitled "Home." Mildred Harris has never had a better role than she is provided with in the part of Millicent Rankin, daughter of a small town plumber and his wife. The effectiveness of the production is largely due to the fact that it is entirely true to life. Many girls with social aspirations have been seized with false pride like that which afflicted this particular heroine, the pride that "goeth before a fall." In this instance her disillusionment came so quickly that she was able to save herself from an unhappy fate and enabled to return to her home and family, duly chastened.

The scenes of the number are laid in a typical small-town home, and later in the midst of an attractive country estate. There is an admirable contrast of conditions and the characterizations are good. The various types are true to life and the action of the story runs with delightful smoothness.

A picture of this sort is certain of universal appeal, because it carries a natural plot, based on real life. It is unusually free from artificial situations and moves to a rising climax.

Cast.

Elmer Lacy.....Frank Elliott
John Deering.....John Cossar
Mrs. Deering.....Clarissa Selwynne
Millicent Rankin.....Mildred Harris
William Rankin.....William Critgenden
Mrs. William Rankin.....Lydia Knott
Beatrice Deering.....Helen Yoder
Tom Wallace.....Al Ray

Directed by Lois Weber.
Story and Scenario by Lois Weber.

The Story.

At great sacrifice to her parents, Millicent Rankin, heroine of "Home," has been sent to a school for girls. As the story opens she is just returning to her home in a small town for the summer vacation. Millicent is an attractive girl and has made many friends at the school, one of them being a daughter of a wealthy family, Beatrice Deering.

Millicent, like many other poor girls with aspirations for a social life, has learned to put her best foot a little too

REVIEWS AND ADVERTISING AIDS (Continued)

far forward. She has even gone so far as to invite Beatrice to visit her, giving the impression that her people have money. As a matter of fact her father is a plumber and they live in very moderate circumstances.

When she extended her invitation, Millicent thought Beatrice could not possibly come, but she is greatly surprised on her arrival home to learn that her friend has wired she is on the way. Millicent is in terror lest her friend should discover her poverty. At this juncture her younger sister develops scarlet fever and Millicent decides to take her friend to a hotel. But Beatrice's woman companion interferes with this and both girls go to Beatrice's home, where a house party is in progress.

Millicent meets with many experiences while on this visit. She attracts unwelcome attentions from a male flirt, stumbles into numerous scandals and is generally humiliated. She returns home completely awakened to what her real home and mother mean—also her country lover.

Program and Exploitation Catchlines:

Clever Story of a Simple Country Girl, Who Was Duly Chastened Because of Her False Pride.

Remarkably Human Story of a Poor Girl Who Learned the Value of a Real "Home" After an Unfortunate Experience With Wealthy Friends.

A Story That Will Touch Your Heart-Strings, Revealing the Value and Beauty of a Real "Home."

Mildred Harris in Entertaining Photoplay, as a Plumber's Daughter Who Learned the Folly of Social Aspirations.

Exploitation Angles: Sell the star on her name and popularity. It can be done even without recourse to the "Mrs. Charles Chaplin." Use plenty of lithographs and photographs as well as portrait cuts. Touch on the story lightly as the story of a girl who found in time that home was best.

"A Favor to a Friend"

Metro Production Features Emmy Wehlen in Entertaining Comedy-Drama of Mistaken Identity.

Reviewed by Margaret I. MacDonald.

AN amusing complication forms the basis of the five-part Metro production, "A Favor to a Friend," with Emmy Wehlen in the leading role. The picture is well made, and its characterization outlined effectively. The East Side Jews, for instance, who took a year on a Broadway production and "went broke," are especialflly well presented. Danny Abbott, outlined by Hugh Fay, is also an effective character. Emmy Wehlen and Jack Mulhall as the central figures of the picture give interesting impersonations, and Joseph Kilgour, Harry Todd and Jack Miller, Jr., are particularly realistic as the unscrupulous trio who envy Mary Worthington her inheritance.

The picture is an attraction which will be liked by the average audience. It has good comedy touches and has interesting story qualifications.

Cast.

Mary Worthington.....Emmy Wehlen
Robert Garrison.....Jack Mulhall
Danny Abbott.....Hugh Fay
Mark Arnold.....Joseph Kilgour
Gloria Morning.....Effie Conley
Sam Arnold.....Jack Miller, Jr.
William Z. Williams.....Harry Todd
Star Tenor.....Fred H. Warren

Story and Scenario by Luther A. Reed.
Directed by John Ince.

The Story.

The story of "A Favor to a Friend" treats of a matter of mistaken identity in which Mary Worthington, an heiress, is kidnapped in place of her friend, a pretty young actress.

As the story runs, Mary is locked in her room to make up her mind to sign a paper through which her guardian, her lawyer, and her guardian's nephew figure on relieving her of her inheritance. Mary, a strong willed young woman, finds a way of making exit by way of her bedroom window, and haling a passing automobile, arrives at the apartment of her friend, Gloria Morning, in time to be mistaken for the little actress.

As it happens, Danny Abbott, Gloria Morning's press agent, in trying to save the show, "The Purple Pagoda," bargains with Robert Garrison, a wealthy young man of his acquaintance, to kidnap her and keep her for a day at his lodge in the mountains. In the meantime Danny is to fill the papers with the news of the kidnapping, in anticipation of resuming the show on the following night to a crowded house. Garrison has never seen Gloria, and arriving on the scene as Mary Worthington is alighting from the automobile to enter her friend's apartment, he mistakes her for Gloria and carries off the wrong girl.

During her stay at the lodge Mary and Garrison form an attachment which ends

Emmy Wehlen
In a very "unfavorable" moment in "A Favor to a Friend."

in their betrothal. The incidents pertaining to the complication are amusing.

Program and Exploitation Catchlines:

A Humorous Story of Mistaken Identity With Emmy Wehlen in the Stellar Role.

How a Clever Theatrical Press Agent's Publicity Stunt Missed Fire But Ended in a Delightful Romance.

Amusing Dilemma of a Girl Who in Seeking to Escape from Unscrupulous Relatives Is Mistaken for Her Actress Friend.

Emmy Wehlen in Delightful Comedy Involving Mistaken Identity, Kidnapping, Unscrupulous Relatives, and a "Bright" Press Agent.

Exploitation Angles: Boom the star and hook her up with the story in its high points such as "She was abducted, but when her rescuers came she joined her abductor in fighting off her would-be deliverers." A good angle for the small town would be "See how those 'successful Broadway runs' are engineered in 'A Favor to a Friend.'" The putting one over on Broadway is always a good appeal out of town.

"Destiny"

Dorothy Phillips Featured in Six-Reel Jewel Production of Dramatic Strength.

Reviewed by Robert C. McElravy.

IN this six-reel Jewel production, entitled "Destiny," a new angle has been pictured on the story of human development. In place of following the career of but one person from childhood up to later life, the narrative traces the careers of an entire family, with two brothers and a sister as the principals. The general plan of the dramatic narrative is very interesting, and while it covers a broad scope, the scenes have been nicely held down to essential high lights of strongest appeal.

Dorothy Phillips is cast in the part of the sister, Mary Burton, a role which she fills with attractive ease. William Stowell and Tom Ashton appear as the brothers, Hamilton and Paul Burton, and it is really the former of these that dominates the story. Hamilton Burton even as a boy shows the overweening ambition that is one day to bring him to extreme power in the financial world, a power which he wields with a brutal disregard for any who cross his path. But one will is strong enough to cross his own, that of his sister, Mary, who insists upon marrying the man of her choice in spite of Hamilton's opposition.

There are two endings to this powerful story, one tragic and the other, which is the real one, a happy close. This has been brought about in novel fashion without recourse to the familiar "dream" finish.

The subject as a whole is one of intense interest.

Cast.

Mary Burton.....Dorothy Phillips
Hamilton Burton (The Boy).....Antrim Short
Hamilton Burton (The Man).....William Stowell
Paul Burton (The Boy).....Tom Ashton
Paul Burton (The Man).....Stanhope Wheatcroft
Thomas Burton.....Walt Whitman
Mrs. Burton.....Nanine Wright
Jefferson Edwards.....Harry Hilliard
Len Haswell.....Allan Sears
Loraine Haswell.....Gertrude Astor
Hamilton's Secretary.....Edgar Sherrod

Directed by Rollin Sturgeon.
From novel by Charles Neville Buck.

The Story.

The Burton family, in "Destiny," live in a mountainous district, where the three children, Mary, Hamilton and Paul, attend a country school. Mary is a gentle girl, approaching womanhood, and the boys have dreams of the future. Paul is poetical, and Hamilton a lad of intense practical force. The latter is consumed with ambitions to become a great man.

In due time the Burtons sell their farm and move to New York. In the course of ten years, Hamilton becomes known as a power on Wall street, a figure of ruthless strength, who crushes his foes like insects when they cross his path. Paul, Mary and his parents all live in his luxurious apartments, as pensioners, but Mary is the only one who does not fear him. Paul, who is studying music, merely keeps out of his brother's way.

In the course of time Mary falls in love with Jefferson Edwards, whom she had

REVIEWS AND ADVERTISING AIDS (Continued)

once seen on his vacation at their mountain home. Hamilton takes a dislike to Edwards, who is also a financier, and when Mary persists in her choice, threatens to crush him.

In the first ending of the story Hamilton carries out his threat and ruins Edwards. Later, Mary deserts Hamilton and he is finally hurled from a high window by one of his enemies. The second ending reverts to a certain phase of the story at the beginning and brings a happy close.

Program and Exploitation Catchlines:

Dorothy Phillips Starring in Unusual Picture Based on Dramatic Story of Human Development.

Unique Story of the Career of an Entire Family Made into Highly Dramatic Story of Intense Interest.

He Became an Unscrupulous Financier, But There Was One With Strong Enough Will to Cross His Own—His Sister.

Absorbing Chapter from Life Showing What "Destiny" Revealed in the Case of an Entire Family, Portrayed with Two Endings, One Happy, One Tragic.

Exploitation Angles: Play up the star and hook up with her work in Heart of Humanity. Play up the fact that it is taken from Buck's novel, and hammer on the strong human appeal of the story. Get after the general public with such approaches as, "Would you like to be a multi-millionaire? Did you ever realize the responsibilities those millions would entail. See 'Destiny' and be content with your present lot. There is no joy in suddenly amassed wealth." You can probably work the sermon stunt on this if you will take the detailed story in the press book to some local minister. Make a strong campaign and you will pay for the extra advertising.

"The Girl Alaska"

Five-Reel World-Picture Tells Simple Story in Wonderful Alaskan Setting.

Reviewed by Robert C. McElravy.

MAGNIFICENT in its crudity is this five-reel World-Picture, entitled "The Girl Alaska." It is said to be the first moving picture actually taken in Alaska and is a subject not to be overlooked by exhibitors who want to give their patrons something new and informing. The film has shortcomings in the way of occasional patches of photography that is not quite clear and a simple story of loose development. But there is something about its scenic grandeur and the fact that it lays before the eyes of the spectator the real Alaska that makes one forget the weak features.

It is well to remember in a story of this kind, which spreads out to view a man and a girl traversing perilous gorges, crumbling glaciers and vast icy wastes, that these scenes were hard to get and that it is another triumph for the camera to get them at all.

Lottie Kruse and Henry Bolton play the part of the intrepid lovers, who risked life and limb to get certain of the scenes in this story. The plot is very simple, the heroine masquerading as a boy until the moment comes when she is ready to reveal the truth. This is incredible, but once the premises are accepted the yarn develops considerable heart interest. The old Sourdough and other Alaskan characters are appealing; also the typical mining camp so often seen under more glorified conditions.

Cast.

Mollie McCrea.....Lottie Kruse
Phil .....Henry Bolton
Remainder of cast not available.

The Story.

Mollie McCrea, in "The Girl Alaska," is the daughter of a man who departed years before for the Alaskan gold fields and has never returned. The girl is mistreated by the woman with whom she lives and so determines to leave. She attires herself in boy's clothing and slips onto a steamer sailing to Alaska.

The stowaway is discovered and put to work washing decks and polishing up the cabins. She meets a youth, named Bell, who has come to Alaska to make his fortune and they depart from Skagway together for the gold fields. Their pathway is beset by real perils all along the way.

They come to an old Sourdough's cabin eventually, just as Phil is taken ill. The Sourdough gives them a home and they help work his placer claim. Later the old man dies and just before his death reveals the fact that he is Mollie's father.

Phil, still believing Mollie a boy, starts back to the states to claim his sweetheart, but is thrown out on the trail and almost frozen. Mollie rescues him and restores him to health a second time. Later some newspapers from the states carry news that his sweetheart has wed another. Phil is heart broken until he learns that Mollie is a girl and he loses no time in calling upon a minister to unite them in marriage.

Program and Exploitation Catchlines:

Entertaining Photoplay Filmed in Alaska Amid Its Scenic Grandeurs.

A Photoplay That Is Different from Any You Have Ever Seen, and One That Will Please You.

See the Hero and Heroine Traversing Perilous Gorges, Crumbling Gorges and Icy Wastes in This Stirring Story of Real Alaska.

Romantic Story of a Girl Who Masquerades as a Boy, Goes to Alaska, Meets With Many Stirring Adventures, and Finally Finds Romance.

Exploitation Angles: Use the names of such of the cast as are favorites with your patrons, but make your big play on the

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REVIEWS AND ADVERTISING AIDS (Continued)

fact that this picture was actually made in Alaska and shows the real locale of the story. Play up the fact that this is the first to be made in that territory and descant upon the scenic features. It would probably pay to give your lobby the suggestion of snow stuff; particularly until the cold weather sets in, offering a trip to Alaska and even printing tickets good from your town to Dawson.

"The Midnight Man"

New Universal Serial Features James J. Corbett in Stirring Melodramatic Episodes.

Reviewed by Robert C. McElravy.

THIS new Universal serial, "The Midnight Man," has been concocted with a view to exploiting the personality and physical prowess of the ex-champion pugilist, James J. Corbett. In assuming the role of the hero Mr. Corbett is under the handicap of being an older man than is usually seen in such a part, though he does much to overcome this disadvantage by performing feats that would prove impossible to many a younger man. He has a winning smile and a pleasing way.

The serial has a plot that is interesting and lucidly set forth. In general construction it leans heavily toward melodrama such as was found in serials some years ago, and the episodes thus far seen by the reviewer have none of the imaginative quality or scenic beauty that have characterized more recent serials. The chief appeal to the interest is found in the personality of Mr. Corbett himself and in frequent sparring contests of an impromptu sort, sometimes with as many as a dozen opponents at a time. The first two instalments are full of "punches," both literal and figurative. The third instalment contains some stunts that bring real thrills. There can be no doubt that this production will appeal greatly to fight fans and the sporting fraternity in general, but its wider appeal will have to be determined by the way it holds up in future instalments, which will be reviewed from time to time.

Cast.

Bob Gilmore.....James J. Corbett
Nell Morgan.....Kathleen O'Connor
Henry Morgan.....Joseph W. Girard
John Gilmore.....Frank Jonasson
Martha Gilman.....Georgia Wardthorp
Hargraves.....William Santer
John Zafara.....Orral Humphreys

The Story.

Bob Gilmore, a young clubman, is called by telephone to his home, where his parents are giving him a birthday party. He overhears one of the men guests make a slurring remark about his mother's appearance, and proceeds to punish him then and there, throwing the entire gathering into an uproar. Later in the evening he assumes guilt for a check which had been in reality forged by his foster father, in order to save the mother's feelings, but obtains a written confession from the guilty man for future use if necessary.

Learning that he had been adopted from a foundling asylum in infancy, Bob decides to go to New York to see if he cannot learn his real name, which he understands begins with "Mor." He disguises himself and enters many homes, attired in evening clothes, and is soon known to the police as "The Midnight Man." In the meantime he has come into contact with members of the White Circle gang, and has many close physical encounters with them.

Publicity Points.

This serial features as its hero James J. Corbett, ex-champion pugilist, whose fame as a fighter needs no further eulogy. Mr. Corbett has had considerable experience on the stage and this melodramatic serial offers him many chances for increasing his following as an actor. Kathleen O'Connor, Joseph Girard and Noble Johnson are in the supporting cast.

"Choosing a Wife"

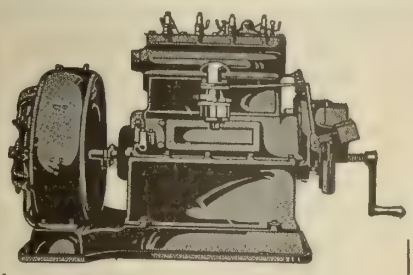
First National Presents Unique Story Interpreted by English Cast.

Reviewed by Louis Reeves Harrison.

A STORY which leads by the route of narrative to a dramatic crisis of high intensity, "Choosing a Wife" is admirably typed by English performers and presents something quite as pathetic as it is unique, in the plight of a woman tragically mistaken as to a man's matrimonial intentions.

The woman is yet in the prime of life, but supposedly relegated to spinsterhood because she has passed the time when youth charms men into matrimony. A sweet and refined creature of noble physique, she is quite resigned to her position when a terrible mistake occurs.

She is led to believe that a middle-aged explorer is in love with her. His written proposal, not intended for her, brings about elaborate preparations for



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REVIEWS AND ADVERTISING AIDS (Continued)

marriage, the general announcement, costly presents from friends, and even the ringing of wedding bells; before it is discovered that his intentions were meant for her niece.

On this remarkable situation, which brings out the woman's nobility of character, interest largely depends. There is a powerful contrast between her conduct and that of the man when the crisis is finally reached, but it is attained through scenes of unnecessary footage and lengthy sub-title. The picture as shown at the Strand depends upon the novelty of its main situation and upon the acting of its leading woman for its value to exhibitors in general.

Cast.

Not available.

The Story.

In choosing a wife, an English explorer makes the mistake of addressing Dolly Blossom, the middle-aged maiden aunt of the Miss Blossom he has concluded to wed, and sends a proposal to Miss Dolly Blossom because he saw that name on a handkerchief dropped by the niece. Miss Dolly Blossom has passed the time when she can hope to marry, but she decides to accept what she believes to be a proposal to herself, and makes preparations for the wedding while her supposed fiance is away exploring in Africa. All is ready for the ceremony when he returns. He is so amazed by the mistake that he confesses to Miss Dolly Blossom that his attentions and intentions concerned her niece. In this pitiful situation she releases him, but the niece is engaged to a young man of her choice. The explorer begins to realize that Miss Dolly Blossom is really a noble creature, a splendid woman, and returns to her. She will not be an object of pity, so she refuses him. In a crucible of experience both bitter and sweet, the explorer and Miss Dolly become reconciled and the wedding bells have not been rung in vain.

Program and Exploitation Catchlines:

Remarkable Narrative Photostory With a Dramatic Climax of Unusual Intensity.

Pathetic and Unique Romance of a Woman Who Has Passed Beyond the Period of Youthful Charm.

Clever English Photoplay, Interpreted by an All-English Cast, Built Around Unique and Interesting Theme.

See How An Explorer's Written Proposal of Marriage to the Wrong Woman Nearly Wrecked Her Life, But Finally Brought Happiness.

Exploitation Angles: This play is an English production with a cast unknown to picture lovers on this side of the water. You have two choices. You can feature the fact that you offer the cream of the English picture stage to be contrasted with out American favorites, and capitalize curiosity, or you can ignore the cast in favor of the play. The former would seem to be the better course. The title has lent itself well to big advertising in its pre-release on the lines of "How to choose a wife," "how do you choose a wife?" and similar pertinent phrases, but the stage play, "The Elder Miss Blossom" is too well known to make it advisable to ignore the original title. With this play you can extend your appeal to a class of persons who profess to regard the pictures as unworthy of their notice. If you have such a class, make a special appeal to them and you may win them for regular patrons.

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"A Man's Fight"

Dustin Farnum Appears to Advantage in United Picture Theatres Feature Based on Timely Subject.

Reviewed by Margaret I. MacDonald.

THE subject on which the United Picture Theatres production, "A Man's Fight," is based, suggests the present labor unrest, as well as visualizing the struggle of the individual against the odds of a tarnished name. Dustin Farnum in the stellar role portrays well the character of a man of noble impulses, and indomitable courage, who not only sacrifices himself for another, but rises above the difficulties encountered by the ex-convict to the attainment of a master position.

It is a question whether or not the dual aim of the production weakens its entertainment value. Thomas N. Heffron has succeeded in covering to a large extent the defects of a story that lacks somewhat in the technicalities of construction. The picture has, however, sufficient human interest to hold the attention of the spectator. It is also a clean picture with action of a stirring quality, and should prove a good box office attraction.

J. Barney Sherry, Harry Von Meter and Lois Wilson are noticeable for their good work.

Cast.

Roger Carr.....Dustin Farnum
Ethel Carr.....Dorothy Wallace
David Carr.....J. Barney Sherry
Norman Evans.....Wedgwood Nowell
Jarvis.....Harry Von Meter
Mary Tompkins.....Lois Wilson
Oliver Dale.....Miles McCarthy
Avis Dale.....Betty Bouton

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Logan.....Dick La Reno
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Callahan.....Bert Appling

Story by Tom J. Geraghty.
Directed by Thomas M. Heffron.

The Story.

"A Man's Fight" covers two themes—a fight to regain former social and business standing, and the question of capital against labor.

Roger Carr, the son of a wealthy old family of New York, tries to influence his sister Ethel to discourage the attentions of Norman Evans, a drunken unscrupulous society parasite. His warnings are disregarded by Ethel, and one evening Evans assaults her in her father's drawing room and is shot dead in a mysterious manner.

Roger hurrying to the scene, picks up the revolver found lying beside Evans and shoulders the blame for the crime, which he believes his sister has committed. He is arrested, tried and sentenced to ten years in prison, and Ethel enters a convent to drown her sorrow.

On his release from prison, Roger, spurned by his father, strikes out for Colorado, where he interests himself in mining and becomes the leader of the Independents among the mine owners. When he about to succeed in his fight for better conditions for the miners, the opposing parties send a representative east to investigate. The news that Carr has done time for murder arrives at the same time with a confession from the former butler of the Carr household, which states that he and not Roger Carr was the murderer of Evans.

The love story of Carr and his stenographer supplies a romantic vein to the production.

Program and Advertising Phrases: The Story of a Man of Noble Impulses and Indomitable Courage, Who Sacrifices Himself for Another.

Dustin Farnum in Remarkable Photodrama of Industrial Unrest Presented With a Wealth of Human Interest.

How an Ex-Convict Rises Above Innumerable Difficulties and Attains a Master Position in the World of Men.

Absorbing Photodrama of a Man's Sacrifice, Based on His Fight Against Overwhelming Odds, Couples With Timely Theme of Labor Unrest.

Exploitation Angles: Play up Farnum as your chief point, but bear hard on the labor angle, though not so hard as to suggest that this is purely a labor story. To that end make your big talking point the situation in which Carr finds himself when he attempts to shoulder what he supposes to be his sister's crime.

"Love Is Love"

William Fox Presents Albert Ray and Elinor Fair in a Realistic Story of a Weakling's Regeneration Through a Girl's Love.

Reviewed by Louis Reeves Harrison.

REALISTIC in theme and treatment, "Love Is Love" accurately portrays a type of boy who weakly yields to evil influence in spite of his better ideals, and clearly depicts that form of maternal instinct which even young girls show in their sympathetic solicitude for the weak, which enables them to forgive so much as wives and mothers later on in life. The boy, morally frail, incapable of resisting evil influence until trained by hard experience, is admirably played by Albert Ray. The girl, vigorously impersonated by Elinor Fair, represents budding motherhood; she resents the boy's lack of manhood, but, loving him, fights for him with tigress-like ferocity while trying to inspire him with courage to act for his better self on his own account.

The trend of this story is humanitarian, the treatment sympathetic, and the cast is so good that its purpose is enforced. Besides the two leads, who are engrossed in their roles throughout, fine work is done by William Ryno as an old crook, by Howard Mack as a human representative of his satanic majesty, by John Cossar as a handsome and kindly captain of police, and by Harry Dinkinson as a detective. The play is of more than average interest, a good number for any program.

Cast.

Gerry Sands.....Albert Ray
Polly Ann Kerry.....Elinor Fair
Nick Barket.....William Ryno
"Red" Devlin.....Howard Mack
Dave Wilson.....Harry Dinkinson
Captain of Police.....John Cossar

Story by Richard Washburn Child.
Scenario by J. Anthony Roach.
Direction by Scott Dunlap.

The Story.

"Love is Love" and very much more in the heart of Polly Kerry, who tries to make a man of Gerry Sands. He is the weak catspaw of an old crook who terrorizes him into opening safes and divides the loot with Red Devlin, who plans the robberies. In spite of Polly's efforts, Gerry yields until he comes upon an admonition from Hamlet while at his thieving work. He makes an effort to reform, but the crooks will not let him—he is too valuable for them. They frame him at his new job, then Red Devlin provides bail for his release, only to tempt the boy again until he runs away, leaving town on a freight train to start a new life elsewhere. During his absence the girl becomes so active that she exposes the crooks who have hounded Gerry into crime. In this she is aided by a clear-headed police captain, who becomes very much attached to the brave girl. Now that justice is done, Polly seeks to reopen communication with Gerry, but all in vain. She becomes heartbroken and sick. Far away from her, he learns of her illness and resolves to face punishment in order to aid her. When he is at last face to face with the police captain, he finds himself on probation—unless he marries Polly in twenty-four hours, he will be sent up for ten years. He finds her at the last moment, after a desperate search, and thereafter his steps will be guided by the girl whose love was that of wife and mother combined in one.

Program and Exploitation Catchlines:

Absorbing Story of a Boy Who Weakly Yields to Evil Influence, But Is Saved by a Girl's Love.

Albert Ray and Elinor Fair in Realistic Story of a Boy's Regeneration Through the Ennobling Power of a Girl's Unselfish Love.

How the Love of a True-Hearted Girl Triumphed Over the Forces of Evil in the Face of Enormous Obstacles.

See How the Wonderful Power of a Girl's Noble Unselfish Love Saved a Weak Boy from the Tremendous Forces of Evil.

Exploitation Angles: Play up the star but work hard on the story, as well. Give the high points of the plot instead of the full story and offer it as "the story of a weak man and a strong love." Work this along the lines of the criticism in telling of the mother instinct which makes women forgive so much in those they love. This should be your best selling point.

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Bessie Love's newest Vitagraph feature, "Over the Garden Wall," has reached the Eastern offices. As Peggy Gordon, a winsome young woman, who falls in love with the wealthy man on the other side of the wall, believing that he is a chauffuer, Miss Love has another of those sweet characters that have made her a favorite throughout the country. Her new leading man, Allen Forrest, plays admirably to the star. David Smith directed the picture.

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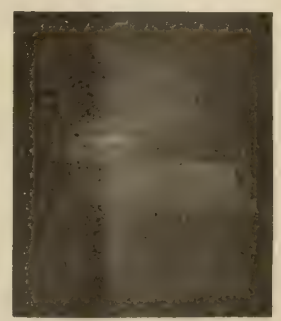

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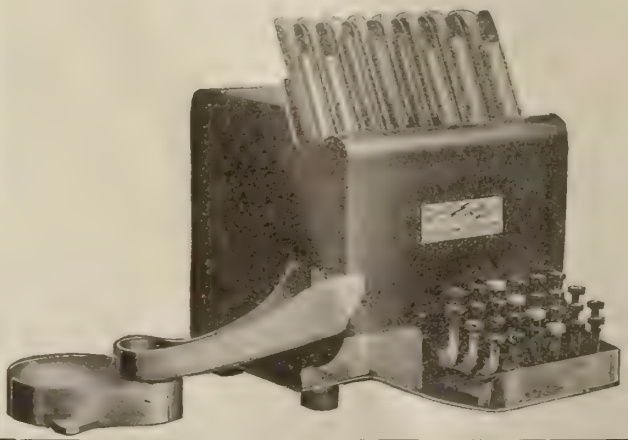

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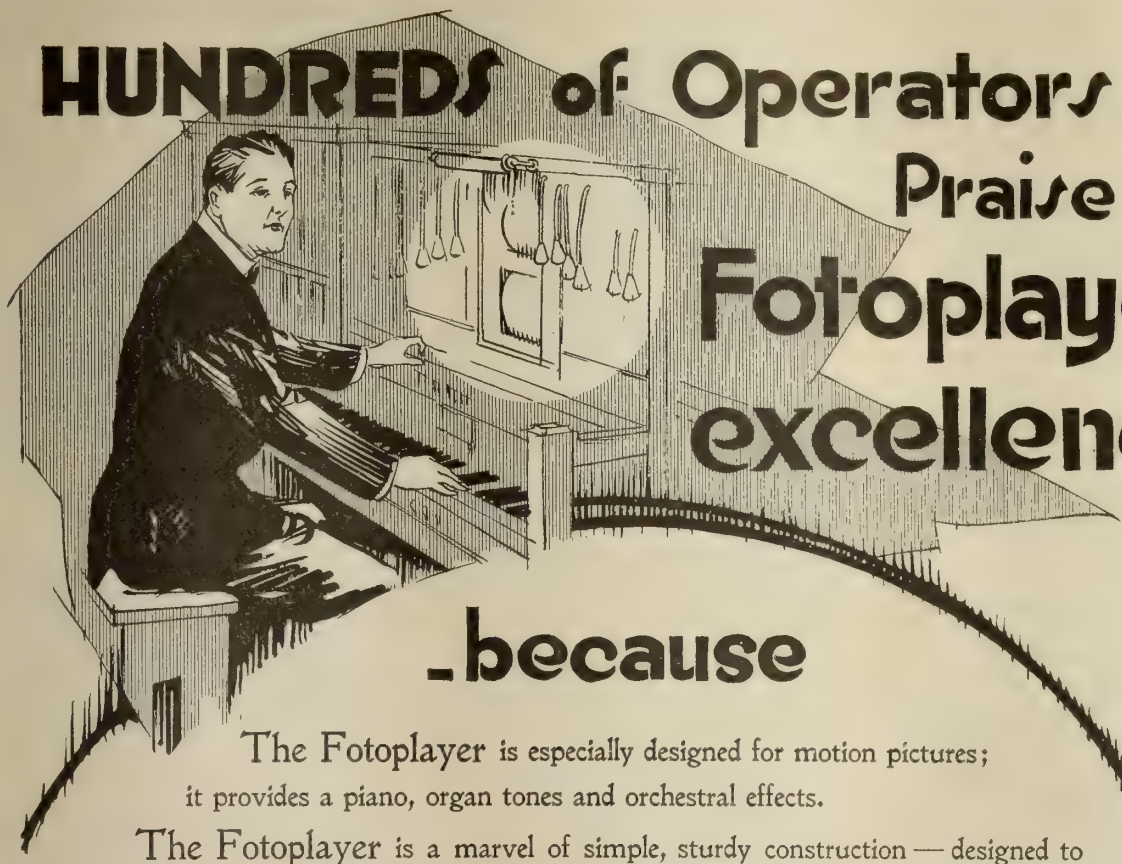

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BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Nobody Home (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Ang. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaolene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs. Carter De Haven).
July 13—Chasing Rainbeauz (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1190)

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SPECIAL BARGAINS: 200 ft. Universal brand new regular equipment as furnished by manufacturers, $357.00; Universal tripod, $97.50; Simplex Precision tripod, $87.50; U. S. heavy weight tripod, $67.50. Three other genuine bargains in motion picture cameras. Everyone represents a saving of at least $30.00. Only one of each kind on hand! To avoid disappointment, send your order quickly. 200 ft. U. S. (Compact Model) Prismatic and Direct finder, 50 M.M. Bausch & Lomb. 1c. F:3.5 Tessar, complete with carrying case, $83.50; 200 ft. Special M. P. complete with 50 M.M. B. & L. F:3.5 Tessar, $67.00; 200 ft. entirely reconstructed U. S. Teakwood Cabinet—Voightlander F:4.5 Heliar lens—$89.00. DAVID STERN COMPANY, 1027 W. Madison street, Chicago, Illinois.

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WANTED—A complete Bell & Howell motion picture camera and tripod with extra lenses. State description and lowest price. Will pay spot cash. N. D., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

FOR SALE.—Two Power's 6-A Cameragraphs with lenses complete. Motor driven. Theatre sold for other business. Victoria Theatre, Frackville, Pa.

EQUIPMENT WANTED.

WANTED: Opera chairs. Give number, description and price. F. L. H., Room 1702 Majestic Theatre Building, Chicago, Ill.

FILMS FOR SALE OR RENT.

FILMS: If it's moving picture films you need, we have them. Features, comedies, dramas, Chaplins, reasonable. Let us know what you want. We have it. Manor Films, 141 West 45th St., N. Y. City.

BARGAINS IN FILMS: For sale features, comedies. S. Rosenfelde, care Kleanwell Film Co., 126 W. 46th St., N. Y. City.

FOR SALE—Five and six reel features: "The Discard," Essanay, Virginia Hammond and Ernest Maupin; "The Havoc," Essanay, Bryant Washburn and Gladys Hanson; "The Net," Mutual, Bert Delaney; "The Nation's Peril," Favorite, all star cast; "Other People's Money," Thanhouser, Gladys Hulette; "Overalls," Mutual, Rhea Mitchell; "At Piney Ridge," Selig, Bessie Eaton and Harry Lunsdale; "Rose of the Mountain Trail," Photoplay, May Dare; "Soul's Cycle," Mutual, Margaret Gibson; "Sacrifice of Pauline," Purl, Eve Burch. Federal Feature Exchange, Inc., 145 W. 45th St., N. Y. City.

THEATRE WANTED.

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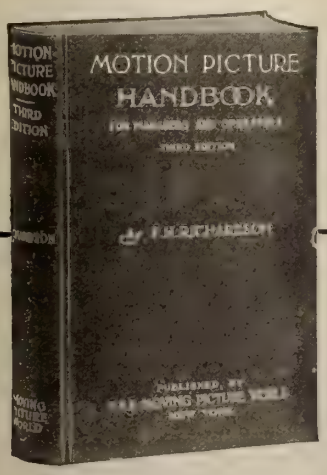

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc.).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1192)

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The Flexlume Sign Co. Ltd.
Toronto, Ont.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

The Red Glove.
(*Drama—Each Episode in Two Parts—Marie Walcamp Features.*)
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.
June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.

The Midnight Man.
(*Drama—Eighteen Two-Part Episodes—James Corbett.*)
Sept. 1—No. 1, "Cast Adrift"—03887.

SPUR NAD SADDLE SERIES.
(*Two-Part Western—Marie Walcamp.*)
Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.

STAGE WOMEN'S WAR RELIEF SERIES.
(*Monthly Release.*)
Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.
June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

Okeh Komedies.
Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.

STAR COMEDIES.
(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.

WESTERN AND RAILROAD DRAMAS.
(*Two Reels Each.*)
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.

Vitagraph

VITAGRAPH FEATURES.
The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.
The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.
The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.
Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.
(*Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.*)
No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).

SUPER-SPECIAL RELEASE.
The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.
(*Drama—Fifteen Episodes—Two Parts Each.*)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.
July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.
Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
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PRIZMA.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Glowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(*Two Reels Each.*)
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.
A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

EQUITY PICTURES CORPORATION.
Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.
Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

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Two West Forty-Seventh Street.
The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

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Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

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(*Coitinued on page* 1194)

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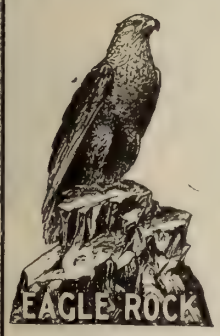

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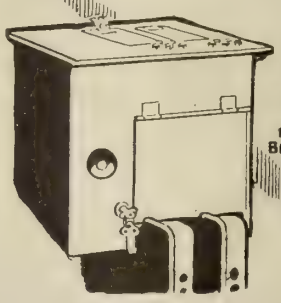

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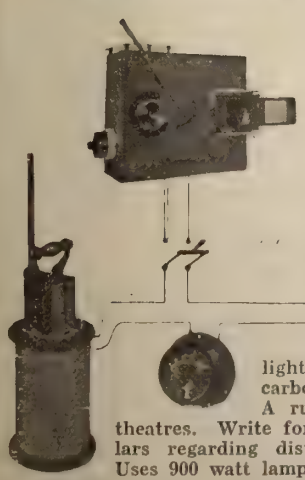

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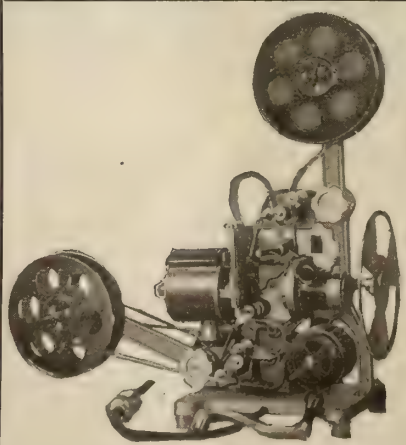

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The first type of man we can convert as we always have. If you meet the other type of man and his story, send us his name and address and a copy of his statement and even though we are working day and night at the Simplex factory, we still have time to attend legally to the man who in order to sell his own make of projector, is willing to malign the product of another.

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VALPARISO,

New York, July 18, 1919.

Nicholas Powers Company,
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New York City.

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The good resulting therefrom can be largely attributed to the marvelous efficiency of your projection equipment.

Yours truly,
Francis Holley
Director.

FH/AB

Vol. 41. No. 9 AUGUST 30, 1919 Price 15 Cents

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KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAM PUBLISHING CORPORATION
Distributed by WORLD PICTURES

Walcamp the Wonderful

in

No. 1 of the

SPUR AND SADDLE SERIES

of Whirlwind Two Reelers:

"TEMPEST CODY HITS THE TRAIL"

Already three of this sure-fire series of powerful two-reelers featuring the wonderful Walcamp are ready for your screen, one release a week. Every one is a knock-out for drama and whirlwind action. See the first of this great Series now at your nearest U. Exchange.

UNIVERSAL

The Attraction
James J. Corbett
Released Sept. 1st.
BOOK NOW

Biggest Serial in the World Today

"THE MIDNIGHT MAN"

Almost as soon as this magazine is in your hands the box office story of James J. Corbett in "THE MIDNIGHT MAN" will have been begun. And we are ready to state right now—even before the first crowds are recorded—that "THE MIDNIGHT MAN" will be the biggest success in the Serial business that the Trade has ever known. Watch this magazine closely for the next three weeks. We'll bet our bottom dollar that we'll have some testimonials by that time that will send you to your nearest Universal Exchange on the dead run. Wait and see!

UNIVERSAL

"PAID
A Mighty Epic of
Dorothy

A NORTHERN Drama which is a histrionic triumph for Dorothy Phillips and a scenic delight for the eye. Replete with character bits which the finished actors and actresses of this all-star cast make unforgettable. A picture as dazzling as its mighty snow-fields, while its drama clutches at the heart with a giant hand.

JEWEL Productions INC
1600 Broadway New York City

IN ADVANCE

the Love of Gold and Woman in the Frozen North

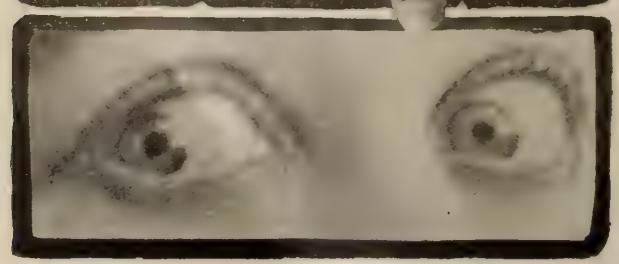
Played by an
ALL STAR CAST
Including
Dorothy Phillips
Priscilla Dean
William Stowell
Lon Chaney

TO all those who played Dorothy Phillips in "The Heart of Humanity" the value in this great picture with its huge cast and big scenes will be immediately apparent. To all others we say, simply—Dorothy Phillips has become America's foremost emotional actress. See "PAID IN ADVANCE" and you'll know the reason. See it today at your nearest Universal-Jewel Exchange.

Phillips

Carl Laemmle Presents

Mildred



Harris Chaplin

in her newest and most superb

Lois Weber Production

"HOME"

The Story of Every Girl

HERE is a picture whose appeal will unfailingly reach every heart—the story of that longing for luxury possessed by every daughter of Eve since the world began. Staged with marvelous completeness by a master of screen art and played by the actress whose every picture since her first appearance has been a treat for her audiences and an unqualified success for the exhibitor. On no account fail to view this picture at your earliest opportunity.

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ALL COMPETITION AGAIN LEFT IN THE REAR BY RELEASING THE

FIRST PICTURES FROM GERMANY

NOSKE'S GUARD PARADING ON THE UNTER DEN LINDEN

SINCE THE SIGNING OF THE PEACE TREATY

AMERICAN DOUGHBOYS VIEWING THE FAMOUS WOODEN STATUE OF VON HINDENBURG

IN HEARST NEWS No. 35

Produced by INTERNATIONAL

ADOLPH ZUKOR
PRESENTS

ELSIE FERGUSON

in

"The Witness for the Defense"

DIRECTED BY
GEORGE FITZMAURICE

A Paramount-Artcraft Picture

BY A. E. W. MASON
Scenario by OUIDA BERGERE

FORCED into marriage to a man she loathed, she, one day, found herself on trial for his murder. Then came the witness for the defense and the reason behind his testimony. Surprise—suspense—scene after scene of beauty, thrills and drama. That's the first Paramount-Artcraft Picture of the new season. Released August 31st.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. NEW YORK JESSE L. LASKY Vice-Pres.

Paramount Pictures — Artcraft Pictures

The New Art Film Company *presents*

Dorothy GISH

in "NOBODY HOME"

Photographed *by* JOHN LEEZER, Scenario *by* LOIS ZELLNER, Asst. Director LEIGH R. SMITH

DIRECTED BY ELMER CLIFTON

A Paramount Picture

A Dark Man is Coming!

THUS she read the stars that echoed her dream book, her magic cards, her horoscope and her heart. And the blond man gnashed his teeth! A story of newlyweds' love, bad signs and burglars. Dorothy Gish in a role that exactly suits the screen's leading comedienne.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *V.-Pres.* CECIL B. DE MILLE, *Director General*

ARTCRAFT PICTURES

Triangle Special Presentation

TAYLOR HOLMES

—IN—

"Three Black Eyes"

Written and directed by Charles Horan.

Released by the Triangle Distributing Corporation.

TRYING TO ESCAPE

Crowds of people are trying to do that—to escape from world worries and every day monotony. That's why they **pay you** to entertain them.

Heavy dramas don't pull very well these days. People want pictures that will drive away the blues. So folks are partial to Taylor Holmes features. They're health-promoters, joy-generators, success-makers and life-savers. Remember people like nonsense, but particularly—**sensible nonsense**—the Taylor Holmes kind.

When you exploit this attraction, tell your people that the star has surrounded himself with a bevy of beautiful girls including Louise Orth, Clara Moores and little Diana Allen of the Follies.

Taylor Holmes

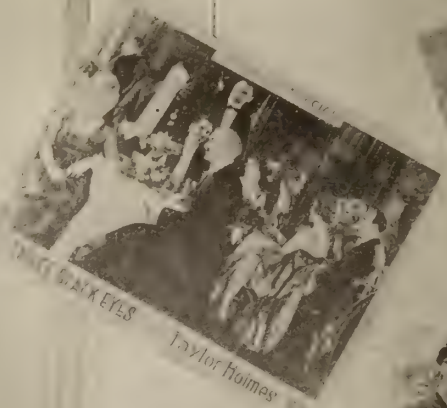
"THREE BLACK EYES"

LOBBY CARDS WITH A PUNCH

That's the kind you always wish to display. But particularly when you're putting over a Taylor Holmes feature.

Well, here they are, a complete set of 11x14's.

In the sepia originals, these have a humorous snap that does justice to the star. There are also 22x28's and a dandy portrait of Mr. Holmes available at your local Triangle Exchange.



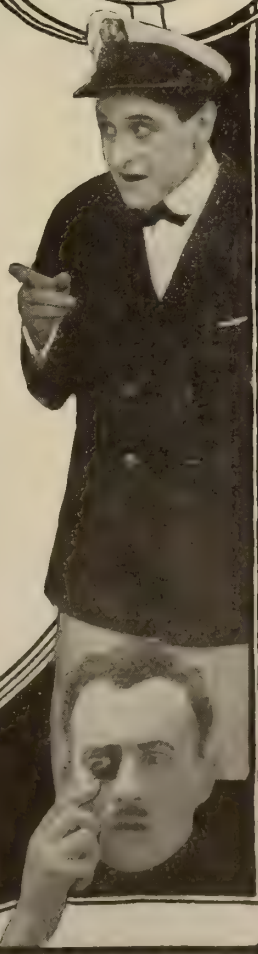
One's a Disgrace,
Two's Out of Place,
But Three!—Well—

"THREE BLACK EYES"

is a **reel** comedy.

A real reel comedy with a real reel star

TAYLOR HOLMES



Past-master of facial expressions, he has the rare ability of emphasizing laughter that becomes all the more impressive by the enforced silence of screen presentations.

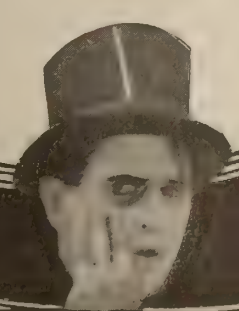
The best tonics in the world are **hope, joy, cheerfulness** and **mirthfulness.**

Holmes administers these in generous doses. That's why the Holmes habit is happy and profitable.

"Three Black Eyes" is full to overflowing with the unique Holmes acrobatic dialogue. It's a rumless-punch—a prohibition cocktail.

Are you profiting financially on the **happiness** of others? Book "Three Black Eyes" now. It's released by the

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway New York.



TRIANGLE DISTRIBUTING CORPORATION

These Brown and White reproductions of the "3 Black Eyes," Taylor Holmes posters, hardly emphasize the pep in the **vari-colored originals.**

Get these from your local Triangle Exchange. Post them about town. And you'll tempt all the patrons that your house will hold.

Use a cut-out of the upper three sheet for your lobby display.

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UNITED ART RPORATION

DOUGLAS FAIRBANKS

in

"His Majesty, the American"

Being booked for two and three weeks runs by leading theatres the country over.

MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS D.W. GRIFFITH

UNITED ARTISTS CORPORATION

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CUCKOO

One every month

with Bobby Burns

Mark M.

220 W. 42 ST.

a bird

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beginning with September

Juliana Ralston and clever support.

In two reels of clean and wholesome fun.

THE first four of the CUCKOO COMEDIES are now completed. Several of the leading organizations are negotiating for the release. I will shortly announce the distributing company finally selected.

Dintenfass
New York

ANOTHER BIG KNOCKOUT SERIES

Here's another opportunity to get aboard an Arrow offering that will make you as much money as our recent release "The Masked Rider". Now, then, all you boys who were too late to buy the other big money maker, don't wait another minute but get busy now! These "Lone Star Western Dramas" will literally clean up for you. I refuse to be responsible for lost opportunities. Here's your chance!

W. E. Shallenberger.

OF TWO REEL WESTERN DRAMAS

THE LONE STAR Wm. Steiner WESTERN DRAMAS

FEATURING

HARRY MYERS - JUNE KEITH - CHARLES GRAHAM

NOW READY

ANOTHER CHANCE FOR INDEPENDENT EXCHANGES TO GET MONEY MAKING SERIES OF TWELVE WESTERN PICTURES.
EVERY STORY COMPLETE.
EVERY STORY A TWO REELER.
EVERY STORY LAID IN THE WEST.
PLAYED BY WESTERNERS; STRONG, VIRIL CHARACTERS THAT BREATHE THE VERY ESSENCE OF THE GREAT PLAINS OF THE GLORIOUS WEST.
THERE'S A THRILL IN EVERY MOVE. A REASON FOR EVERY ACTION--A STORY THAT HOLDS YOU TILL THE END -- AND THEN YOU WISH FOR MORE.

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WESTERN DRAMAS
ARE THE NEED OF THE HOUR

Here are the Five Best to be obtained—thrilling action, tense situations and dramatic settings. They will be snapped up at once by every exhibitor.

JACK GARDNER

"The Range Boss"
"Men of the Desert"
"Open Places"
"Land of Long Shadows"

Red-blooded stories of the open spaces, God's great Out-of-Doors, with its wonderful scenery and rugged men, who obey no law but their own code, and who settle their feudal battles with rope and gun.

RICHARD C. TRAVERS
"THE MAN TRAIL"

A gripping drama of the logging camps of the great Northwest—the story of a Man Hunt, where the Red Slayer stalks his victim with the relentlessness of the gaunt timber wolf.

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NEW YORK CHICAGO SAN DIEGO LOS ANGELES

YOU SEE THIS GOLDWYN PICTURE
···· BEFORE YOU BOOK IT ····

You Bet!

THIS is the classic of modern comedy-drama—once a successful play, now a celebrated film—praised by every critic. (Just seen and booked by the Strand, N. Y.)

Will it make money? *You* bet! Will it win you at first sight? You *bet!* Does it boost Tom Moore to higher honors? You bet!

It's a story of "*You* bet; no *you* bet!" Racing excitement in an old English setting. Love story of a fetching sort.

Will the majority of your audience go mad over it? *You* bet!

SAMUEL GOLDWYN
PRESENTS

TOM MOORE

IN

Lord and Lady Algy

By R. C. Carton Directed by H. Beaumont

It is anticipated that this picture will attain first place in Tom Moore's repertoire. But *you* decide that.

See it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Geraldine Farrar

Arrives In The Very Sort of Picture Everybody Believed She'd Eventually Have

Samuel Goldwyn
Presents

Geraldine FARRAR

in

The WORLD AND ITS WOMAN

With Lou Tellegen

By Thompson Buchanan *Directed by Frank Lloyd*

IT is the greatest feature of Farrar's career, the best picture in Goldwyn's history, the outstanding drama of the screen year.

It is far beyond the advertising writer's power to represent the magnitude of the picture. The title barely suggests the bigness of the production.

It is Goldwyn Supreme

See It If You Can

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

WILL ROGERS

the famous star of the Ziegfeld Follies, is funnier on the screen than he ever was on the stage.

And you know how funny he was on the stage.

He packs a laugh in every gesture, just as he does in every utterance.

The captions of "Almost A Husband" are as droll as Will Rogers' own epigrams.

See this picture—then book it.

YOU SEE THIS GOLDWYN PICTURE
BEFORE YOU BOOK IT

Now If You Could Get Married Without A License

Here's a funny thing—no license required, wealthy Eva finds herself married to the ugliest man with the funniest face. It was at the party—you know the kind of games.

Suppose "no license required" went into effect? What all might happen? Think it over and you'll begin to realize a fraction of the fun that bubbles all through this picture.

Samuel Goldwyn
Presents

WILL ROGERS

An Actor Who Never Acts

IN

ALMOST A HUSBAND

By Opie Read *Directed By Clarence G. Badger*

When this picture was first selected, there was just one man in the world who could play the principal role, and that man was Will Rogers, an actor who never acts, who makes you laugh just to look at him.

If human nature is the same as it used to be, then Will Rogers is the one of all comedians before the film public today who will carry off first honors. A plain looking man to be sure, he gets the plain people by his sympathetic manner and the bigger folks by his dry humor.

GOLDWYN PICTURES
CORPORATION

YOU SEE THIS GOLDWYN PICTURE
---- BEFORE YOU BOOK IT ----

How's Your Pedigree?

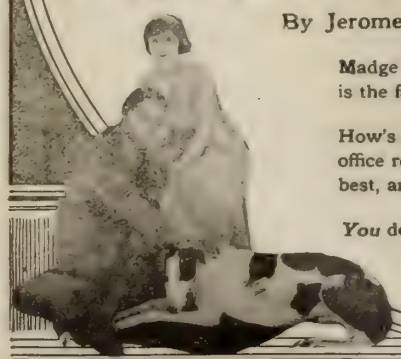
Was your grandfather a butcher? Did your great-aunt do washing for a living? Let's hope you aren't burdened with an ancestry that includes coats of arms and relation to royalty.

How's your pedigree? Are you ashamed of it? What do you say about it?

Samuel Goldwyn
Presents

MADGE KENNEDY
in
Strictly Confidential

By Jerome K. Jerome — Directed by Clarence G. Badger



Madge Kennedy was never better placed or better played. This is the fascinating idea in Goldwyn's own favorite picture.

How's your pedigree? Full house standard? Overflowing box-office records? This picture seems to us to be Madge Kennedy's best, and by far the best picture of its sort of the year.

You decide—see it first.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

DESMOND

A SAGE BRUSH HAMLET

WHITEWASHED WALLS

BARE-FISTED GALLAGHER

Productions
1919

¶ In the powerful drama of Alaska, "The Mints of Hell"; in the strong role of "Bare-fisted Gallagher"; and as Laughing Larry in "A Sage Brush Hamlet" he met the approval of the public and the press. With each release his following grew mightily.

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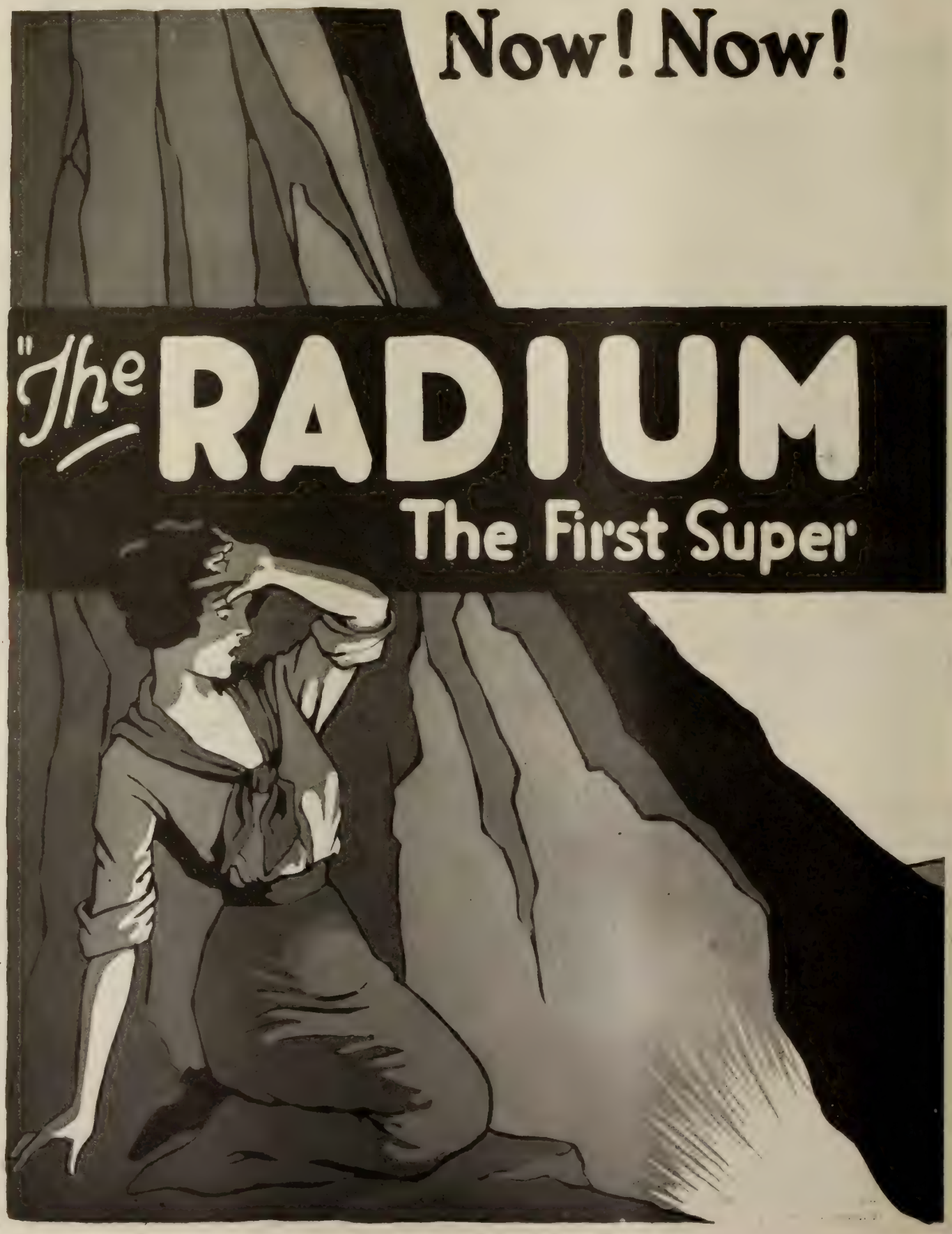
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Ed Brady.....Star Heavy of the best Pictures"
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Bob Kortman.....the Daredevil of the Screen
Jeff Osborne.....famous Character Man
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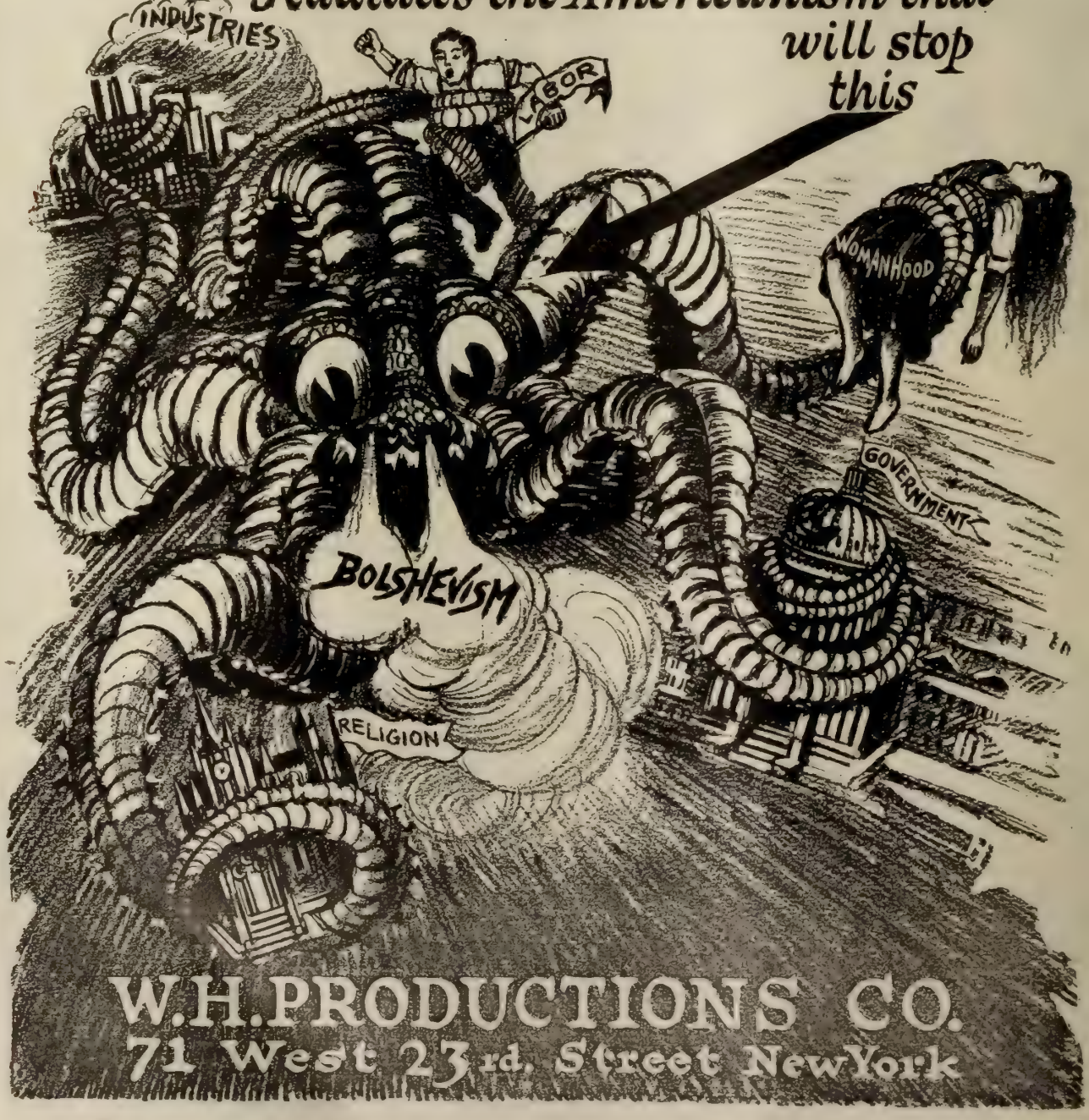
Author Frederick Burnett of Helen Holmes Serials, etc., etc.

"Everybody's Business!"

Radiates the Americanism that will stop this



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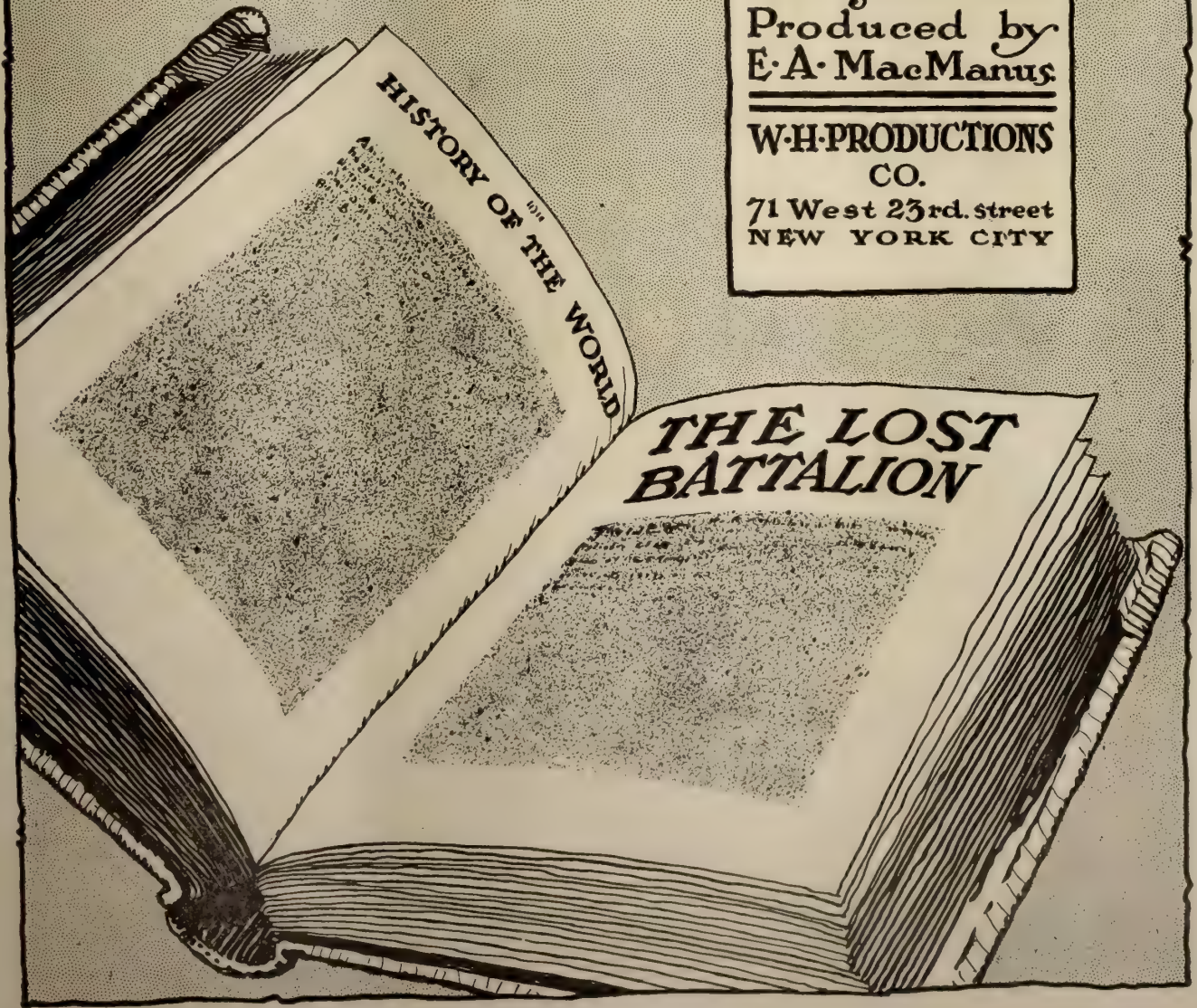

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OF GUY CROSWELL SMITH, LTD., is the selection of the best American motion picture film productions for distribution in foreign countries only. Mr. Smith, the President and General Manager, has recently returned from a three years' trip around the world, visiting the Orient, Russia, Finland, France, Switzerland, Scandinavia, Great Britain and all of the South American countries. The reason for this tour was to learn **first hand the kind of films of greatest appeal in each territory.** The confidence of foreign distributors has often been impaired by receiving from American exporting agencies films of no use in their countries. The only film productions distributed by GUY CROSWELL SMITH, LTD., will be such as have been carefully selected with a view of their particular fitness in the various foreign countries. The personal knowledge that Mr. Smith brings to this organization will **assure a service to foreign distributors** that has not before been extended to this most important branch of the American film industry.

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GUY CROSWELL SMITH, LTD.

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(EXCLUSIVE OF THE UNITED STATES AND CANADA) TO

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BROKEN BLOSSOMS

Adapted from Thomas Burke's Famous Limehouse Night Stories

Griffith's development of the waif heroine in "Broken Blossoms" becomes a classic of the screen that will live alongside of Dickens' Little Nell and Bret Harte's M'liss. Human nature is the same the world over and hearts will go out in the same sympathy to this little girl from Limehouse as they did when Dickens brought forth his immortal child and Bret Harte touched the kinship of the world with M'liss's smile and homely philosophy.

"BROKEN BLOSSOMS" recently completed an engagement of over 150 performances at George M. Cohan's Theatre, New York, at the highest prices ever paid for a motion picture production—three dollars for orchestra seats.

"BROKEN BLOSSOMS" will be presented in London for an extended engagement at one of the largest dramatic theatres in the Fall.

ANNOUNCEMENTS OF THE PURCHASE OF OTHER IMPORTANT PRODUCTION WILL BE MADE SHORTLY.

GUY CROSWELL SMITH, LTD., **operates independently and has no affiliations with any producing concern.** Therefore, the selection of productions will be influenced solely by their merit and fitness for foreign distribution.

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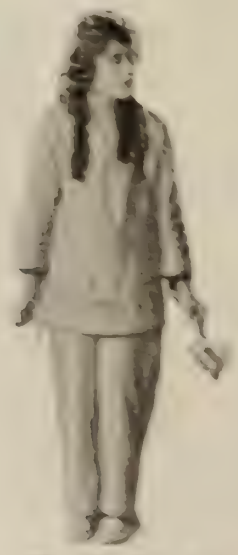
807 LONGACRE BUILDING — NEW YORK CITY

Important First National Message to Exhibitors who preferred "Single Picture" to "Star Series" Contracts

Mary Pickford
in "The Hoodlum"

First—

It must be remembered that Exhibitors exercise their own judgment when booking First National Attractions on the "Open Market" plan.



—and here's the message

to those Exhibitors who chose to book "Daddy Long Legs" individually instead of the series of three Pickford Productions:

It is fair and equitable that First National Exchanges should ask you higher rentals for "The Hoodlum" than for "Daddy Long Legs," which in the majority of cases was undersold.

We made no statements regarding the quality of "The Hoodlum" until enough of our members had seen it to make us entirely certain that it would prove the equal, if not the superior of "Daddy Long Legs" as a Box Office Attraction.

We prefer that you do not attempt to book it until it has had its first run at a First National Theatre in your territory.

We prefer to show you what "The Hoodlum" will do at the Box Office before you take a chance on it.

The Hoodlum in Cotton

FIRST NATIONAL EXHIBITORS CIRCUIT

Those Exhibitors who were far-sighted enough to book our Pickford Series will have no one but themselves to blame if they do not take bigger money with "The Hoodlum" than with "Daddy Long Legs".

The picture is "there" strong.

Just watch "The Hoodlum" at our theatres.

Our grateful acknowledgments to

MARY PICKFORD

S. A. FRANKLIN, the director,
CHAS. ROSHER. the photographer,

and

the entire cast as well as the technical staff for their parts in the making of what we consider a Perfect Motion Picture.

We consider "The Hoodlum" the greatest — yes, greatest, character study of Miss Pickford's entire career.

The Hoodlum in Trousers

Let the Critics Tell It!

LOS ANGELES TIMES: "The Blue Bonnet" takes Billie Rhodes many steps forward as a star. You will feel that you have been stimulated and *seen something new under the Kleigs.* Colorful, sympathetic, vivid. What a wonderful scene is that when Jan, the returning soldier, finds his sweetheart wronged by another, forgives her and accepts her child through the influence of the Salvation Army.

BILLIE RHODES in The Blue Bonnet

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet

LOS ANGELES EXPRESS: As a little girl of twelve who dons trousers, becomes a newsboy and later accepts the uniform of the Salvation Army, Billie Rhodes is wonderful in "The Blue Bonnet." A charming picture indeed.

LOS ANGELES EXAMINER: Something refreshingly new in pictures is "The Blue Bonnet." Miss Rhodes hasn't forgotten that she first won the hearts of the public with the gamin pranks of a tomboy girl. The picture has dignity of theme and direction.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

A Whirlwind of Action!

A Story of Love, Romance and Adventure

A Cast that includes the most fearless and accomplished Players

Featuring

ANN LITTLE
Late Paramount Star

JACK HOXIE
Western Dynamo

Directed by
PAUL HURST
the Master Serial Director

AT LEAST THREE HAIR-RAISING THRILLS AND A "BRING-THEM-BACK" FINISH IN EACH EPISODE

"LIGHTNING BRYCE"

PRODUCED BY
NATIONAL FILM
CORPORATION OF AMERICA
WM. PARSONS
PRESIDENT
JOE BRANDT
GEN'L. REPRESENTATIVE
1600 BROADWAY
NEW YORK CITY

FOX
Sunshine
Comedies
are your insurance against failure with every performance.
They make big theatres successful and fatten the box office revenues.
FOX ENTERTAINMENTS

THERE are emotional actresses who have been atmosphered by advertising until the glamour of greatness surrounds their names.. They are advertising-made stars rather than actual artists.

Take any of them or all of them and contrast their light labors on the screen with the downright ability, the genius for genuine and natural acting, and neither one nor all will equal

GLADYS BROCKWELL

who is to the screen what Duse and Modjeska were to the speaking stage

WILLIAM FOX PRESENTS

This VICTORY *Production telling the amazing story of a womans gamble.*

FOX ENTER-TAIN-MENTS

GLADYS BROCKWELL

in

Broken Commandments

Directed by Frank Beal.

FOR pure effective drama, tense with quickened action and invested with the beauty and surroundings of high social life.

MADLAINE TRAVERSE

reaches the heights of power in this the supreme offering of effective play production.

We suggest that you advertise this as the great attraction because it will fully justify your claims.

FOX ENTERTAINMENTS

An
EXCEL
PRODUCTION
directed by
Howard
M. Mitchell.

WILLIAM FOX
presents
MADLAINE
TRAVERSE
in
The Splendid Sin

FOX
ENTERTAINMENTS

IN the crowning accomplishment of her career

WILLIAM FOX *presents*

THEDA BARA *in*

La Belle Russe

By DAVID BELASCO

A Super Bava Production

Directed by Charles J. Brabin

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

Longfellow's vitally dramatic poem

Evangeline

With Miriam Cooper as *Evangeline*

Directed by R·A·Walsh

NOW RUNNING AT 44th ST. THEATRE, N·Y·

FOX ENTERTAINMENTS

YES, THEY LIVE AND BREATHE

Mutt and Jeff are Actual Men who are Screened by Modesty

From all parts of the world William Fox has received communications asking if MUTT and JEFF are really living persons or FICTITIOUS characters.

Believing YOU, as a READER of THIS PAPER, are entitled to the frank TRUTH regarding Capt. Bud Fisher's best friends, we will REVEAL a SECRET.

Mr. Mutt in everyday life is Archibald J. Mutt. He is a BOILER MAKER, 43 years old, with the slight afflictions of Rheumatism. He LIVES at 427 Piccolo Avenue, The Bronx. Mr. Mutt is employed by the New York Central Railroad, and in the recent strike was spokesman for the Nut department of the boiler division. Mr. Mutt has TEN children and ONE wife. He pays $17 a month RENT and takes a Turkish BATH every four calendar WEEKS. Among his FADS are having his shoes SHINED and having his hair CUT on each Friday falling on the 13th.

As for Jeff, he is Edgar Horace Jeff. He is 51 years old, TIMID and BASHFUL, and through years of faithful SERVICE as a tender of bar his only physical AFFLICTIONS are small corns and LARGE bunions. In his dancing shoes he measures 4 feet 10 inches.

THE MEASUREMENTS

	MR. MUTT	MR. JEFF
Height	6 feet 6 inches	4 feet 10 inches
Weight	118 pounds	118½ pounds
Chest	22 inches	49 inches
Hat Size	6⅞	7⅜

Mr. Jeff, an advocate of the Rooseveltian theory, is directly RESPONSIBLE for a family of 12 children, but, UNFORTUNATELY, he is a WIDOWER.

In the best social circles of the Bronx it is ASSERTED that Mr. Jeff is engaged to marry the FASCINATING widow, Mrs. Katrinka Kaltenblatz, who is the happy mother of 8 children, all living.

Mrs. Kaltenblatz presides over one of the most ATTRACTIVE delicatessen shops in the Bronx, the AROMA of which RIVALS that of the CELEBRATED perfume factories of France. Recently this social leader broke her RIGHT arm while HANGING out the family wash. She fell THREE stories.

Capt. Fisher advises that Mr. Mutt and Mr. Jeff have both received MEDALS for having SHOT a film salesman after a DESPERATE encounter.

Mr. Jeff RESIDES at 1474 Unconscious Avenue, The Bronx, a HOME he selected because it was near the Pinochle parlor at 2555 Webster Avenue, where nightly he PLAYS for modest stakes with Mr. Mutt, on which FREQUENT occasions he is usually OUT of luck.

Always are they Captain Fisher's guests.

It is of interest to KNOW that Capt. Bud Fisher first met Mutt and Jeff at the UNITED FIREMEN'S BALL, in Canarsie, where they were RIVALS for dancing HONORS.

We must ADD that Mr. Mutt and Mr. Jeff are BOTH very SERIOUS men.

They live their lives QUIETLY but with SPEED.

They are CAREFUL, saving, and yet generous, and none may say they ever denied ASSISTANCE to a needy FRIEND.

If YOU, as a reader of THIS newspaper, desire more information regarding these INTERESTING gentlemen, you are invited to see them in their MASTERPIECES of comicosity.

The next releases at Fox Exchanges of Mutt and Jeff cartoons are "Sound Your A," "The Frozen North," "Hard Lions," "All That Glitters Is Not," "Everybody's Doing It," "Mutt and Jeff in Spain," "Honest Booking Agents," "New York Night Life," "Bound in Spaghetti," "In the Movies," "Window Cleaners," "Confessions of a Telephone Girl," "The Plumbers."

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

ACTOR-MANAGER FIGHT STILL RAGES

Equity Gains More Houses in New York Through Sympathetic Strikes—President Shay Keeps Cool

THE strike which has upset the business of conducting legitimate theatres and presenting plays and musical pieces in New York entered its third week Thursday, August 20, with increasing signs of a long and bitter struggle between the Actors' Equity Association, on the one hand, and the Producing Managers' Association on the other. News came from Chicago that Wednesday evening every legitimate theatre there, save one, had been made dark through sympathetic movements of stage hands and musicians.

The exception was the Olympic, where 10 per cent. of the gross goes to the Equity Association as a substantial mark of sympathy for the actors' movement. Here in New York the stage hands and musicians started their sympathetic actions last Saturday night, when musical plays that had been proceeding with non-Equity casts were rendered unpresentable by the walk-out of musicians and stage hands.

Long and Bitter Contest Predicted.

All this week theatres have been added to the list of "dark" resorts in New York's scheme of amusements, and on Thursday morning there seemed a possibility that the sympathetic movement might extend to vaudeville, burlesque and, possibly, the moving picture theatres with union men thus substantiating their support of the Actors' Equity movement. It is well understood that the stage hands and musicians claim no grievance, but are proceeding solely on sympathetic lines in support of unionism.

Wednesday several playwrights attempted to effect a compromise between managers and players. The authors assert that they are "innocent bystanders," and their bank-rolls are being depleted while they must look on defenseless. The Equity made a statement, declaring that it would not exact the "closed shop"; the managers made a statement citing the fact that the Hebrew-actor of the duly chartered labor branch of the acting profession demanded a "closed shop"—even to the forced employment of grandmothers as chorus girls. The Equity retorted that the cases of the Hebrew union and the Equity were not analagous.

The activities of the playwrights came to naught. Meanwhile Governor Smith, of New York, had intervened to the extent of conferring with representatives of both sides—but nothing had eventuated up to our press time. However, it is possible the Governor may have plans he has not yet announced.

The Moving Picture Angle.

President William A. Brady, of the National Association of the Motion Picture Industry, called a meeting of the directors of that body to consider the questions raised in a letter he had received from P. A. Powers, of the Universal. Mr. Powers took exception to the action of the Producers and Distributors in their resolution of August 6, declaring his opposition to any stand on the part of motion picture men other than that of outright neutrality.

The matter was referred to the meeting of the two divisions which had adopted the resolution of August 6, scheduled to be held the following day. A meeting was held at that time, but it is reported that no action was taken due to the absence of a quorum.

President Shay Conciliatory.

S. B. Newman, assistant to President Shay, of the International Alliance of Theatrical Stage Employes, states that at present there is no intention on the part of the officers of the organization to take any action precipitating a situation as regards the operators and their employers unless it shall be caused by action of the motion picture interests.

President Shay was seen later and confirmed the statement of Vice President Newman.

Congress Passes Daylight Saving Repeal Over Veto

BY a vote of 57 to 19 the Senate on August 20 overrode the veto of the President on the daylight saving repeal measure. This followed similar action in the House the day before, when 223 members voted for the repeal with only 101 voting against it.

When the vote was announced there was wild cheering from the representatives of the farming interests.

President Black Makes Statement.

It is undoubtedly extremely gratifying to you one and all, especially the exhibitors in the smaller cities and towns, that the daylight saving law has been repealed over the President's veto.

Every possible effort on the part of our officials and taxation committee has been given to help bring about this result.

At St. Louis I pledged results, not promises. This is the first result of our efforts. If every exhibitor in the United States will redouble his efforts upon the elimination of taxation we have an exceptionable opportunity to acomplish result No. 2. If you haven't already done so wire immediately your congressman and senators and circulate the petitions and forward them at once to Washington.

Motion Picture Exhibitors of America, Inc.,
ALFRED S. BLACK, President.

William Fox Invests a Million in Four Denver Picture Theatres and Another New York Picture Palace Is Forcasted In Closing the Deal

IN a $1,000,000 cash transaction four Curtis street moving picture houses—the Rivoli, Isis, Strand and Plaza—have been acquired from L. B. Brown and A. F. Megahan, present owners, by the William Fox Circuit of Theatres Corporation. The deal becomes effective September 1.

John Zanft, regional representative for Mr. Fox, and C. S. Levin, general manager of the Fox Circuit, recently arrived in Denver to close negotiations that have been pending for some time. Some of the theatres have been bought outright and others have been leased for a period of twelve years

Mr. Zanft announced that under the new management many improvements will be made including organs costing $25,000 to be installed in both the Strand and the Plaza. The present staff of employees, 106 in number, with a $4,000 weekly pay-rool, will be retained, but a new general manager may be appointed.

It is understood that Messrs. Brown and Megahan will enter into a $4,000,000 theatrical enterprise at Broadway and Forty-fifth street, New York City.

The only available corner at Broadway and Forty-fifth street is now occupied by a building housing a theatrical hotel and the publication offices of Variety. The Hotel Astor, the Astor Theatre and Loew's New York Theatre now hold down the other corners effectually. The Variety corner has from time to time figured in previous rumors of a theatre at that point. There is good reason to believe this is the property indicated in the telegram from our correspondent.

Many Prominent Men Attend Funeral of James E. Mac Bride, Who Was Fox Official

THE funeral of James E. MacBride, chairman of the executive committee of Fox Film Corporation, marked the passing of a man who numbered among his friends many of the most prominent men in New York.

The services, held at the Funeral Church, Broadway and Sixty-sixth street, were attended by many city officials, representatives of New York newspapers, and other personal friends of the deceased.

Among those present were Mayor John J. Hylan, Winfield R. Sheehan, general manager of Fox Film Corporation; R. A. Walsh, the motion picture director, and his brother George Walsh, Fox star; Arthur James, director of advertising for Fox; Justice Robert E. Wagner, of the Supreme Court; John Tyrone Kelly, Ewing Justice, Martin Green, William Orr, George Henry Payne, Tax Commissioner; William Willis, Daniel Lyon, John J. Delaney, Public Service Commission; Louis J. Lang, Maurice Deiches, Charles F. Hand, Axel Warn, James J. Montague, Frederick Norton, Patrick L. Francis, George Cook and Henry A. Heitman.

Scores of floral pieces were sent to the church, and required several coaches to transport them to Woodlawn cemetery, where the body was interred.

Heart disease caused Mr. MacBride's death, which occurred at his home, 949 West End Avenue, New York, after an illness of several months. He had only recently returned from the Adirondacks, whither he had gone under orders of his physicians, and where he had been living in the open. This, however, did not improve his condition and he returned to the city about three weeks ago.

His wife and one child, Beattie, four years of age, survive him.

War Department Plans Sale of Films to Public

THE War Department is asking for legislation to permit the Secretary of War, under such regulations as he may prescribe, to produce for sale and to sell duplicate negatives and prints of such moving pictures and prints, lantern slides and enlargements of such still pictures as may be in the possession and control of any branch of the War Department at actual cost of production as nearly as this can be ascertained.

In a letter to Senator Wadsworth, of New York, chairman of the Senate Committee on Military Affairs, Secretary Baker says the department is in possession of more than 800,000 feet of motion picture negative and more than 47,000 official still pictures, much of which would be of great interest to the public.

"There exists an urgent demand from many sources," Secretary Baker declares, "and these demands are increasing. There is no agency other than the War Department that is in position properly to safeguard this material and yet give the public access to it. With the passing of the present emergency nearly all of the technical picture men are leaving the service. It therefore appears necessary to employ civilians. As the cost of this service to the public is to be met from proceeds of sales no expense to the Government is involved. It is hoped, therefore, that the proposed bill may receive an early and favorable consideration by your committee."

Senator Wadsworth has acceeded to the Secretary's request and has introduced a bill giving the latter the authority desired. LINZ.

Cleveland Managers Grant Increase to Musicians

CLEVELAND theatre managers, through the committee of the Exhibitors League, have answered the demands of the musicians union for increased wages ranging from $6 to $12 a week by offering them an increase of from $2 to $6 a week.

The increase offered by the exhibitors amounts to a 50 per cent. increase for all classes of musicians except those who play afternoons and nights, seven days a week, who are offered an increase equivalent to 33⅓ per cent.

The musicians demand for the new scale was made three weeks ago and the exhibitors were given until September 1. It is possible the union will accept the offer.

Inspect Cincinnati Houses as Result of Accident

IN connection with the recent collapse of the lobby of the Mars Theatre, Walnut Hills, Cincinnati, no permanent disabilities are expected. The accident has led to inspections being made of all theatres where a like accident might occur.

The plan used for these inspections was to bore through the concrete, wood and steel in an effort to determine the exact condition of the floors and supports. This method of inspection was determined upon by Commissioner George Rendigs. One theatre, the Victoria, on West Fifth Street, was ordered closed after an inspection, as the inspector informed the commissioner that the floor and lobby were unsafe, claiming that the wooden supports were affected by dry rot and that the concrete was cracked in many places.

The Victoria is a fair sized house, and it is believed that necessary repairs will be made so that it may reopen. Isaac Frankel is the manager.

The Late James E. McBride.

Brace of Telegrams That Relate Their Own Story

SYDNEY S. COHEN, president of the New York State Exhibitors, is in receipt of two telegrams from A. F. Kinzler, secretary of the Miami Valley Exhibitors' League, in session at Charleston, W. Va. The first message reads:

"Meeting largely attended. Greatest gathering of exhibitors ever assembled in this section of country. Many new members enrolled. Exhibitors of this section awakened to need of real exhibitors' organization, enthused over New York plan and her affiliation with Miami Valley League. Are against any organization officered or controlled in any way by manufacturers, distributors or a trade paper. We indorse exhibitors' creed. Co-operative booking plan. Berman makes greatest address on organization ever heard by exhibitors and receives great applause."

Another telegram from the same source reads:

"New York letter to Congressmen used by exhibitors of Ohio, Kentucky, West Virginia and Indiana, and S. I. Berman of New York sent to Washington to personally present petition and facts to representatives."

Sunday Picture Becomes an Issue in Jersey Politics

INTEREST among motion picture men is centering on the closing weeks of the campaign the Exhibitors' League of New Jersey is waging for passing of the enabling measure by which Sunday exhibitions of film plays may be voted in any community in the state.

Dr. H. Charles Hespe, president of the League, is working overtime to bring home to legislators the fact that public opinion, wherever it has had a chance to be heard, is overwhelmingly in favor of the referendum law, and he is confident that this year the efforts of his organization, backed by the support of the National Association of the Motion Picture Industry, will result in a victory for the measure.

Local labor bodies have gone on record as in favor of Sunday motion pictures and it is understood that a number of prospective candidates for state offices will come out on the same side. Before the September primaries it is possible that one or both of the party platforms will contain a plank advocating a Sunday opening bill.

Argus Film at Gaiety Theatre.

Robert W. Priest, sales agent, announces that Argus Enterprises has leased the Gaiety Theatre, Broadway and Forty-sixth street, New York, for two weeks, and that the Robert McLoughlin photodrama, "The House Without Children," will be presented there beginning Sunday afternoon, August 24.

Many Resolutions Adopted When Exhibitors Convene in Virginia

Action of Washington Exchangemen in Abolishing C. O. D. System Is Resented; Refuse To Side Against Striking Actors; Petition President on Tax

By Sam Spedon

THE convention of the Affiliated Motion Picture Exhibitors of Virginia, North Carolina, District of Columbia and Maryland was held at Ocean View, Virginia, on August 13 and 14.

The first session, held at the Casino, was called to order by the presiding officer, Jake Wells, at 11:30 a. m. A letter sent to the exhibitors from the Exchange Managers' Association of Washington announcing that films must be paid for in advance and the C. O. D. practice be eliminated was read. This brought about a great deal of discussion, and it was found necessary to call in Robert Smeltzer, president of the Exchange Managers' Association, to explain it. He said:

"We wish to do business on a cash basis, to do away with any bad accounts and eliminate all delayed payments."

After much interrogation, he repeated, very decidedly: "We insist upon payments in advance." He then withdrew from the convention.

Adopt Resolution.

The following resolution was then offered and adopted by the convention:

"Resolved: That this body of exhibitors accept this letter as presented as too drastic and are against it. At the same time, we promise every possible assistance, but must insist upon the usual C. O. D. We heartily agree to the payment in advance of films, but oppose the elimination of shipments by C. O. D."

Managers' Association Approached.

The Exchange Managers' ruling, in accordance with their letter, does not take effect until August 31. In the meantime, the grievance committee will endeavor to adjust the matter.

It was decided to appoint a committee of three exhibitors to meet with the Exchange Managers' Association, who also were in session at Ocean View, to get some modification of their rulings as set forth in the letter. The convention then adjourned to meet at 2:30 p. m.

Disagree with N. A. M. P. I.

The afternoon session was called to order at 3 o'clock, Louis F. Blumenthal requested the privilege of the floor to read a telegram he had received from New York stating that the action of the National Association of the Motion Picture Industry in affiliating with the Theatrical Producers' Association had brought about a threatened strike against the motion picture industry, which might affect the motion picture exhibitors by the unions calling out their operators. Mr. Blumenthal declined to give the name of the sender of the telegram. The reading of this telegram created quite a stir and resulted in this resolution:

"Resolved: That we, the representatives of the motion picture theatres of Maryland, District of Columbia, Virginia and North Carolina, do hereby go on record as opposing the action of the National Association of the Motion Picture Industry, which does not represent the theatres of this country in any manner or sense in their action of alligning themselves with the Producers' Managing Association in their fight with the Actors' Equity Association."

Maryland's Pretty Mascot.
Selma E. Dresner, mascot for Maryland exhibitors at the Ocean View convention.

The secretary was directed to send copies of this resolution to Hugh Frayne, of New York; Frank Morrison, of Washington, of the A. F. of L.; and William A. Brady, president of the National Association.

Petition the President.

A vote of indorsement was given to Louis F. Blumenthal for his efforts as chairman of the Law and Legislative committee of the Motion Exhibitors of America, Inc., to repeal the admission tax.

The following resolution was offered and unanimously adopted:

"Be it resolved, that we, the exhibitors of Virginia, North Carolina, District of Columbia and Maryland, now in convention at Ocean View, Virginia, do hereby petition President Wilson to reconsider his position in the Daylight Saving Law, and that he lend his assistance to the repeal of said law which is very detrimental to our business.

"Further that this resolution be conveyed to each of our congressmen and senators in our respective states, and that said representatives be urged to have the present films, war and capacity tax repealed, or at least the film rental and federal capacity tax, the latter being especially unfair to the small town house which is made to pay as much tax as a house of similar size in New York."

On August 14, the session of the convention was occupied principally by the exhibitors of Virginia. The committee appointed to confer with the Exchange Managers' Association reported that they had been successful in securing but a slight modification in the ruling as set forth in the letter read the previous day. Mr. Smeltzer was invited to address the convention and announce the decision of the Exchange Managers' Association. Mr. Smeltzer said:

"Payments for film must be in advance. We will trust exhibitors for one shipment for one week. If they do not send their checks within the week they will receive no more films until that is paid and thereafter they must pay cash in advance." In other words, as long as an exhibitor keeps paid up, he will be trusted one week to allow for delays in mail transit, elements, train wrecks, telephone and telegraph deliveries. In case of such delays, the matter will be taken up by the joint committee of exhibitors and exchangemen at Washington, and adjusted equitably.

Discuss Cost of Pictures.

The subject of the high cost of pictures was taken up by the convention and resulted in the following resolution:

"Resolved by the Virginia exhibitors, in assembly in convention at Ocean View, Virginia, August 13 and 14, 1919, representing practically 90 per cent. of the theatres of the state, having received notices from the producers and distributors that prices in general would be three or four times higher than at present, and preferring not to further increase our price of admission.

"Resolved, that unless these demands are modified, we, the exhibitors of Virginia, would either be forced to close our theatres in the near future or deny the public those pictures."

Arrange for Competition.

The subject of unfair competition of exhibitors in the same community was discussed at length as was the possibility of these exhibitors getting together and co-operating to prevent the raising of prices and outbidding each other on established programs. It was finally decided to appoint a committee

to frame a plan whereby this might be accomplished, which would submit its plan to the different communities so that this committee could co-operate and, if so desired, arbitrate with them. The following were appointed on the committee: Chairman, Jake Wells, of Norfolk; E. T. Crall, of New York; J. L. Pryor, of Danville; C. Moss and Dan O. Treiker, of Parkersburg. The convention adjourned at 1 p. m. to meet at Richmond on a date to be announced by the secretary.

Immediately after adjournment exhibitors, exchangemen and their guests attended a luncheon arranged by Jake and Otto Wells at the Ocean View Hotel. During the repast, Mrs. Charlotte Eddie gave two or three delightful soprano solos, and Nick Weems entertained with several "Coon" selections. Edwin Sherwood was at the piano. The complete list of names of exhibitors who attended the convention, and exchangemen who gathered at Ocean View during the convention, is as follows:

Those Present.

Henry Randall, F. L. Greenhalgh, W. E. Smith, J. L. Reardon, Billy Ballinger, Mr. and Mrs. H. C. Wales, Percy Wells, Mr. Paradis, C. E. Gepghegan, Jake Wells, Otto Wells, Mr. and Mrs. Ben Rogers, Harry Bernstein, Mr. and Mrs. Abe Dresner, Mr. and Mrs. Hoover, F. C. Weber, H. I. Coleman A. W. Henderson, E. B. McCurdy, H. E. Coffee, S. Mitchell, Thomas Goldberg, F. H. Durkee, Arthur Price, Guy L. Wonders, S. Feldstein, Mr. and Mrs. Jean Crandall, Harry Reddish, Frank Harris, Nat Glaser, L. M. Day, R. Berger, J. L. Young, Robert Smeltzer, Leroy Breitbarth, Mr. and Mrs. J. U. McCormick, L. H. Bell, B. S. Aronson, Sam Spedon, Louis Blumenthal, Milton Goldsmith, E. L. McShane, Morton Levy, Philip Miller, Mr. and Mrs. Hal Hodes, A. M. Van Dyke, S. E. Kent, Edwin A. Sherwood, Sam Berman, Jack Levy, D. F. O'Donnell, Captain and Mrs. Lee Brown, C. Eisman, Benjamin Caplon, Mr. and Mrs. R. A. Steele, O. D. Weems, A. C. Loeffler, W. F. Hayner, W. D. Owens, Fred Klein, Edward Sanders, W. H. Rippard, G. F. Fuller, George Lennahan, E. T. Crall, James L. Hart, John E. Pryor, F. T. Ponton, Mr. and Mrs. Cohen, Mr. and Mrs. Davis, Charles Somers, Mr. Mahoney, S. E. Harris, W. S. Bennett, M. M. Collins, Dan Treiker, J. F. Sanderson, Arthur Lucas, Billy Bush, Eugene Wilson, C. Champion, William Gordon, John Naustrian, R. C. Overbey, C. P. Senning, Mr. Porter.

Convention Sidelights

Sam Berman's appearance at Ocean View aroused considerable speculation. He was on his way to Charleston, W. V., and stopped off to see the boys. He was in attendance upon the convention of the Miami Valley exhibitors, August 18 and 19.

* * *

Where were the salesmen and the exhibitors when the lights went out Thursday night? We would hate to tell where some of them were. Most of them went to the dance. It was too dark to play African golf.

* * *

During the closing session of the convention it was announced that an exhibitor in Virginia had been penalized $250 by the joint committee of exhibitors and exchange managers for bicycling. It was the unanimous opinion of the convention that it served him right. No name was mentioned, therefore the opinion was not personal.

* * *

Nick Weems, of Baltimore, covered himself with glory as an interpreter of coon songs and a demonstrator of the shimmy. But as a beach attraction in a bathing suit, he didn't compare with Abe **Dresner.**

* * *

If Eddie Sanders, of the Metro, needs a witness to prove his alibi, we can testify to the same landslide, which occurred on the New York, Philadelphia & Norfolk Railroad, delaying our return home. Hope he will return the compliment.

A. W. Eden Takes Charge of Realart Northwest Staff

ALBERT W. EDEN will be in charge of the Northwest territory for Realart Pictures. His appointment as branch manager with headquarters at Seattle followed a visit of J. S. Woody, general sales manager, who is touring the West, establishing exchanges.

After reading law, Mr. Eden turned his attention to the business of selling bonds and mortgages, following which he became interested in the promotion of photoplays from a business standpoint. He was with Fox for four years, during which time he was in charge of the Denver, Salt Lake City and Seattle exchanges. After his long experience with Fox, Mr. Eden became Northwest manager of Select, leaving this latter organization to accept his present position.

Albert W. Eden
Appointed Realart branch manager at Seattle.

Mr. Eden is said to have visited every motion picture theatre in the Pacific Northwest and to be personally acquainted with practically every exhibitor in that territory. He has opened offices in Suite 216 of the White Building.

Timely Films and V. B. K. Together.

Timely Films, Inc., producers of "Topics of the Day," and the V. B. K. Film Corporation, makers of Paramount-Drew Comedies, have combined their offices and are now occupying the entire fourth floor of the Palace Theatre Annex at 1562 Broadway, New York City. The Timely organization removed from the Longacre Building, 1476 Broadway, and the V. B. K. forces from the Candler Building. The new telephone of the firms is Bryant 5363.

New Process Adopted for Filming Mutt and Jeff

WITH the receipt by Fox Film Corporation, from London, of the first of the new series of Bud Fisher's motion picture cartoons of "Mutt and Jeff" based on their round-the-world tour, a new plan will be tried out by the Fox organization for animating these funny little characters on the screen.

The technical staff of the Fox company for some time has been occupying itself with a plan aiming at perfect registration of these drawings with a limitation by gauge of less than five-thousandths of an inch. This will insure the same evenness of motion and continuity of line as is found in regular motion pictures of living characters. "Mutt and Jeff" will be seen in and around London in a series of incidents which are expected to produce uproarious laughter.

Process Is Mechanical.

The new process which has been decided on is a mechanical one of such construction that it is entirely fool-proof and can be operated by hand, with the subjects in full view at all times.

While this foreign adventure of the little co-star comedians is being prepared here for the screen, their creator is on his way to Paris, where he has planned to embroil Mutt and Jeff in many thrilling adventures in the Latin Quarter and other sections of the French capital.

War Department Appeals for Discharged Soldiers

AS the best means of bringing to the attention of the motion picture companies a plea for assistance in securing positions for discharged officers and men, the National Association of the Motion Picture Industry has made public the following letter from Arthur Woods, Assistant to the Secretary of War:

"There is a department of my office which deals with the finding of positions for discharged officers and enlisted men who are qualified for positions of the higher grades. On its list, are lawyers, mechanical, civil and electrical engineers, doctors, men with executive experience, clerks, salesmen, etc. These men are anxious to get back into industry.

"It may be that if in some of your meetings you brought up the subject, many of your members would find that they had openings for just such men as these, or that they would know of positions for which these men could qualify.

"In order that there may be no unnecessary lost motion or waste of time to the employer, we should appreciate it if you would send in the full requirements necessary for the position, so that we may pick a man with similar qualifications and refer him to the opening."

Exchangemen Organize Interstate Delivery During Railway Strike

Twenty Automobile Trucks Are Pressed Into Service by New England Film Distributors and Sent from Boston as Center Into Six States While Salesmen Organize to Supervise Loading and Transportation

A FLEET of automobile trucks loaded with films scurrying over the network of highways across New England to and fro from the central station in Boston, exhibitors coming from various surrounding sections to meet the trucks when they reached their destination and taking the films to and from the theatres, exchangemen in Boston working with might and main to keep the deliveries moving, and salesmen in the outlying stations busily at work handling the deliveries and returns were the scenes enacted in New England when 35,000 railroad shopmen went on strike crippling the transportation systems of the district's three principal railroad lines.

Association Acts Quickly.

When the strike came out of a clear sky, the New England Exchange Managers' Association of Boston stepped into the breach. And it was the united efforts of every man in the association that put into operation a system of deliveries and returns that prevented the closing of moving picture theatres and a general tie-up of the moving picture industry in the six states. Quick action by the association prevented hundreds from being thrown out of employment and a financial loss that would have mounted into many thousands of dollars.

When the word went out that the New York, New Haven & Hartford, the Boston & Maine, and the Boston & Albany railroads were so seriously crippled they must declare freight embargoes and curtail passenger and baggage trains, a special meeting of the exchange managers' association was held. Express companies announced that all packages were accepted subject to delay. From the archives was taken a plan of distribution evolved in 1916 when a nation-wide strike of railroad workers threatened to tie up the whole country. Loose ends were picked up and the plan put into operation.

Hire Automobiles.

Twenty automobile trucks were hired by the association. The large offices of the World Picture Corporation was selected as the Boston station. Twenty-two of the twenty-three Boston exchanges came into the plan. The only exception was the Mutual Company, which was not a member of the association and made its deliveries and returns by parcel post. The Boston exchanges sent their films for delivery to the central station. Here they were checked, sorted and loaded on the trucks. A schedule of runs was made out for the trucks. New England was divided into zones. In the center of each zone was a distributing center, in most cases in a theatre. The automobile trucks took the films to the zone stations. Here exhibitors met the trucks, turned over their return packages and went back to their theatres with the new reels. Salesmen from the various Boston exchanges were in charge of the zone stations, two salesmen to each of the twenty stations. Some of the exhibitors brought the films to and from their theatres by trolley, but in most instances automobiles were used.

Special Charge Made.

The zone stations were located in the following cities: New Bedford, Springfield, Worcester, Pittsfield, Provincetown and Plymouth in Massachusetts; Augusta, Rockland, Bangor and Eastport in Maine; Providence in Rhode Island; Manchester, Franklin and Keene in New Hampshire; Rutland in Vermont; New London, New Haven and Hartford in Connecticut.

Exhibitors were charged $2 for the delivery and return of the films. The exchanges made up a pool and stood the difference in the cost of delivery. As the strike tied up New England for over a week, the total expense to the exchanges ran up into the thousands.

Fifteen men handled the work in the Boston station. Each exchange furnished a designated quota and these various crews worked in relays, often far into the night. Forty salesmen looked after the work in various zone stations. In addition, there were forty truck drivers, so that nearly a hundred men were engaged each day.

Trucks Had Long Run.

All the trucks had long runs, but the truck traveling between Boston and Eastport, Maine, had a particularly long haul, crossing the states of Massachusetts, New Hampshire and Maine before it reached its destination. There were a few slip-ups here and there, but it was an exception when an exhibitor failed to receive the film ordered in time for his matinee performance. At one time things lagged a little, owing to a misunderstanding and the high tension under which all were working in Boston, but the loyal officers of the exchange managers' association kept the wheels moving.

The first night it was found that there was no one to receive the films at a Massachusetts zone station. A salesman was summoned from his bed in his home in the suburbs of Boston and made the midnight ride on the motor truck to the station to superintend the distribution of the films in the far-off city.

As was expected, the automobile service was found to be considerably more expensive than the railroad method of delivery. For instance, it cost around $12 to get a shipment of films through from Boston to Springfield. This figure is compared to $2.50 by train.

Yep, "Nobody Home."

Dorothy Gish, at the right, is looking for the esquire who put the nobody in "Nobody Home," her next feature on the Paramount program.

ST. LOUIS HOUSES INCREASE PRICES

Majority of Managers Feel That Increased Cost of Production Warrants New Admission Scale

MOVING picture fans of St. Louis will have a new interest in the high cost of living after September 1, for it will take several additional pennies for many of them to visit their favorite picture shows after that date.

With the cost of production on the increase, the exhibitors of the city have concluded it will be a choice beteen increasing the price of tickets or going broke. Although no motion picture house has announced what the new schedule will be, the majority of the managers admit they will be compelled to advance prices next month. Some are planning to put the new schedule into effect September 1, while others will wait until September 15.

Managers of picture show houses which now ask 15 and 25 cents admittance are considering 20 and 30 cents as the schedule. This does not include the war tax. Some, however, are planning to ask 25 and 30 cents, including the war tax. Theatres in the outlying districts, which have held the old price of 10 cents, will, in most instances, increase the price to 15 cents, exclusive of war tax.

$1.50 for the Family.

Fans who fear that the price of street car fare may be put up to 8 cents this fall have been doing some figuring as to just how much it will cost for the entire family to go to a movie. The figures show that for a father, mother and two children to see one of the highest priced it will take at least $1.50—almost as much as formely cost to see legitimate drama.

E. H. Brient, manager of the West End Lyric, who formerly was associated with the Paramount-Artcraft Film Company, and who is considered one of the best informed men on motion picture matters, explained the situation as follows:

"In the past producing companies figured the cost of their production for a year in advance and would sell the films on that basis. They set a certain price and if it was impossible for them to obtain rights to a good story and sell it at that price they would ignore it.

"Now the companies have changed their methods to meet changing conditions. The motion picture public demands better pictures and the companies have to produce them. They are purchasing the rights to produce famous stories and plays at enormous expense.

"As an example of this the Paramount Company, with which I was associated, formerly spent no more than $30,000 for any one picture, including the scenario. Recently this company paid $75,000 for the right to produce 'Peg o' My Heart.'"

Brient said the cost of producing and buying motion pictures has increased more than 200 per cent. in two years.

Priestly Morrison Joins World.

Robert McIntyre has resigned as casting director at the World Film Studio at Fort Lee. A successor in this position has been secured by the engagment of Priestly Morrison, who has been an actor of prominence in companies under the management of Charles Frohman, Klaw & Erlanger, Liebler & Company, Messrs. Shubert, Henry B. Harris and other managers. Mr. Morrison will also assume the duties of assistant studio manager, working in association with William Fischer, who has been appointed studio manager, having been promoted from the position of purchasing agent for the company to his present engagement wherein he has entire charge of the large studio of the company.

Stage Women's Two-Reelers Booked for 86 First Runs

EIGHTY-SIX of the largest and best-attended theatres in the United States have booked the Stage Women's War Relief series of two-reel features which are being released by the Universal Company. H. M. Bermann, general manager of the Universal Exchanges, reports that the increase is astounding.

"Shortly after we sent the prints of the first six of these productions to the exchanges the booking records started," Mr. Bermann said. "There never has been in my knowledge such a record in the booking of two-reel dramas.

"Little or no effort was made to urge the exhibitor to buy this series. They sold themselves. I have received many letters from exhibitors stating that they are more than pleased with the productions and that they expect to break some records for attendance when showing them."

Some of the best theatres in the country have booked the productions. The records show bookings for the Capitol, New York; Circle, Indianapolis; Walnut, Cincinnati; Stillman, Cleveland; Strand, Louisville; Adams, Deluxe, and Ferry Field, Detroit; Rivoli, Denver; Franklin, Minneapolis; the Stanley circuit in New Jersey and Pennsylvania; the Mammoth and seven other Philadelphia houses; the Palace and Erbers, St. Louis; Parkway, Baltimore, and the Strand, Olympia, Camerophone and Arcade, Pittsburgh. These are part of a group of first run houses that have been booked for the Stage Women's Series.

August 17 Attractions At New York Theatres

RIALTO—"Bill Henry."
Paramount Picture.
Starring Charles Ray.
RIVOLI—"A Society Exile."
Artcraft Attraction.
Featuring Elsie Ferguson.
STRAND—"Upstairs."
Goldwyn Picture.
Starring Mabel Normand.
BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
With Sennett Bathing Nymphs.
FOX'S ACADEMY OF MUSIC—"Rough Riding Romance."
Fox-Tom Mix.
"Shadows of the Past."
Vitagraph-Anita Stewart.
"Girls."
Paramount-Marguerite Clark.
"A Petal On the Current."
Universal-Mary MacLaren.
Double features dividing week.

Stanley Buys Philadelphia South Broad Street House

WITH the sale of the South Broad Street Theatre, Philadelphia, it was announced that the Broad will continue as a place of the highest quality of amusement. The Stanley Company of America has purchased the property, and, starting with the end of the coming season, the house will become part of the chain of theatres now in the control of this organization. The transaction was made with the Fox Estate and the price agreed upon was not made public.

The Broad was the home of the McCaull Opera Company, which brought to notice some of the brilliant lights of the operatic field, such as DeWolf Hopper, Francis Wilson, Lula Glazer, Bella Fox. Some of the foremost stars of the legitimate have scored their greatest achievements in this city at this house, while the list of high class attractions covers the entire field of exclusive amusements booked by Klaw and Erlanger.

President Mastbaum, of the Stanley Company, said of the new house: "We will bring to the Board, immediately upon release, every picture of superlative merit, and keep it just as long Immediately upon our taking possession, as the public evinces a desire to see it. we will begin the work of renovation and improvement. We will install an orchestra to render musical programs which, of course, will be a notable feature of the entertainments each day. We will also place reserved seats on sale in advance so that regular patrons may be assured of having their preferred locations at all times."

Pearl White Withdraws as Candidate for Assembly

PEARL WHITE, Fox star, who recently announced herself as a candidate for the Assembly from Queens County, New York City, has withdrawn from the race. In a letter to the Republican leader of Queens, Miss White states that she will be unable to run on the Republican ticket at the primaries because of the great obligations imposed by her motion picture work.

"I believed at first that I would be able to go on the Republican ticket and that I would be elected on a platform of 'lower the cost of living,' says Miss White in her letter. "Since then, however, tremendous obligations have been imposed on me. I will have to work daily in the Fox studios for the next six months. I could not abandon this work without violating my contract; and this, from motives of pure honesty, I cannot do.

"It is my sincere desire to see some other woman in Queens run for this important office. I intend not only to vote at the next election, but to use all the influence at my command to help elect a woman candidate if she runs."

Crawfishing?
Not the M. P. W.!
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Richard Rowland Gets Information And Secures Plays On Trip Abroad

GLOWING accounts of the opportunities awaiting American motion picture producers in Great Britain, France and other European countries were brought back by Richard A. Rowland, president of Metro Pictures Corporation, when he returned the other day after a ten weeks' survey of the foreign field.

That the proposed League of Nations should prove a great boon to the motion picture industry; that Europe is hungry for American photodramatic productions; that there is a dearth of picture theatres abroad (especially in France), and that Europe offers a most fruitful field for the American picture producer's enterprise, were some of Mr. Rowland's observations.

The Metro president returned with the manuscripts of five Drury Lane melodramas which will be converted to the screen and produced by Screen Classics, Inc., of which Mr. Rowland is also president, with adequate casts and numerous companies, to be released by Metro under its recently announced policy of "fewer, bigger and better" screen specials.

Brings Drury Lane Melodramas.

These Drury Lane plays are, "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair." Before he left the British metropolis, Mr. Rowland also negotiated for the purchase of a sixth of these big stage dramas, the title of which will be made public when negotiations are completed.

"From my talks with European exhibitors and other amusement purveyors," says Mr. Rowland, "their common belief is that the spirit of universal brotherhood arising from a League of Nations is bound to be reflected in increased, world-wide interest in motion pictures.

"They reason, quite properly, that the motion picture speaks in the language of the universe; and with the United States the keystone of the League, the European's interest in our products and in the picture depicting our people and their habits will have an appeal even more potent than has been the case in the past."

The dawn of peace marked the dawn of a new era for the art of the cinema, in Mr. Rowland's opinion. He said that European picture theatres are doing tremendous business. The only fly in the ointment is the lack of theatres and the scarcity of American films of the newer and better class.

Foreign Tastes Are Improving.

It was with some advance knowledge of this situation that Mr. Rowland went abroad last May, and it was to meet it that Metro planned its policy of "fewer and bigger" productions by Screen Classics, Inc., based on the world's greatest writings, both in dramatic and prose literature.

The Metro president found unmistakable signs of an improved public taste abroad. He found that old-fashioned photodramas, made from loosely-constructed stories lacking in the dramatic unities and even plausibility itself, have had their day.

"In the matter of theatres," said Mr. Rowland, "the situation is positively acute. In France, for instance, there are something like 1,000 theatres, large and small, throughout the Republic, where moving pictures are shown. These are always crowded to the bursting point, notwithstanding that some of the American pictures shown are month old.

France Short on Cinemas.

"There is room for easily 5,000 or 6,000 photoplay houses, with an assurance of good business for all of them. Of course, we cannot expect to see new theatres spring up over-night. The havoc of war has been too thorough in France.

"The reconstruction will be slow, for Fritz left nothing undone in the way of complete devastation. But the field is there, and some shrewd Americans are going to go in with fresh capital and modern ideas and reap a golden harvest, unless the French beat them to it."

The British picture men Mr. Rowland found most cordial and enthusiastic over American photoplay products, notwithstanding the recent "boycott" talk in cable dispatches from London. In France it was the same way, while the greatest eagerness and optimism were manifested in Italy and Belgium, two other countries included in the Rowland itinerary.

During his trip, Mr. Rowland looked the ground over thoroughly, with an especial view to the reception of Metro's forthcoming Screen Classics, Inc., productions. Work on three of these, "Fair and Warmer," Selwyn & Co's stage success; "Lombardi, Ltd.," which Oliver Morosco produced on the stage; and "Please Get Married," another Morosco success, is under way at Metro studios in Hollywood, with May Allison, Bert Lytell and Viola Dana as the respective stars.

"Fair and Warmer," by the way, was enjoying the second year of its stage run in London, while Mr. Rowland was there, and he saw the performance several times.

Forecasting Some Metros.

The Drury Lane melodramas purchased by Mr. Rowland will be screened in conjunction with the stage plays and novels—thirty-six in all—which the Metro president announced prior to his departure for Europe. They include (besides "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married") the Henry W. Savage production, "Along Came Ruth;" "Someone in the House," a drama by Larry Evans; "Tess of the D'Ubervilles," by Thomas Hardy; "The Walk Offs," by the Hattons; "The Right of Way," Sir Gilbert Parker's great novel; "The Hermit Doctor of Gaya," "The Native Born" and "The Temple of Dawn," by I. A. R. Wylie; "The Yellow Dove," by George Gibbs.

Little Bird Just Flew in; So Here Are Two Bird's Eye Views of the New Metro Studios in Hollywood.

At the left are a pair of "lots," the administration building, the art staff headquarters and two large "dark stages"; at the right is one of the open stages, with canvas diffusers to soften the rays of the sun and serve as a wind break.

"Shore Acres," James A. Herne's memorable stage success of thirty years' standing; "Yosemite," a play by Charles A. Taylor and Asa R. Cassidy; "The Heart of a Child," Frank Danby's novel; "La Maison des Danses," by Noziere and Muller, French dramatists; "L'Homme Riche" (The Rich Man) by Jean-Jose Frappa and Henri Dupuy Mazuel, and "Wholly Innocence," by H. Austin Adams, author of the Nazimova stage success, "'Ception Shoals," which the same star produced on the screen under the title, "Out of the Fog."

Cast of "Soldiers of Fortune", Allan Dwan Production, Includes Well Known Actors

TWO players who have been stars and one who has been prominent in dramatic art for a quarter century, are included in the cast of "Soldiers of Fortune," an Allan Dwan production, which is now being completed at Hollywood. The picture is based on the Richard Harding Davis story which Augustus Thomas dramatized and is being made by Mr. Dwan for Mayflower Photoplay Corporation, which will release through Realart.

"In this production and the ones to follow, there will be no one player starred," said Mr. Dwan. "I will devote my entire energies to presenting big stories in a big way and in engaging players, I will employ the best available actors who are fitted to interpret the various roles."

Norman Kerry will play "Clay." This was the part originated on the stage by Robert Edeson. Mr. Kerry was prominent in the support of Mary Pickford in several of her productions, among them being "Amarilly of Clothesline Alley" and "The Little Princess."

Melbourne McDowell Leads.

In the part of the Wall Street financier, Langham, will be seen Melbourne MacDowell, who has a record of twenty-five years on the American stage. He is remembered for his delineation of "Black Jack" in "The Flame of the Yukon," in which Dorothy Dalton was starred.

Pauline Starke, star and leading lady in a number of Triangle pictures, plays Hope Langham. Miss Starke was a member of the cast of "The Fall of Babylon," D. W. Griffith's production, which recently finished a run at George M. Cohan's Theatre in New York. Alice Langham will be portrayed by Anna Q. Nilsson, one of the beautiful women of the screen.

President Alvarez will be impersonated by Wilfred Lucas, who was starred in some of the best pictures made by Triangle-Fine Arts, when that organization was at its height under the guidance of D. W. Griffith. He was one of the leading players in "The Westerners," which was the feature at the Strand in New York two weeks ago. Herald Lindsay will appear as Madame Alvarez.

Wallace Beery, who first gained screen fame as a comedian in the "Sweedie" comedies, will play the villainous Mendoza. Mack Sennett's Keystone comedies had the valuable assistance of Mr. Beery's comic capers for a time, after which he turned his attention to more serious efforts. In support of Mary Pickford, he played the Colonel in "Johanna Enlists."

The other principal members of the cast are: Ward Crane, Frank Wally, Fred Kohler, Philo McCullough, and Ogden Crane.

Mr. Dwan had an associate and an assistant director in the production of "Soldiers of Fortune." Arthur Rosson acted in the former capacity and James Hogan as assistant. The cameramen were H. Lyman Broening and Sol Polito, assisted by Clyde Cook, Bennie Ray and James Palmer.

Rights to Ohio Sales on Frohman Short Subjects

GREENWALD & GRIFFITH, owners of the Exclusive Film Exchange of Cleveland, have secured from the Frohman Amusement Corporation rights to the Texas Guinan Westerns and Mack Swain Comedies for Ohio, and also an option for the same territory on all future Frohman state right productions.

Mr. Greenwald announces that after a careful survey of the situation in Ohio, he and his partner, Mr. Griffith, decided to reorganize their exchange. The policy of the company has been altered and activities will be confined to productions that are considered to be out of the ordinary. No reissues will be handled.

The Exclusive Film Exchange will exploit the Guinan and Swain subjects as special attractions.

Films Blaze Well Despite Use of Fire Extinguishers

TWENTY THOUSAND feet of film condemned by the Massachusetts censors were put under fire by Walter L. Wedger, state chemist, in trying out before fire officials a new fire extinguisher compound. The tests were made near fire headquarters in Bristol street, Boston, and attracted a large crowd. The compound resembled frothy chocolate cream and is said to contain much carbonic acid gas (carbon dioxide).

The naughty films burned fast and furious despite the gallons of extinguisher turned on them. A box of films in a wire cage were also touched off with the same effect. The flames sizzled but kept on burning although 329 gallons of carbonic acid gas bubbles were brought into play.

Fire set by gasoline, however, was quickly extinguished. Chief Peter Walsh, of the Boston Fire Department and former deputy chief George J. Kuss, of the New York fire department, witnessed the tests. Onlookers at one time came too near the blazing films. Wedger, in putting the crowd back, explained that gas coming from the films is highly explosive when confined and that the fumes are dangerous to human life if inhaled in any quantity.

J. W. Houck.

Manager of Spokane Liberty Opens Pathe Helena Branch

J. W. HOUCK, manager of the Liberty Theatre, Spokane, Wash., has resigned from that position to become manager of the Pathe Exchange, soon to be opened in Helena, Mont. Fred C. Quimby, Pathe's Director of Exchanges, recently stopped in Spokane on his trip from New York to Seattle and then offered Mr. Houck the job he later accepted.

During the time that Houck has been at the Liberty the business has shown a great increase. He came from the Famous Players-Lasky Corp., in Seattle, and opened the house as soon as the "flu" ban was lifted.

About a year ago Houck married Miss Lila Barbour, a Spokane girl, well known in musical circles. Mrs. Houck has been doing a great deal of singing in Sopkane and has appeared at the Liberty several times.

Houck has the distinction of being one of the very few men in the film business to be manager of a large theatre and also to become manager of a film exchange before reaching the age of thirty.

To Play "Breath of the Gods."

Tsuri Aoki, Japanese actress, in private life Mrs. Sessue Hayakawa, is to be surrounded with a cast of prominent players for her first Universal superfeature, "The Breath of the Gods," which Rollin Sturgeon will produce from the novel by Sydney McCall. Stanhope Wheatcroft will be seen as her French lover.

Ethel Shannon will play the American girl; Pat O'Malley will play the American girl's lover; Arthur Carewe will be seen as Prince Hagane, a Japanese potentate the Japanese girls' father; with Marion Skinner as Mrs. Todd.

Louis U. Congrove Dies.

Louis U. Congrove, fifty-five years old, died during the past week at his home in Cincinnati. He is survived by his widow and one son, Clyde A. Congrove, of the Mutual Moving Picture Company, Indianapolis. Mr. Congrove was connected wih the C. Crane Lumber Company, of Cincinnati.

DES MOINES THEATRE IS BLANK'S BEST

Latest in Western Chain of Houses Costs $1,000,000 —Seats 2,500—Has Large Cafeteria in Basement and Private Projection Room—Opening Is Elaborate

At a cost of $1,000,000 A. H. Blank, leading exhibitor of Iowa and Nebraska, has finished the triumph of his string of theatres, the new Des Moines house in Des Moines. The theatre seats between 2,500 and 3,000. It is the principal feature of a new big building, with a large cafeteria in the basement and space for office rooms above.

The theatre far outclasses any other motion picture house in Iowa and Nebraska. Its beauty, as well as its practical perfection, would arouse comment from a confirmed Los Angeles theatregoer.

Newspaper Men Attend.

The opening of the house was an interstate event. Two score motion picture leaders from Omaha, Neb., exchangemen, exhibitors, newspaper men and others, led by Manager H. M. Thomas, of the Rialto, Omaha, Neb.—another Blank house—invaded Des Moines. The delegation was led by a big brass band. It paraded through the streets and wound up at the opening showing at the theatre.

The house was filled to overflowing for the first shows. Since its opening it has enjoyed record prosperity.

A. H. Blank Big Theatre Owner.

A. H. Blank, the owner, had his first experience with the Casino, Des Moines, and his home has been in that city all the time. He later acquired the Star, Des Moines, and later built the Garden, considered Iowa's most beautiful house until the advent of the Des Moines. He at present controls the Strand and the Rialto, in Omaha; the latter, which he built, is the largest and most beautiful house in Nebraska; he owns the Casino, Garden and the Family theatres in Davenport, Ia., the Strand in Marshalltown, Ia., and the Garden and Palace. Des Moines is his eighth and best house. Attractive private offices for Mr. Blank have been fitted up on the second floor of the new theatre building.

Mr. Blank owns the franchise for First National Exhibitors' League releases in Iowa, Nebraska, and parts of Missouri and Kansas.

Arthur G. Stolte Is Manager.

Arthur G. Stolte, another Iowa motion picture phenom, is the manager of the new house. Stolte commenced in Waterloo, Ia., as the editor of a motion picture page on the Reporter. His was the first movie page in Iowa, started in 1912. Stolte knows motion pictures from the street to back of the screen, and from their humble beginning to their present prominence. He managed a theatre in Waterloo, Ia., for a while, then started following "Hearts of the World" about the country. He went to see it nineteen consecutive times when it was at his house. He landed in Omaha, where he accepted the position of manager of the Strand, a big house which A. H. Blank had taken over. He made a definite success in Omaha, keeping the Strand well up among the leaders.

Gives Continuous Performance.

The Des Moines announces shows at 1, 3, 5, 7 and 9 p. m. The prices are matinees 20 cents, evenings 30 cents, and reserved arm chairs in the loges, 50 cents. The theatre has an orchestra of twenty-five pieces, with N. E. Mitchell as director of the orchestra, and Ralph Mason Aix, organist. It has a gigantic Kimball organ.

The entrance to the theatre is finished in white terra cotta; the lobby has been finished with Gravina and Tokeen marble. The ceiling is of ornamental design shaded with orange, highlighted with gold. This lobby is 26 feet by 50 feet long.

Big Auditorium.

At the end of the foyer will be found the auditorium of the theatre; this ranges from 100 feet wide on the promenade to 75 feet at the proscenium arch and is 141 feet in length from the screen to the auditorium wall.

The promenade is separated from the auditorium by beautiful Scaglilo columns and a marble balustrade.

Ceiling Is 55 Feet High.

The ceiling of the auditorium is 55 feet high and one of unusual beauty, with a dome that is 40 feet wide and 60 feet long, done in robin's egg blue and trimmed with gold. The ceiling is paneled and divided into semicircled sections marked off with ornamental mouldings in orange, high-lighted with gold.

The proscenium arch is 45 feet high in the center and 75 feet wide. The upper part of the arch is glass illuminated from behind and forms the basis of the wonderful lighting effects that will be introduced with the Des Moines Theatre presentation of the silent drama.

Ground Floor Seats 1,500.

There are over 1,500 roomy, upholstered seats, finished in real leather, on the first floor. The woodwork of the chair is of mahogany finish in harmony with the interior woodwork of the theatre. The seats are 34 inches from back to back, which affords ample room for persons to pass one another without rising from their seats.

The walls of the theatre have been divided into panels with ornamental design, finished in rich shades of tan and gold.

Mezzanine an Innovation.

The panel effect is worked with strips of orange blended with gold. Three beautiful French mirror doors are also noticeable on each of the walls and form a novel effect. The crowns or planquenits extending out over a section of the chairs are draped with heavy velour valances of orange and green.

The mezzanine floor of the theatre is an innovation in Des Moines. Comfortable, upholstered reed chairs—over 400 in number—make the loge section, which has been divided into boxes along the side and back of the theatre. Back of the balustrade will be found the promenade. On the west are the telephone booths and the woman's parlor. At the east, the men's smoking room, manager's office and drinking fountain. The promenade has been carpeted and furnished with flower baskets and spacious arm chairs.

Has Large Chandelier.

From the center of the ceiling in the dome hangs the largest chandelier ever

A. H. Blank.
Owner Des Moines Theatre.

Arthur G. Stolte.
Manager Des Moines Theatre.

constructed for any building in this section of the country. It is 18 feet long and over 12 feet wide, weighing over two tons, supported by heavy cable from the iron braces on the roof. This chandelier carries the three-way lighting system which will be used throughout the theatre, colors being red, white and blue. Over 4,100 watts come into play when all lights are on.

The orchestra pit is 18 by 40 feet, and can comfortably seat 25 men. Directly off the pit will be found the sound proof tuning room, where the musicians may tune their instruments without annoying the patrons before coming into the pit. Back of the grill work on the first floor will be found a room which has been given the musicians for a club room.

The organ is one of the largest of the Kimball organs in this section of the state, being built in two sound proof concrete chambers. The echo organ is specially constructed, with the vox humana and chimes.

Has Private Projection Room.

Within the projection room are two projection machines. The switch board which controls the lighting system and from which all effects are worked, is located in this room. The switchboard weighs over two tons.

Directly back of the operating room, leading from the manager's office will be found a small theatre. This room is called the "try-out room" where all pictures are first viewed by the manager and musical directors.

The ventilation system of the Des Moines Theatre is most complete; 60,000 cubic feet of fresh washed air are forced into the theatre every minute by a large fan from the basement of the theatre. The fresh air is taken from the outside of the theatre forty feet above ground, then forced through spraying water and then through the fifteen wall and floor ventilators into the auditorium. There are also nine ceiling ventilators and outside air ducts.

Announce "Bandbox" Release.

W. W. Hodkinson Corporation, distributor of all future productions made by Deitrich-Beck, Inc., announces that "The Bandbox," first of the Louis Joseph Vance series, starring Doris Kenyon, now nearing completion, will be ready for release in the latter part of September, preceded and followed by a heavy advertising and exploitation campaign and by book publisher link-ups.

Supporting Miss Kenyon in "The Bandbox" are the following prominent players: Alexander Gaden, Greta Hartman, Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Lorraine Harding and William Brotherhood.

Los Angeles Showman Uses Films Without Screenings

FRED H. MILLER, president of the new California Theatre, Los Angeles, has booked without previous screen examination the first four of Metro's thirty-six productions made by Nazimova and Screen Classics, Inc.

The exacting requirements for pictures to be shown to audiences whose daily life is so intertwined with the manufacture of films that only the exceptional elicits enthusiasm, has heretofore caused Mr. Miller to insist upon first seeing pictures before booking them for his theatre.

His contracting for "The Brat," the latest Nazimova picture; for "Please Get Married," the first of the new Viola Dana Screen Classics, Inc., productions; for "Lombardi, Ltd.," in which Bert Lytell is starred; and for the screen version of "Fair and Warmer," with May Allison in the stellar role, may be regarded as convincing evidence of the confidence Mr. Miller places in Metro's "fewer and better" pictures.

Books for One and Two Weeks.

The bookings for these great pictures have been for from one to two weeks apiece, thus justifying the assertions of Maxwell Karger, that pictures will make more money for the exhibitor and producer when they are capable of being exhibited for extended runs.

This action on the part of the president of the California Theatre came shortly before the showing of "The Brat" to a large audience of exhibitors in the Metro branch office in Los Angeles. These showmen, like Mr. Miller, have to please unusually hard audiences.

After seeing this great screen version of Maude Fulton's play, with Nazimova in the stellar role, they are declared to have agreed unanimously that it was the biggest box office attraction the great Russian star has as yet given to the screen. A report of this showing was contained in a telegram from Arthur B. Lamb, manager of Metro's Los Angeles branch.

Upon receiving a telegram of congratulation and good will from Manager Miller, of the California Theatre, W. E. Atkinson, general manager of Metro, said that he was sincerely appreciative of the confidence the California exhibitor has placed in Metro releases; and that Mr. Miller as well as the many other motion picture showmen who were voicing so willingly their enthusiasm over the new "fewer and better" productions, could rest assured that Metro would do everything humanly possible to justify the confidence placed in its productions.

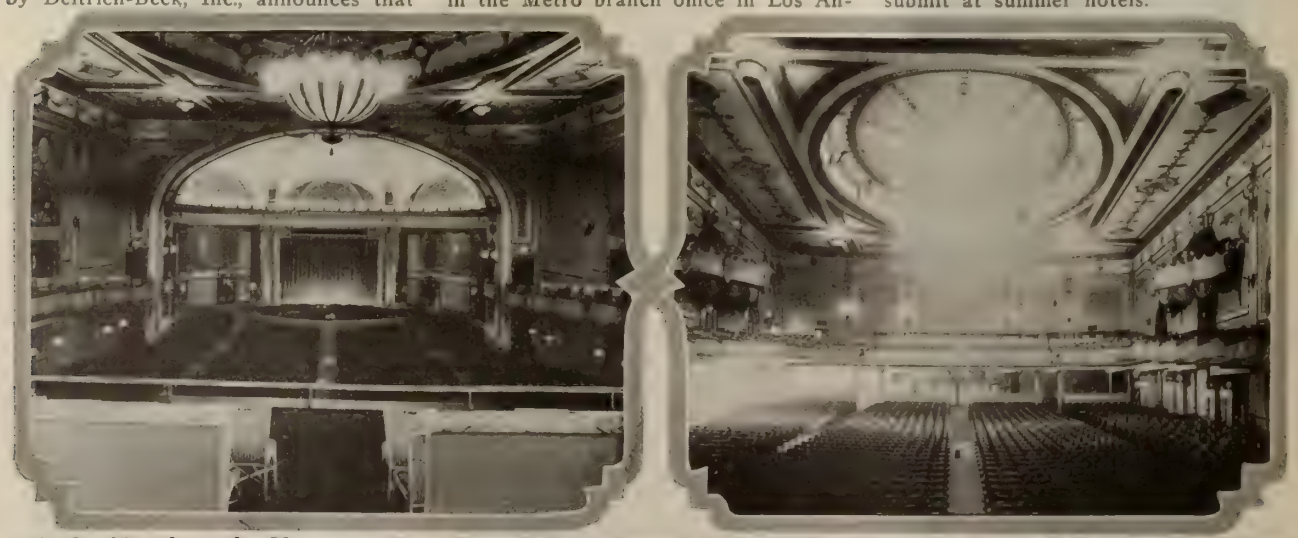
DeHavens Emphasize Teamwork

Throughout the theatrical and screen careers of Mr. and Mrs. Carter De Haven they have depended largely for their success upon their understanding of each other's talents and their willingness to subordinate their individualities to the ensemble work in which they engage.

"In our early dancing acts," said Mrs. De Haven, "we tried to make each movement perfect. As we are of about the same height, we achieved something that had never before been seen on the vaudeville stage, a perfect co-ordination of movement. As we grew in experience and learned something about acting, we followed the same plan; and by never attempting to do things which lay beyond our abilities we never had to strain ourselves to get the response.

"And now on the screen with William Parsons' Capitol Comedies, we follow the same principle."

Mr. and Mrs. Carter De Haven's "Close to Nature," which is released through Goldwyn, is a burlesque on the inconveniences to which vacationists submit at summer hotels.



Left—Looking from the Mezzanine Floor Toward the Stage; and Right—A View from the Stage of the New Des Moines Theatre.

The A. H. Blank Enterprises have in the Des Moines house a picture palace, which for the artistry of its decoration and up-to-dateness of its equipment, is unsurpassed by any in the country.

SIBERIA WELCOMES MOVING PICTURES

Despite Vladivostok Officials Who Turn Off the Water and an Invasion of Chinamen, G. S. Bothwell Is First to Successfully Introduce Film in Russia

By L. B. N. Gnaedinger

A CURIOUS situation in the Siberian moving picture field is brought to light by reports made to the Committee on Public Information and statements made in an interview with the Moving Picture World by G. S. Bothwell, Director of Film Division of this committee. Mr. Bothwell, who has just returned from Siberia, tells of the greatest obstacles being placed in his way by the local government of Vladivostok in his effort to found a plant where American films could have Russian titles inserted and in other ways made suitable for Russian audiences. Yet when these difficulties and others which seemed to be the resultants of official influence had been surmounted, it was found that the Siberian "moujiks," as the members of agricultural class are called, were so earnest in their desire to view American films that they would send deputations on foot from six miles distant in order to have a show given in their village.

American Films Licked.

The opportunities for American moving pictures in Siberia are great, according to Mr. Bothwell. The moujiks' thirst for knowledge is astounding, and their preference for the cheerful American film over the morbid Russian variety they have been used to is very marked.

Mr. Bothwell left New York on August 2, 1918, with ten tons of equipment. He took this paraphernalia to Vancouver, via the Canadian Pacific, on purely a bluff, he says, for he had no customs papers or export license. By a judicious pulling of strings, he arrived in Yokahama on August 28, where he met Ambassador Morris and many Japanese officials.

Had Remarkable Journey.

Of the next stage in his journey, which brought him to Vladivostok, he says:

"We left Japan on the Hozan Maru, second class, and it was hell. If I live to be one hundred years old I will not be able to forgive the Committee on Public Information for this second-class trip on a ninth-class steamship. It was unnecessary, as we could have had first class passage on the Russian Volunteer Line."

Mr. Bothwell's troubles were only beginning. At Vladivostok no assistance was forthcoming from any quarter for the film men, and their work soon resolved into the Vladivostokian pastime of "ins and outs," the idea of the game being for the filmsters to try to enter into a home and for the city authorities to keep them out.

Trouble Continues.

In one case, after ten negotiations for the use of a building to be used as a laboratory had come to nothing, the party put down 1,000 rubles and had the owner of a piece of property sign a comprehensive agreement. So sure were they that their search had ended, that they had pasted on the building officials signs from the American consulate.

"While we were getting the official notice from the American consul, a wealthy resident who lived close by, moved a lot of Chinamen in and took possession," says Mr. Bothwell. "Nevertheless we pasted the official consulate notice on the doors. It was torn down."

Again the Rent Profiteer.

The Americans were refused military aid, and just as the civil authorities seemed to be relenting, they scored another coup by announcing that the house had been rented over the Americans' heads to the Italian forces which were aiding in the occupation of Siberia. It finally ended by the film men having to give in and resume their hunt.

Rent profiteering was met everywhere, since the city was 400 per cent. overpopulated, but an arrangement was finally made with what claimed to be a British company. Operations were commenced in this company's building, mainly with materials purchased from Japan; and although materials were scarce owing to local merchants being nearly all sold out, a film was finished six weeks after space for the laboratory had been obtained. Previously, attempts had been made to manufacture Russian films by the British at Archangel and the Y. M. C. A. and Red Cross at Vladivostok. All had failed.

George S. Bothwell.

Expedients Forced upon Them.

An example of the expedients Mr. Bothwell's staff were forced to use is their having to print titles with a Power's projecting machine inclosed in a light-proof box. About 2,500 feet of titles were made in this way each day.

Found Vladivostok Was Dry.

Although the British consulate had acted as third party in the leasing of their laboratory, the civic government still did all it could to make life as joyless as possible for the film men. Running water and drains are mysterious things in Vladivostok. After the film men installed plumbing at a cost of 25,000 rubles, and although their arrangements complied with local laws, for three weeks the city would not turn on the water. The excuse for this was that the Americans had no water meter, which was natural since such a thing in Vladivostok was at that time almost unknown.

A meter was finally obtained, however, and the laboratory had water. But it was never known when the city would become playful and turn off the supply.

Of the thirty members of the Russian working staff, only one had seen a moving picture film before.

Appreciation Finally Comes.

Mr. Bothwell would give no reason for this antagonism on the part of the officials, although he mentioned that he had heard that a film trust, with headquarters at Moscow, had up till this time practically controlled the Siberian field.

After experiences like this, the manner in which the completed films were received by the general public of Siberia was somewhat startling. It is on the enthusiasm with which the American films were greeted, once they could be made suitable for Russian audiences, that Mr. Bothwell bases his claim that there is the greatest of futures for United States moving pictures in this territory. Persons in authority had told him that the Russians would not care for his films, but apparently they were very much mistaken. For he says:

"We found that business improved 25 per cent. when American productions were used in the picture theatres. We discovered many German propaganda films in Siberia, so much so that many of the moujiks thought the Kaiser was quite a good fellow. But we had no difficulty in replacing these pictures with American-made ones.

Communes Send Deputations.

"When we sent our shows out to the villages, the people would not allow the operators, the lecturer who explained the meaning of the pictures, or the manager to make payment for their board and lodging. These people do all their business by the commune method. A deputation would travel on foot many miles over the snow-covered hills in order to have the apparatus visit them. The equipment, which consisted of a gasoline generator and late model projector, weighing in all 1,000 pounds, they would drag on sleds for miles, in order that a show might be given amid their homes.

"They would send me many telegrams

of thanks, and make numerous inquiries about agriculture and mining machinery. Also, they would want to know how to grow tall corn such as they saw in our American news pictures.

Titles Were a Problem.

"The wording of titles is extremely important if these people are to be met sympathetically; they are inclined to be very critical in that respect. They do not use slang, and in this connection we encountered many knotty problems. For instance, try to explain to a Russian audience in a short snappy title who Jeff Davis, king of the hoboes, is.

"Russian pictures have always been morbid. Our cheerful American pictures were a surprise and a delight to them. Events have changed wonderfully since the revolution, and the moujik has been doing some thinking on his own account the last four years. The people like pictures and go to see them every chance they have. In fact, I don't know any country in the whole world where the people are more sociable or fun-loving. Every place you go they will give you food and drink and sing some of their folk-songs in order to please you—and believe me, they are tuneful.

Opportunity for America.

"There is a wonderful field for American films and apparatus in Siberia as soon as they settle their political troubles. Given an adequate backing, our producers will do a profitable business in that country."

By the time the Vladivostok laboratory was working in full swing, according to Mr. Bothwell, 1,500 reels of film, mostly dramatic, were being circulated in the Siberian theatres. These pictures were rented to the principal exhibitors for the term of two years at the rate of three rubles and twenty-five kopeks per meter. They were sent by courier from town to town and were worked continuously.

In addition, the Russian army schools and civilian schools as well as the Russian Y. M. C. A. were supplied by the Film Division.

Speaking of his Russian laboratory and other workers, Mr. Bothwell reports:

"They all deserve considerable credit. Their intelligence, loyalty and industry will never be forgotten by me. Barring accident, I believe this place (the laboratory) would run itself. And it is well to remember all were inexperienced when we started."

Mr. Bothwell is representing in the United States and Canada the Russian firm of Alexieff Donatello & Co., of Vladivostok, and the Sibzemgor (Cinematagraphic Department) of the central body of Zemstvos of Russia. M. J. Alexieff is a pioneer in the moving picture business in the Far East. He was awarded a diploma and silver medal by the Russian Government, during the tercentenary of the Romanoff dynasty, for his films of Russian fisheries. He is building a large paper factory, the only one in the Far East.

"Topics of the Day" Books for Orpheum by Pathe

ONE of the most important contracts in the history of Pathe, was closed last week when "Topics of the Day," a compilation by the Literary Digest of the brightest and timeliest sayings of the world's newspapers, was booked over by the Orpheum Circuit, the biggest chain of vaudeville theatres in the South and the middle and far West.

Beginning August 17, the first of thirty theatres in the Orpheum chain will begin the exhibition of "Topics of the Day," which are produced by Timely Films, Inc., and by September 21, every house in the circuit will be showing the popular short feature.

Some weeks ago, "Topics of the Day," were booked in every theatre in the B. F. Keith chain in the East, and with the Orpheum Circuit taking the feature, its exhibition will extend across the continent in the biggest vaudeville houses in the country.

Goldwyn Promotes Howard Dietz

Howard Dietz, formerly of Goldwyn's publicity department and more recently assistant advertising manager, has been made manager of Goldwyn's exploitation and service department, a branch of the organization designed to be a right hand to exhibitors and one that promises to assume increasing importance. Mr. Dietz assumed his new duties this week.

During a comparatively brief career with Goldwyn, Mr. Dietz has shown an exceptional aptitude for grasping the problems of the business and for originating ideas. His outline for the work of the exploitation and service department includes a number of innovations which are expected to be of distinct benefit to Goldwyn exhibitors.

Songs for Exploitation on Four F. P.-L. Film Features

TO inaugurate the new booking season of the Famous Players-Lasky Corporation the company has arranged with a firm of music publishers for three special songs, adapted to the exploitation of Paramount-Artcraft pictures. Two of these are named after photoplays released early in the selective booking season, these being those written around "The Miracle Man" and "The Valley of the Giants."

The third musical number is the Paramount-Artcraft march by George W. Beynon, an inspiring number written especially to boost Paramount-Artcraft Week in the theatres throughout the country. This announcement again calls attention of exhibitors to the exploitation possibilities that lie in the published song.

The publicity campaign planned by Famous Players-Lasky in connection with the song, "When A Feller Needs a Friend," which was written around the Paramount-Briggs Comedies, was launched this week with the publication of the song.

TWO NEW "PENSY" THEATRES.

Millvale and Sharpsburg, Pa., are to have new moving picture houses soon. The Western Pennsylvania Amusement Co. announces that work is progressing rapidly on both houses.

The Millvale theatre will have a seating capacity of 700 and will be ready for opening, it is expected, about January 15. The Sharpsburg house will have a capacity of 600 and will likely be finished about February 1.

Both theatres will be modern in every detail of theatre construction. Seeburg organs, made especially for these houses, are now in course of construction.

The Western Pennsylvania Amusement Company now conducts the Avenue Theatre, Fifth avenue, Pittsburgh.

Left—The Cosmopolitan Staff of the Film Printing Laboratory in Vladivostok; Right—Their General Working Room.

The difficulties met and overcome in educating and entertaining Red Russia through American films are told in the accompanying article. The staff at the left was organized by G. S. Bothwell. American pictures were re-titled in Russian in the room at the right.

"From Morgue Artist to Humorist"

Such Might Be Titled Romance of J. R. Bray, Pioneer in Animated Cartoon, Whose Job as Cub Artist Led Him to Morgues for Sketches of the Unidentified

By William J. Reilly

THE candle flickered, gutted smokily and almost went out. The man bent closer to his work. The morgue seemed more ghostly than ever. All around him were figures under their white sheets and even the fingers of shadow from the candle seemed afraid to touch them.

Under the light of the lone candle the man was sketching. His model was the face of one of those figures under the sheets, a figure indicated by the night watchman as "It."

Grim Humor.

The man was J. R. Bray, today the president of Bray Studios, then the cub artist of the Detroit News Tribune, out on his first assignment from the night editor.

His task was the job most abhored by the whole staff—that of sketching an accident case for identification in the following morning's paper.

So it was that J. R. Bray became a humorist. Finding himself night after night in the rear room of some eery morgue in the slums, sketching an eery suicide model under the candle's light, he found that he soon had taken in his allotment of the gloom of life. So he turned to the business of creating smiles, rejuvenating the joy wrinkles of the human face and awakening the hum of humor in the pulse where it had lain dormant.

The cartoons of J. R. Bray brought him to New York in 1902, when he began to contribute to Life, Puck, Judge and the McClure Syndicate. From that time on it was a race with himself, a race to see whether the productive capacity of his pen and mind could be matched by a corresponding output of pictures.

Bray Races Himself.

When J. R. Bray invented the basic processes by which all films of animated cartoons are now made, he started something which had so many angles of application that he has since been engaged in a marathon with that long distance star, Production.

The announcement last week that the Bray Corporation recently increased its capital from $10,000 to $1,500,000 is another triumphant lap in the race. Instead of one reel a week, as formerly, the Bray organization will produce weekly three separate 1,000-feet releases for the Goldwyn program, besides special features from time to time.

Old Colonel Needed More Room.

The Pictograph idea had expanded so rapidly that one reel a week could not take care of the product. Old Colonel Heeza Liar, the original Bray animated cartoon, had taken on so many traveling companions that he needed more Pullman room and more trains per week.

The enlargement of the Bray Studios with its increased capital has permitted Mr. Bray to associate with himself as Vice-President in charge of sales Jamison Handy, formerly general manager of the Keeley-Handy Syndicate and the Chicago Tribune Syndicate. Jam Handy has for some years schemed and promoted entertainment features for a chain of forty-odd metropolitan newspapers, including the Seattle Times, San Francisco Chronicle, Pittsburgh Leader, and the Chicago Herald. His experience will be an important influence in popularizing the Bray educational product effective with the new releases through Goldwyn.

War Started Big Things.

It was the war that proved to Mr. Bray and his associates that there was an immense open field ahead of the animated drawing. On our entry into the war, Mr. Bray, struck by our need of officers and the necessity of sending them into the field as rapidly as possible, hit upon the animated drawing as the great medium of quick instruction.

Accordingly, Mr. Bray went to West Point and made a series of films illustrating, by a combination of actual pictures and animated drawings, the infantry drill of the soldier, squad, company and battalion.

So successful were the pictures that the Government placed them in practically every training camp in the country and instructed the Bray organization to continue its work.

With a thoroughness that surprised even the most optimistic of the Government's engineering experts, Bray Corporation took up the work. Production, although technical and difficult, was carried on at a rapid rate. J. F. Leventhal, head of the Bray technical department, then a lieutenant in the Signal Corps, was placed in charge of the work at Fort Sill, Okla., and with him Max Fleischer, head of the Bray production staff.

Leventhal and Fleischer Succeed.

Working in co-operation with the officers of the School of Fire at Fort Sill, Leventhal and Fleischer, by means of their drawings—translated into pictures at the Bray studios in New York—demonstrated the working of the Lewis and the Browning machine guns, the rifle grenade, the reading of military maps and the difference between the Springfield and the modified Enfield rifles.

The instruction by the Bray methods extended until they showed how a submarine dives, how a depth bomb operates, and how an artillery horse is harnessed.

The Drawing Superior.

Practically all of this instruction was done through the animated drawing alone. The ordinary picture failed when, for instance, it attempted to show that the action of the gases generated by the explosion of the powder charged in the Lewis machine gun was responsible for each successive operation of the piece. In the Bray animated drawings with their cross sections of the weapon and with the action of the gun demonstrated from all angles, an understanding of the Lewis principles was to be had in ten minutes.

So far ahead of any other method of instruction is the animated drawing that the Bray Studios are swamped with industrial orders at all times. The Bray organization has made sales pictures for practically every big concern on the calendar.

Recently its Pictograph demonstra-

J. R. Bray
President of Bray Pictures Corporation whose idea, Cartoon, is ever racing with Production.

Dr. Rowland Rogers
Head of educational department, fast augmenting branch of Bray Corporation.

ting the action of the gas engine woke up the automobile trade to the selling possibilities behind a Bray reel. J. F. Leventhal, recently made a vice-president of the corporation, is responsible for the development of these technical pictures, which he terms Tecknagraphs. Max Fleischer works with him as the head of the production department, and together they will turn out "Industrial Romances" in co-operation with Waldemar Kaempfert, editor of Popular Science Monthly.

Going into the Schools.

It may be seen readily that to carry the instructive picture into the school and university was but a step in the placing of the studio's output. It is possible to give entire courses in any science by means of the Bray Pictograph, and Dr. Rowland Rogers has recently been added to the staff as educational director. Dr. Rogers, nephew of H. H. Rogers, the late Standard Oil magnate, not only will plan the Bray "courses" but will see that the product is placed in the lecture courses of our great educational system.

"The Short Reel Masterpiece," the productive goal of the company, has been reached, according to Mr. Bray. Several novelties will be placed before the public on the screen and in every respect the Goldwyn-Bray Pictographs will be "more and better." One novelty eagerly awaited is the comic cartoon in colors. Another is the first animated tragedy and another the first animated fantasy, both of which show processes so perfected that the figures on the screen appear absolutely lifelike.

Highly Trained Staff.

The Bray Corporation is fortunate in having a staff of highly developed experts, and through the organization runs a strong spirit of co-operation.

Besides the officials named in the above account, should be mentioned E. Dean Parmelee, head of the technical department; Mrs. Margaret Gove, head of the scenario department; John J. Mehlem, Jr., assistant to the president, and Ben Turbert, director at the studios.

Harry Crandall of Washington Not Worried By Rumors of Producers Buying Theatres

INDIFFERENCE to first run pictures and lack of worry concerning the rumors of producer-owned theatres were expressed by Harry Crandall, owner of three times more houses in Washington than any other exhibitor, to a representative of the Moving Picture World.

"I have never had a first run picture in any of my theatres," he said, "and I am not booking any first runs for 1920. People become tired of seeing the same faces over and over again. Hence, regardless of what other exhibitors are doing, I am booking a varied program. I believe that there is, and is going to be, plenty of good pictures of different makes in the market.

Asked for his opinion concerning the acquiring of theatres by producers, Mr. Crandall said:

"I am not disturbed by all this talk of producers buying theatres. I pay attention to my own business. By September I will begin running all features weekly in my four leading theatres.

"Production has not materially decreased, although producers will have a smaller number of bookings. They cannot secure sufficient outlet for their product if the exhibitors increase the time of their runs and vary their makes of pictures; and I look for fifty per cent. of the exhibitors to increase the length of their runs from three to four days a week. It will be a good thing if the producers show their own pictures in their own theatres. The exhibitors will get away from old faces and will be able to show new ones."

"Reclaimed" Is Pearl White Film.

When Pearl White has completed "Tiger's Cub," the second of the series of eight big pictures which William Fox has planned for her will be awaiting her attention. This second starring vehicle, known for the present as "Reclaimed," was written by Hiram Percy Maxim especially for Pearl White. Special stress is laid on the fact that this big dramatic work was created after the author's protracted personal study of the star's work.

Diana Corporation Will Make Pictures in Japan

LORIMER JOHNSTON has been placed at the head of a new organization which has been incorporated in Los Angeles under the name of Diana. Two of the leading actors of Japan, who are located at the Imperial Theatre, Tokyio, Japan, Sojin Kamiyama and Uraji Yamahawa, arrived in the United States last month to study motion picture production in America. Lorimer Johnston at once placed them under a long term contract and they will be featured in special features. These pictures, while using a large number of American and English actors, will be produced in Japan.

A company of sixteen people under the direction of Lorimer Johnston, who is president and director-general of the Diana, will leave for Japan in September and remain in Japan and China for the taking of six feature pictures. At the head of the American actors in the company is Edward Coxen, who will be co-starred with the Japanese.

The corporation consists of Lorimer Johnston, president and director-general; Crane Wilbur, vice-president; Edward Coxen second vice-president; Judge Lewis R. Works, secretary-treasurer.

Auto Trucks Employed in New Jersey Exploitation

MR. ROSE, who endeared himself to Union Hill, N. J., picture lovers last year during the Jersey street car strike by carrying his patrons to the theatre in motor trucks, used the same vehicles in exploiting the Hodkinson release "Sahara."

For three days prior to the opening of the Pastime and all during the run Mr. Rose had two trucks parading around town, both depicting scenes from the C. Gardner Sullivan story with one of Union Hill's fairest girls, looking not unlike Louise Glaum, playing the star's part of Mignon.

Four days' capacity business was Mr. Rose's reward for his big stunt on "Sahara."

Five Reasons Why Bray Pictographs Have Had a Remarkable Growth and Why They Will Continue to Develop.
Left to right the reasons are: Max Fleischer, production manager, whose "Out of the Ink Well" cartoons have added to his name; Ben Turbert, director at the studios; Mrs. Margaret Gove, scenario head; J. F. Leventhal, "Tecknagraph" artist and vice-president of the corporation; and E. Dean Parmelee, head of the technical department.

Nobody Will "Present" United Artists Productions— Lazarus Seven-Word "Paper" for First Is Revolutionary

THE chap who put the bunk into the film business is being hounded to his lair. His tracks are plain and it will not belong before United Artists' Corporation, through Paul N. Lazarus, publicity and advertising manager, will be announcing that the villain has about as much chance to get away as the fox that has been holed in the annual Thanksgiving chase by the Creek County Hunt Club.

No "Presenting" Whatsoever.

United Artists, in preparing its press and exploitation aids and all its "paper" for the first Doug Fairbanks picture, has taken a number of steps forward, a few of them nothing short of revolutionary.

In the first place, no one is going to "present" the United Artists' releases. The all too familiar line in advertising on the billboard, on the screen, "John Doe Presents—," has gone where the woodbine twineth. The posters on "His Majesty the American" tell no harrowing tale of who directed the picture, who was the head plumber, who the boss carpenter, and who the important personage that manipulated the switchboard for the final fade-out.

Mr. Lazarus figures that when you go into an established ice cream emporium for a plate or so of ice cream it's immaterial to you who drove to pasture the cows that supplied the milk for the ice cream or who turned the crank of the freezer or who drove the delivery truck.

Seven Words on All Posters.

Accordingly, only seven words appear on the United Artists' posters, slides and lobby displays. Those seven words are: "Douglas Fairbanks in 'His Majesty the American'." As Poe had a habit of saying, "Only this and nothing more."

Another departure from the conventional is the fact that United Artists has done away with the plan book. Instead of combining everything between the covers of a book, Mr. Lazarus has made all his press helps and exploitation aids separate. For instance, his press stories, each printed four times, are in a separate booklet and the theatre manager does not have to mangle a plan book to get at his stories for the newspapers.

Similarly, newspaper advertising helps, with suggestions for borders and an explanation of the use of each, are put into a four-page leaflet and the same is done with the posters, program aids, and star cuts for newspaper use.

Posters Sold at Cost.

All these helps are mailed to the exhibitor in a carton which makes you feel more eager to open and explore than the box of food you drew with some girl's name in it at the church fair.

The posters on "His Majesty the American" are out of the ordinary, not only because there are just seven words on each, but because they are made up on a high grade of paper and are simple and artistic.

The price of the posters is the most original thing about them, since they are being sold at absolute cost. One-sheets are listed at 7 cents, three-sheets at 21 cents, six-sheets at 42 cents, and twenty-fours at $1.68. No attempt is being made by United Artists to cash in on posters or lobby display photos.

One of the salient points about the "paper" on "His Majesty the American" is the fact that a danger signal is thrown before exhibitors, warning them not to use the "nightmare incident," mentioned in the publicity material. The incident was eliminated from the picture at the last moment in order to get the production down to length, but the press matter had already been printed.

"Warning" Unusual.

Accordingly, instead of "letting it slide," as many a press agent has done, Mr. Lazarus had a "warning" insert printed which he inclosed in the mailer going to all exhibitors, heading them off from using the nightmare for a lobby display or for advertising.

Everything about the paper for "His Majesty the American" is simple, direct and fundamental. There are no suggestions about hiring green ostriches for a stage setting, and Mr. Lazarus deserves to be thanked by the sorely tried, over "helped" exhibitor.

REILLY.

Augustus Thomas Begins Adaptation of "The Capitol"

AUGUSTUS THOMAS' "The Capitol," a play of political and social Washington, which scored a distinct success for a season on Broadway, has been selected as Leah Baird's next screen starring vehicle by Artco Productions, Inc., for W. W. Hodkinson distribution.

Mr. Thomas is now at work on the screen version, which will be brought up to date and will reveal many angles of the present political situation at Washington. The story, laid in the atmosphere of exclusive American society, teems with sensational episodes. Miss Baird will begin work on the new production after a brief vacation following the completion of "The Volcano," the second in her series of Augustus Thomas-Artco productions.

Arthur F. Beck, head of Artco Productions, Inc., is now engaged in assembling a cast to support Miss Baird, aided by the author, who will also lend his knowledge of dramatic technique to the production of "The Capitol" as he did when "As a Man Thinks" and "The Volcano" were being filmed. George Irving will be in charge of the production.

Bessie Love in "Over the Garden Wall."

One of Vitagraph's fall releases will be Bessie Love in "Over the Garden Wall." The name of the winsome star appears to fit in well with the character of the pictures in which she usually figures. Miss Love portrays Peggy Gordon, a sweet but determined young woman who goes after life with her sleeves rolled up. Allen Forrest plays opposite her as the lover whom she finds on the other side of the garden wall.

This Is "Strictly Confidential," So Just Between You and Me the Prim Damsel in the Center Is Madge Kennedy.

We tell you this because there is such a difference between the girl of the center picture and the girl of the views, left and right. They're all Madge in her next Goldwyn, "Strictly Confidential."

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

If You Know the One Word Needed—Shoot!

WE have been commissioned by Jerome Beatty to do something that is hard to do. Jerry is so good at that stuff himself that he seems to think others should be similarly expert. For instance, if Jerry has a word to spell he spells it correctly and lets it go at that. The Underwood (advt.) we use is the rottenest speller in the office, and as a consequence we are forever using synonyms, because we don't know how to spell the word we should properly use. Mr. Beatty writes thusly:

He Works in Brand Name Twice.

"If you want to render some service to the Motion Picture Industry, please dig up a word which means a body of people who are looking at a picture. According to all my training in the University of Kansas, at Lawrence, Kansas, it is wrong to say 'a huge audience saw a Paramount-Artcraft Picture.'

"An audience, I believe, only hears. It is correct, of course, to say, 'a large body of spectators saw a Paramount-Artcraft Picture,' but what word are you going to use to describe spectators in a lump—in other words, to convey the idea of an audience that sees rather than hears?

"I wish you would do something about this."

Approaching the Task in Hand.

We emerge from the musty Funk & Wagnall's with these trophies:

Audience . . . "gathers to listen to something."

"The liberty of the press is our only resource; it will command an **audience** when every **honest** man in the kingdom is excluded."—Junius Letters.

P. S.—Get hepp to the slurring remarks! Nowadays the honesty of a newspaperman is never questioned. Great Captains of THE industry allow men of the press to sit cooling their heels from ½ to ¾ of an hour on the O. P. side of the glass door—so much do they trust in the reporter! The Great Captains know there is nothing to steal in the waiting room except copies of the tradepapers.

P. P. S.—And it makes the Great Captains **think** they are really what they **think** they are.

More Dope from the Big Book.

Congregation . . . "action or process of congregating; the collecting into one mass, body or assembly . . . an assembling of people or things."

"Upon the heath blazed a handful of fagots, whose bright flame danced merrily among a motly congregation of pots and kettles."—Longfellow.

Synonyms include "throng, multitude, assembly, meeting, **collection**"—the last word giving matters a religious turn that should be used when reference is made to films shown on Sunday.

Some inventive person sticks the word "optience" into press copy when referring to attendance upon picture theatres. But it is a fact that the fillum-fans do more than "optic"—they invariably hear music, even though the orchestra may be reduced to the traditional three pieces—piano, stool and cover. (Vintage of 47 B. C.) "Optience" may not, therefore, be considered a very likely candidate in the contest.

Plunging boldly into compliance with Mr. Beatty's request, we offer:

Filmgregation.

What, dear reader, is **your** suggestion?

Here We Have H. T. Snowden With His Quips and Jests.

Ezra Slocum, former owner of the Nickelo Theatre, Bean Blossom, Ind., is back from France suffering from shell-shock.

While singing for a company that was billeted he was greeted with a shower of cowardly eggs.

—x—

ADVERTISING PUT-OVER.

For Helen Holmes Serial: Have a few boys from the railroad shops come to your theatre for the first episode and assemble a locomotive on the stage.

—x—

Poor Earle; He's Finished.

Earle Williams, the finished actor, in a "Rogue Romance" at the Lyda tomorrow.—Daily Independent, Grand Island, Neb.

—x—

Our Own Ever Ready, Time Saving Main Title Replacement Strip.

Complaint having been duly entered by F. P. Lasky, and others, that exhibitors are knifing the many details that pilot photoplays into view, we have arranged this

Standardized Film Introduction:

The Theatre Where You Now Are
Screens the Film You Came to See
With the Star We Promised.
Author—As Advertised.
Director—In the Orchestra.
Cast—Read the Sub-titles.
Now Comes What You Paid to See:

—x—

Lee Kugel Defines Hard Luck.

1.—The actor coming around after the picture is made to get a "still" discovers that the one scene he was in has been cut out.

2.—The actress who has gone in "hock" with all the family plate to provide wardrobe for a five-reeler finds that the backer has been attacked by pecuniae contractus and all is off.

—x—

Joe Lee, in high commendation of a certain publicist, said:

"He's the greatest press agent in the business—if you can only keep him away from the safe."

—x—

Angel, Ohio, should be a good place to get backing for that film venture.

—x—

One film title that has been overlooked by everybody but the pufflicist:

"The Final Analysis."

—x—

This is to prove that when Rose Shulsinger, press agent for Zit's film attractions, goes to Higby's Camp, Big Moose Lake, N. Y., she takes her occupation with her on vacation.

—x—

Paul Gray, who introduced us to H. T. Snowden, our star contrib, has come from the Dayton Theatre (near Chillicothe, Ohio) to help on Wid's Daily, Wid's Weekly, Wid's Year Book, 'n everything.

—x—

The First Lie We've Printed.

Called back to work after only one week of his fortnight's vacation had elapsed, Earl Hudson, the optimist, blythely chortled:

"Half a loaf is better than none."

—x—

Have YOU A Press Department?

Tamar Lane was given the plans of the Selznick Studio to praise at many-columns' length. He listed everything, looked carefully, and found no provision had been made for the press department.

Further inspection of the blue-prints disclosed a space ten feet square between the boiler and the coal bins.

"This must be it," murmured Tamar.

"That's right," said the architect, who had previously gained national fame when he drew elaborate plans for a theatre without providing for any dressing-rooms.

—x—

William H. Hart should know which of his photofeatures would go best in Wagon Wheel Gap, Colo.

—x—

If syrup is used to put the "sweet" in our favorite cigarettes, what kind of "fat" do they put into some others?

—x—

"Our reviews are absolutely uninfluenced by advertising," says a writer in a circus and carnival weekly.

If moving picture reviews are referred to there can be no disputing the claim—when one searches in the same issue for advertising.

—x—

If you Hunt Stromberg you'll find him with Selznick.

—x—

Horace Judge, we are told in trade-paper headlines, "Sees Possible Benefit to Industry in Dispute Now Raging" (among legitimate actors).

One benefit might be that they would buy tickets to the cinemas.

(If they did not ask managers to "recognize the profession.")

—x—

When Nat Bregstein, Moving Picture World's subscription scout, asked an Ohio exhibitor his opinion on open booking, the Buckeye answered:

"I never close this place. I run it summer and winter."

—x—

Unless changed again by the film-titlers, Elsie Janis, after being "Everybody's Sweetheart" (at great advertising expense) should delight in the less promiscuous caption, "A Regular Girl."

—x—

Fame Is Indeed Fleeting.

Dante Alighieri was in town last week, running around trying to get an interview with producers. He never got behind a single glass door.

As a consequence, Mr. Alighieri has decided to form his own company to give his "Inferno" an adequate production.

—x—

It would be well in boasting of "Broadway runs" to specify in the advertising whether Broadway, N. J., Mo., N. C., Ohio, Pa. or Va. is referred to.

—x—

Striking a note of triumph:

Authors Gain Respect of Press.—Morning Telegraph Headline.

—x—

When Dorothy Haver, one of the Mack Sennett Bathing Beauties, entered her dressing room at Moss' Broadway Theatre "strike night" she discovered she had left her pocketbook in her limousine.

She had to telephone home and have her chauffeur bring it to her quickly.

The purse contained her stage costume.

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SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, August 30, 1919

San Francisco May Get Studios

AFTER many attempts it now looks as though San Francisco is to have a motion picture studio. Our correspondent at the Bay City sends word that twelve independent producers will send companies there as soon as facilities are provided for them and that some even have arranged to work with temporary plants.

Marshall Neilan is quoted as saying he will be producing pictures in San Francisco within two months and that if a studio is built he will take it on a long lease. Otherwise he will build a structure that will accommodate seven or eight companies. The young producer is also quoted as saying there are many independent companies in Los Angeles who will move north as soon as their leases expire.

How these statements will be received in Los Angeles is not difficult to imagine. For years the residents of the Southern California city have rested secure in the conviction that no other place possibly could attract from their community the picture companies already situated there.

At various times municipal action has indicated a disinclination to aid picture companies, a disposition to handicap them. Recently there has been a diminution in the number and frequency of these "pin pricks." There has been evidence of a recognition of what the motion picture studio has done in the way of boosting a community that dearly loves to be boosted, loves that sort of thing in a way no eastern municipality comprehends. Very likely the threatened "trek" northward on the part of some of those who fill the lots with high and low priced actors will further stimulate the Los Angeles authorities to ameliorate any existing irritation.

You Can't Beat a Yankee

LEAVE it to the Yankees for getting out of a hole digged by striking railroad men. The Boston exchangemen were told train service would be crippled. All right, they said, we'll do the next best thing, but the shows will go out, and as usual. And the shows did go out—by automobile truck or trucks rather, twenty of them. The exhibitors got their programs. It cost a good bit more money for transportation charges, and these the exchangemen fathered, but it was a good investment.

Keep the Screen Out of It

FEARS are expressed in the picture industry that the screen will be drawn into the battle raging between the Producing Managers' Association and the Actors' Equity Association. Perhaps it will. But it won't if the spokesmen for the motion picture stick to their own side of the fence, the motion picture side; in other words, if they remain independent.

The president of the international operators' organization is quoted as saying that the members of his body do not anticipate taking any action involving the motion picture theatres unless it shall be precipitated by motion picture interests. That is fair enough.

Let the motion picture interests meet the operators on this common ground—and keep out of other men's squabbles. We have reason to believe they will do this most necessary thing.

The Squirrel Proved It Genuine

IN their efforts to modernize Indians in Northern Ontario, representatives of the Ontario Government have invited the red men for the first time to look upon the motion picture. As a starter Chaplin comedies were tried. "Shanghaied" was greeted with "spontaneous appreciation," although there was marked timidity at the beginning of the showing. Shouts of genuine approval followed the flash of a red squirrel. Pictures of the animals in the New York Zoo delighted them. After all, the red man and the white man are not so far apart when it comes to screen matters.

Self-Explanatory

THIS publication hereafter will accept neither advertising nor publicity concerning any picture dealing with venereal disease or sex hygiene which is intended for commercial exploitation in the theatres of the United States before mixed audiences in the manner of dramatic productions.

We believe that such pictures may well be exhibited, for the good of the community, at certain times.

in certain places and under certain auspices. But the place for them is not the motion picture theatre, the time is not the accepted hour for theatrical entertainment, and the proper auspices are not those of the exhibitor of the industry. The responsibility for showing such pictures in a beneficial manner belongs exclusively to medical or public authorities.

All this has been fully proved by the damage the motion picture industry has sustained in its reputation before the public, as a direct result of the public exhibition of such pictures in motion picture theatres.

As a representative trade journal of the motion picture industry we decline any longer to give countenance to the presence of these productions in the business.

"Deliverance" an Unusual Picture

AN unusual picture is "Deliverance," the story of the education of Helen Keller, born deaf, blind and dumb. No longer is she dumb, but she would have been heard by millions even if she never had mastered the art of speech. This remarkable woman, easily the greatest of her century—many will say the greatest of any century—possesses a distinctive literary style, one that stands out from the mass or from the few. We see examples of that style in some of the sub-titles, and every one of them is worth rereading and study.

Too much cannot be said in praise of the message to humanity which "Deliverance" gives to the world. Familiarity with Helen Keller's marvelous life story through the printed page only enhances the inspirational force of the lesson shown on the screen. This is the message as told in this wonderful woman's own words:

"If I, Helen Keller, could overcome the greatest obstacle that ever challenged a human being—lack of sight, speech and hearing—and go through college, master science and literature, learn seven languages, and even conquer speech, although never having heard a word uttered or knowing what sounds mean, why can't you, who have all your faculties, overcome the lesser obstacles that confront you?" The impressive manner in which "Deliverance" drives this message home is a signal triumph for the screen.

As to the dramatic quality of the picture we well may leave that angle within the province of the reviewer. Nevertheless the writer, speaking from the viewpoint of the picturegoer and personally, feels that rarely has any screen subject so deeply stirred him as did "Deliverance." The grip was particularly tight during the first of the three sections into which the picture is divided, that portraying the beginning, the first reaching out for the education that in its development was to be the wonder of the world. It is not an easy matter to stop talking or writing on this subject, once fairly started, but it is a picture every exhibitor should see.

Comedymaking Is Not Easy

HENRY LEHRMAN says that to the superficial observer the creation of film comedy appears to constitute the easiest branch of production endeavor. The producer points out that this division of screen activity is the most serious business in the film world. Which statement calls to mind a remark of the late John Bunny, who said the identical thing in very much the same words. Mr. Lehrman points out that it is probably true more thought, labor and painstaking care are lavished on a two-reel comedy than on the average dramatic feature of more than twice its length; that always it is something new, and always it must be either funny or thrilling.

Speaking from experience, Mr. Lehrman says all wild animals, be they flies or lions, are more temperamental than the most intractable star, and that this fact only adds to the woes of the man whose business it is to be funny. But read for yourself Mr. Lehrman's talk on comedy-making. It's worthwhile.

Do People Get Tired of "Faces"?

HARRY CRANDALL, owner of many theatres in the capital city, remarks that he does not believe in showing the same faces over and over again in the same theatre, that people get tired of them, and hence he is booking a varied program. Every theatre manager knows best his own patrons, but we are skeptical as to picturegoers getting tired of the "same faces." Of course, if these faces are those of "ornery" players it well may be that patrons don't care for the appearance of those who bear them. But if they belong to good players, of those accustomed to being cast in good stories, there is no reason why they should be responsible for fatigue on the part of anyone. The earliest exhibitor successes were founded on the showing of screen favorites, unidentified by name in many instances. The stories were short, the companies were few, but the crowd went to see the pictures—many persons going six and seven nights a week.

Mr. Crandall is undisturbed by talk of exhibitors buying theatres. He says he will continue to pay attention to his own business regardless of it. The Washington exhibitor says he looks for fully a half of those picture showmen now running three or four days a week to increase to seven days.

WE have had an advance peek at "The Hoodlum." If you-all who saw "Daddy Long Legs" thought Mary Pickford had in that subject reached her top notch you may find in store a pleasant surprise.

Daylight Saving Is Repealed

THE House of Representatives and the Senate have passed the Daylight Saving Repeal bill over the veto of President Wilson. The action is a tribute to the power of organization, a demonstration of what may be accomplished by co-ordination of forces. A part of these forces were the exhibitors of the United States, who found the change in the clock in the summer a serious handicap in the successful conduct of their business.

The exhibitors will be happy over the outcome of the efforts to have the measure repealed. It will help them and please those of their patrons who prefer to see the "first show" rather than wait until later. In fact, the opportunity to get out of picture theatres earlier than has been possible under the operation of the daylight saving law will be one reason why many will look with less antagonism on the action of the House and Senate. There can be no question that aside from the amusement and agricultural interests the measure that ceases to operate this year was one of the most popular that has come from the hands of Congress. For that reason alone its upsetting constitutes an achievement.

Keeping in Personal Touch

By Sam Spedon

S. E. FRIED, former New Jersey manager of Universal, is now sales representative in Long Island territory of Exhibitors Mutual. He says he has signed up the E-M output with the Kings County Exhibitors' League for the year. The theatres in his territory play eighty per cent. of the E-M pictures.

* * *

Friedman & Gross, of Brooklyn, N. Y., have taken over the Grand Theatre from the Ridge Corporation, the former owners.

* * *

Joan Cally, formerly a teacher in the National Cathedral School, Washington, and head of the department of economics and political science at the Dennison College, Granville, Ohio, is now booking economic, educational and specially selected pictures for colleges, schools and other institutions where such pictures are in demand.

Miss Cally is not connected with any distributing company. She is booking independently and placing the rentals where such subjects selected are available. She is a staunch believer in the work she has undertaken and confident she will build up a strong clientele, who will depend upon her judgment and fitness for making the proper selections.

* * *

E. Auger, general exchange manager of the Vitagraph, leaves for the South this week. He will visit Atlanta and other Southern exchange points.

* * *

J. Haas, the well-known Seattle exhibitor, is in New York taking a survey of general conditions in the film center and visiting different theatres in contemplation of opening a house in this locality.

* * *

E. K. Lincoln will be featured in a new production to be portrayed at the old Mirror studio at Glendale, L. I. He will start work on it about September 1.

* * *

Charles Carroll, formerly manager of the Strand Theatre, Jersey City, has accepted a position in the auditing department of the Exhibitors Mutual Distributing Corporation.

* * *

Rapf & Ruben Co., of Brooklyn, has taken over another theatre. They now control the Montauk, Plaza and Park in the Bath Beach section of Brooklyn.

* * *

W. R. Sheehan, general manager of Fox, made a trip to Buffalo and Washington the early part of this week. There are some weighty campaign matter on foot with the Fox interests in these cities which demanded Mr. Sheehan's personal attention.

* * *

"Silent" Bill Haddock is connected with the Community Film Co., New York, making plans for the production of some special subjects.

* * *

Van Dyke Brooke, formerly director with the Vitagraph, is playing a part in a feature in which Louise Huff is the lead, at the old Mirror studio at Glendale, L. I. Mr. Brooke retired from pictures about two years ago, directing entailing too much of a demand upon his energies. But time hung so heavily on his hands he decided to accept a part in the Blackton picture, "Sunshine and Shadow," and afterwards was engaged for the Huff feature.

* * *

F. C. Quimby, director of Pathe exchanges, has just returned from a six-weeks' tour on the Coast. He is up to his ears in work and refused to be interviewed.

* * *

A. S. Bailey, who started with the Independent Film Co., afterwards with General Film, Alco and Metro, is now the Pathe branch manager at Salt Lake City. He is well known in the Western territory, where he has always been engaged.

* * *

The exhibitors of the Maritime Provinces of Canada will hold their annual convention at St. Johns, N. B., either September 15 or 19. There is an unusual amount of interest manifested in this convention on account of the many drastic laws enacted by the Canadian Government that challenge the attention of the exhibitors.

* * *

Secretary to the Mayor of Chicago says: "The attitude of the city councils is rather favorable to the elimination of the tax on motion pictures."

* * *

L. E. Ouimet, of Montreal, was in New York early part of this week. He said: "Most of the houses in Montreal have increased their prices of admission. The larger houses, like Loew's and Imperial, have made an increase of ten cents on previous prices and the smaller houses have made an increase of five cents on previous prices."

Business is booming, too. Mr. Ouimet produces the British Canadian Pathe News Weekly and says he is making a scoop of the Prince of Wales' visit to Canada. He is following the Prince's itinerary right along the line.

* * *

Walter Golding, manager of the Imperial at St. John, N. B., was appointed by the city authority and Provincial Government of New Brunswick as "charge de affairs" of the reception committee to welcome the Prince of Wales on his arrival in Canada. The motion picture industry should feel proud of the honor conferred upon Mr. Golding.

* * *

Jack Casey, who twelve years ago left the Hearst papers to go to Paris, and while there fought in the Foreign Legion, is now engaged in the Pathe art department in New York.

* * *

"Chuck" Reisner, the song writer, author of "Good-bye Broadway, Hello France," and well known in local film circles, is again associated with the Charlie Chaplin production staff on the Coast.

* * *

Manager Gardiner, of the Alhambra Theatre, Toledo, Ohio, is in New York. He is planning the building of another house in Toledo, and while here he is studying the construction of theatres in this section to get an angle on their general arrangement and equipment.

* * *

Fred G. Sliter, branch manager of the Exhibitors Mutual at Pittsburgh, is visiting New York. Before returning to the Steel City he will visit at Schenectady, N. Y.

* * *

The Janic Theatre, Flushing, L. I., has been sold by Mr. Christmas to Mr. Paley.

* * *

E. R. Champion, branch manager of the Pathe Washington exchange, was recently approached by two negroes on the street in the Capital, who asked if he wanted to see "Shorty"—which is another way of asking if he would like a drink of bootleg whiskey. Mr. Champion replied in the negative, whereupon one of them drew a revolver and shot off the end of the third finger of Mr. Champion's hand. If he had seen "Shorty" he would have been minus fifty cents, while now he is a finger short.

* * *

Mr. Ullman has started to break ground at Jamaica, L. I., to build a new theatre seating twenty-five hundred.

* * *

While at Washington last week I met J. P. Morgan, general manager of the Crandall theatres. He was just starting his rounds to make his collections of the day's receipts for the several houses. When we saw him later alighting from his Rolls-Royce with the bags of coin he sure did resemble his distinguished namesake.

* * *

At the corner of Ninth and F streets, Washington, I stepped into the Metropolitan Theatre and there met the genial and capable young manager, Johnny Fayette, another trusted employe of the Crandall interests. He conducted me through the theatre, which was attired in summer draperies and coverings. It did look cool and inviting, and with its Typhoon fan system it was twenty degrees cooler than it was in the open. I hated to leave the theatre and hated to leave Johnny. He certainly made it pleasant for me.

* * *

L. M. Daly, who for several years was branch manager at Washington for the Metro, is now engaged in the gas and oil industry as treasurer of the Langley Oil & Gas Co., He says: "In 1917 this company struck its first gas well in Pennsylvania and is now drilling a second. The company has purchased and is now drilling its first oil well in Texas."

* * *

Frank B. Rogers, branch manager for Pathe in Chicago, is in New York this week.

* * *

William Farnum, who will produce "If I Were King" for Fox, is taking a brief vacation at his summer home at Bar Harbor before starting the picture, which will be made here in the East.

* * *

Gilson Willetts, manager of the Pathe scenario department, is on his way from Los Angeles, where he has been engaged writing the scenario for Ruth Roland's next serial.

Pittsburgh's Blackstone Theatre Embodies Extremely Modern Ideas

THE New Blackstone Theatre, the latest contribution to the list of Pittsburgh's modern theatres, created a very considerable amount of comment among the theatre-going public of the city when it opened its doors with "A Little Brother of the Rich," August 7. Isaac Guckenheimer, proprietor, is one of the veteran exhibitors of the Steel City. In presenting the new theatre to the public he was actuated through the purpose of making the theatre one with a distinctive style and, according to the general opinion here, he has succeeded admirably. It is a faultless structure, its color schemes are exceedingly pleasing and reposeful to the eye, while the ventilation could not be improved upon, a new process of exhausting the air having been installed. This feature has particularly impressed the audiences that have been present in the theatre.

The entrance lobby of the Blackstone is one of the most symmetrical in proportion and unique in design that could grace the entrance of a theatre. It is certainly an achievement in that line. Mr. Guckenheimer wished to reflect the beauty of the interior by an exterior that would strike the eye with its color and at the same time be in harmony with the interior arrangements of the theatre. One of the unusual features is the combination of the dome ceiling and marquee and the tile floor which continues out to the curb. The lobby is designed along French lines, eliptical in form, and decorated in two tones of brown and gold, which is a replica of the interior color scheme.

Good Safety Appliances.

The auditorium of the new theatre is designed in the Adams style which, because of its detail, lends itself easily to delicate color combinations. The entire floor of the auditorium is of tile, with marbleized wainscoated walls, the general decorations being in old rose, ivory and gold, surmounted near the ceiling with a night sky and landscape.

The lighting scheme affords splendid lighting throughout without glare of interference with the showing of the picture. Particular attention has been paid to the acoustics, which will bring out to the full the beautiful tonal quality of the magnificent Hilgren-Lane organ, presided over by the well-known organist, Prof. E. G. Klapshake.

The new theatre possesses the acme of safety, there being eight exits, more than apply to many theatres seating over two thousand persons. Audiences enter and are discharged through these exits on a level with the sidewalk on both Fifth and Oliver avenues. The extension from Pittsburgh's busiest thoroughfare to Oliver avenue is of value in the functioning the scientific ventilating system which has been installed, which makes unnecessary the use of fans or the opening of doors, for the air is changed every 45 seconds.

The air for the theatre is obtained from a point above the building, so that the dust of the streets is eliminated. The seats could not be more comfort-width, beautifully upholstered in brown leather, with carved backs. The aisles are the widest in the city and the seats so staggered as to afford an unobstructed view of the screen throughout house.

It was the aim of Mr. Guckenheimer and his architect, W. E. Snaman, to able. They are all of more than usual make the new Blackstone the most sanitary theatre possible to construct. The entire floor of the auditorium is of vitrious tile with marble base on all the walls, so arranged that the auditorium can be cleaned out with a hose every night, thereby preventing the collection of all dust and germs. The seats are in the center of the auditorium, with the aisles next the walls, to further promote cleanliness. Ultra-modern retiring rooms are at the disposal of patrons. The comfort and enjoyment of the patrons have been kept in mind at all times.

"The Battler," "His Father's Wife," and "The Oakdale Affair" on World Program

THE World Pictures program for the month of September includes five releases in which June Elvidge, Evelyn Greeley, Early Metcalfe, Virginia Hammond, Arthur Ashley and Dorothy Green are cast for the stellar roles.

Beginning September 1, the World offers "The Battler," a five-reel picture in which Earl Metcalfe and Virginia Hammond are seen to advantage. Supporting these players are Harry C. Brown, known to the legitimate stage as a creator of interesting roles in many Broadway successes, Edwin Dennison, Frank Hageny, Irving Brooks, Florence Malone, last seen in New York in "The Masquerader," Al H. Stewart and others. The story was an original one by Frank Halsey. The continuity was created by Harry O. Hoyt. Frank Reicher directed the production.

"His Father's Wife" Completed.

The next release is scheduled for September 8 with "His Father's Wife," in which June Elvidge is the star. Sam Hardy, late with Charles Dillingham's production of "The Canary," is featured. Mr. Hardy has appeared in pictures some years ago; his most notable screen appearance was made in "Judy Forgot." Miss Elvidge is supported by W. T. Carleton, Virginia Valli, Ann Eggleston, who was in the original production of "Old Lady 31," David Davies, remembered for his performance in support of William Gillette in the original production of "Sherlock Holmes"; Marion Barney and other players of screen reputation. Frank Crane directed "His Father's Wife," which was written by Helen Christine Hoerle. The continuity is the work of Phil Lonergan.

On September 15 Arthur Ashley and Dorothy Green will be seen in the third of their series of pictures for World Film in "Forest Rivals," a tale of the Canadian woods. Harry Hoyt directed the picture. Jack Drumier, Kempton Greene, Clay Clement, Frank Montgomery, are the best known of the supporting cast.

Apfel Produces "Oakdale Affair."

September 22 marks the presentation of an Apfel production in which Evelyn Greeley is the star, which bears the title of "The Oakdale Affair." This story was written by Edgar Rice Burroughs, who is remembered as the author of "Tarzan of the Apes." This production is one of the most pretentious that World Pictures has made in the last two years. Miss Greeley was supported by a cast which included Reginald Denny, Maude Turner Gordon, Ben Johnson, Corinne Uzzell, Charles Mackay, Eric Dalton, Albert Hart and two score more.

Virginia Hammond makes her second appearance on the World Program in September when on September 29 she will be seen in "Miss Crusoe," an original story by Roy S. Sensabaugh, with a continuity contrived by J. Clarkson Miller. Frank Crane is the director. The cast includes Rod La Rocque, a screen actor who has earned his popularity by good work in supporting the best known stars of the screen. Others in the cast are Nora Cecil, Albert Hart, W. R. Randall, Irving Brooks and Edward Sturgis.

During the month Kinograms will offer on its De Luxe News Reel eight releases. Prizma will also be represented by several wonderful natural color subjects.

Isaac Guckenheimer.
Owner New Blackstone Theatre, Pittsburgh.

Chinatown Locale in Beck Serial.

Frankie Mann, the star of Arthur F. Beck's fifteen episode serial, "The Isle of Jewels," has just been introduced to Chinatown. Several scenes of the episode now being filmed call for a Chinese locale and the entire company spent several days in that sector of New York's foreign quarter.

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Henry Lehrman Talks Pointedly About Business of Comedy Making

HENRY LEHRMAN, producer of the forthcoming Henry Lehrman Comedies for the First National Exhibitors' Circuit, and for many years one of the foremost creators in the field of motion picture comedy, gives in an interview this week an interesting exposition of the changing tendencies of film humor, and the difficulties which confront those whose task is to make two laughs flourish where only a smile grew before. Mr. Lehrman's unconventional originality in supervising the Henry Lehrman Sunshine Comedies within the past two years has undoubtedly been a considerable factor in the progress which has been made.

"To the superficial observer," says Mr. Lehrman, "the creation of film comedy appears to constitute the easiest branch of production endeavor. The novice in scenario writing almost invariably begins by dashing off a succession of comedies, leaving the more serious stories for treatment after he shall have acquired a certain facility of expression in the language of the screen, and a more accurate knowledge of the so-called mechanics of the art. The comedy director is often looked upon as having failed to reach the pinnacle of artistic accomplishment occupied by his brethren of the drama, and the idea persists that 'anyone can make comedies.'

Comedy Production Serious Business.

"Nothing could be further from the actual facts. The production of comedies is the most serious business in the film world—even as it is the most interesting—and involves the exercise of the utmost in resourcefulness and ingenuity. It is probably true that more thought, more labor and more painstaking care are lavished on a two-reel comedy than on the average dramatic feature of more than twice its length. Indeed, in the case of Lehrman Comedies, this comparison applies as well to the time consumed in production, since my pictures of two-reel length require an average of ten weeks each for filming.

"To these facts can be attributed much of the progress made in film comedy during the past two years—an advance which has far exceeded that made in the dramatic field within the same period, and has wrought a complete change in the standards of humorous productions. While producers of film drama have given scant evidence of progressive thought, pictured comedy has shown a constantly changing improvement of method and execution.

Eggs and Pies Are Obsolete.

"The forcible contact of the common chicken-egg with the human visage is now in distinctly bad odor, whatever the age of the egg. The custard pie as a weapon of defense is more than apt to prove offensive. No longer can the kick in comedies be registered entirely with the feet.

"New lines of 'business' or action must be constantly devised, new 'gags' introduced, new situations contrived; always it must be something new—and always it must be either funny or breathlessly thrilling. In these days of the sophisticated audience it is not sufficient to do the unexpected. The film fan is constantly expecting the unexpected, and it becomes necessary to cap the unexpected action with some further bit of humorous by-play to induce a laugh.

"And a film comedy is not simply a motion picture with some laughs in it. A successful comedy must be a constant succession of laughs, resulting either from purely humorous action or speech on the part of the performers; from the prompting of humorous thought on the part of the audience; or from the depiction of thrilling situation or action which culminates so disastrously or so miraculously that the spectator must laugh from the very force of pent-up emotion.

When Laugh Follows Laugh.

"There must be a continuously ascending degree of the ludicrous, and never a lag in the tempo of the action, once the place is established. It is difficult

Henry Lehrman.

enough to wring a laugh from an audience, but to pile laugh on laugh, and to keep it up for forty minutes, requires not only a thorough understanding of the possibilities of pictured action and the ingenious application of such knowledge, but unlimited patience and hard work. I once spent more than three weeks in securing a few short close-ups of a pair of flies in the bowl of a spoon, and considered myself fortunate in finally obtaining just the action I desired.

"All wild animals, be they flies or lions, are more temperamental than the most intractable star, and this fact only adds to the woes of the man whose business it is to be funny. The constant demand for thrills has made the production of comedies the most dangerous branch of film work, and has necessitated the tedious repetition of hazardous 'stunts' in an effort to secure a few seconds of satisfactory action on the screen.

"Since the province of the motion picture is to amuse and entertain, the comedy must be accorded a high position in the film world. Many a theatre owner has seen a good comedy bolster up a weak feature and literally 'save the show.' And I am starting production on the new Lehrman Comedies on the basis that the possibilities of future development are unlimited, and that future years will see a motion picture judged not upon its length, but on the quality of the entertainment which it offers."

Lake George Gets Thrill As Nat Misses a 1-Inch "Putt"

THIS is a tale of stunts, thrills and breathless adventure by the placid shores of Lake George—at Hague, to be exact, where Nat G. Rothstein is vacationing. Nat dropped his tools in Universal's advertising department a few days ago, and dashed north in his Ford-Royce, crashing on all 24 cylinders.

He gave a look over his left shoulder as he was passing Lake George and suddenly decided to halt. "Here's where I give 'em a thrill," said Nat. And from the grain-bag under the seat he pulled his golfing togs. He hid behind a bush while adjusting his plaid cap, shin guards and green-and-red knickers—and then emerged.

The fish in the lake stood still or backed water and forgot to breathe. Thousands of the war-wealthy gathered around as Nathaniel swung his bat above his classic bean. When the gallery was at petrified attention, Nat let fly with all the venom Joe Martin puts into his hatred of actors—and muffed a one inch "putt" with the longest stick he had in the rack.

They led Nat to the best place to fish, showed him where he might dive into the lake without hitting any broken bottles, taught him the high jumps in tennis, introduced him to ping-pong—and let him drive his own motor-truck as far as he could climb into Vermont. But they kept him off the golf green because he obstructed traffic.

When everything in his regular line at Universal gets all gummed up because he is not there to gently stroke the works and coo to the printers and engravers—then will Nat return from vacation and tell a different story.

But the foregoing represents the facts.

Dexter Coming in "The Prince Chap."

Elliott Dexter's first starring vehicle under the Paramount-Artcraft trademark will be "The Prince Chap," the celebrated play by Edward Peple, which was produced some years ago in New York, and has been extremely popular on the road and in stock ever since. Mr. Dexter is now on the rapid road to recovery from his recent breakdown, and will probably start work on this picture around the first of October.

Chinese Manager Dislikes Chaplin; Charles Crowded Houses Too Much

F. J. RENAUD, of the Washington Theatre, Dallas, has a hobby for letter writing. He writes letters to folk in the moving picture business in all parts of the world and receives many quaintly worded letters for his pains.

One of the latest epistles received by Renaud was from L. Chang, moving picture exhibitor at Melang, Dutch East Indies. He says he runs the only show exhibiting American pictures in the state. His vocabulary is a little limited, but he gives a good idea of business conditions.

"We don't like you Americans. Your ticket plan is wrong. When a Chinese buys something he like to see it. So our tickets are made out of wood eleven inches long and four inches wide."

Chang says he does not run Chaplin films any more. "Too many people come to see," he writes. "They trashed up my place with many dirtyness."

In Chile, Renaud's correspondent writes that the natives for some unknown reason took a dislike to posters of Mary Pickford, which he pasted over the town of Valparaiso. They threw mud and stones at the pictures, he says.

From Ladysmith, South Africa, a Boer exhibitor writes to ask if the Washington Theatre in Dallas is still owned by George Washington.

In Sotteville-la-Rouen, France, a picture showman asks Mr. Renaud to make him a good picture of the Statue of Liberty, which he supposes is within walking distance of Texas.

Renaud has sixty-two correspondents located in many different corners of the world. He replies to their letters and is constantly enlarging his chain of foreign friends.

CHINESE PREFER AMERICAN PICTURES

Aversion to Scenes of Their Own Environment Combines with Liking for the United States

IT is up to America to supply the picture demands of the Orient. American-made pictures have all the elements which appeal to the Oriental mind, action, locale, dramatic situations, and indirectly, educational value," declared Warren Heath, formerly representative of the Chinese-American Company, when questioned regarding the picture status in the Far East by a representative of Robertson-Cole.

Mr. Heath is well qualified to speak on the subject, having lived more than a year in China and Japan. Business took him to Pekin, Kiau Chau, Shanghai and other principal cities and brought him into close touch with native business men and industries.

"The native element demands action and high dramatic values. Melodrama particularly appeals to them. Westerns such as some of the recent William Desmond, Robertson-Cole features are also marked popular. In fact, the more trouble the hero or heroine gets into, the more pleased is the audience. This naturally leads to a consistent demand for heavy dramas and good fast comedy-dramas.

Chinese Like Amusement.

"Americans look upon the Chinese as a stolid, serious-minded race; they are just the opposite. True, they do not openly express their emotions. However, it is hard to find a race that loves amusement more than the Chinese. They will go to almost any lengths for it.

"Shanghai supports two amusement parks, 'The New World' and 'The Old World.' Both of them contain motion picture theatres, open air with a large screen and rows of wooden benches on which the natives swarm, and brick buildings furnished after the manner of the old Bowery five-cent houses. Sometimes a violin and piano furnish music and at other times native talent answers the demand. These theatres, the scenic railways and other amusements, patterned after our own Coney Island, are always packed. By packed, I don't mean after the American style, for five Chinamen will crowd themselves into a space that one American would consider uncomfortable.

Movies Have Educational Value.

"Aside from the amusement viewpoint, motion pictures are among the most beneficial of Occidental inventions that have been introduced into China. When you stop to consider that not a quarter of the population can even read their own names, it will naturally be asked, 'How can they understand pictures?' Not all of them can, but they are gradually learning, and those who cannot are at least becoming imbued with a knowledge of customs and ideals of countries other than their own. In this way the motion picture is unconsciously broadening the scope of native vision and so has become one of the greatest educational factors in modern China.

Foreign Locales Liked.

"Pictures with Chinese locales do not interest the people. They want to see pictures laid in other countries and the more picturesque and beautiful the settings the better they like them. In this way they are educating themselves.

"I believe that the Robertson-Cole policy of varying the locale of its productions will not only do more to insure their popularity, but they will have an educational value which the producer probably never even considered.

"The demise of a Chinese producing company which was recently formed may be attributed almost exclusively to the fact that the public did not wish to see the things with which they were familiar. This has naturally led to almost complete control of the motion picture industry by foreigners and the natural friendship and liking of the Chinese for Americans has in no small measure contributed to the firm foothold that the American film industry has secured in China.

Native Theatres Improving.

"Native theatres are found in all the large cities. Many of them are built of brick and contain wooden seats. These are gradually taking the place of the old stockade or open air house, built of bamboo and without seats, the audience sitting on the earthen floor. In the smaller communities the old type of theatre is very much in evidence and more of them are being built. They at least serve their purpose in gradually introducing western civilization into the provinces.

"Virile men stars and the beautiful women have a certain appeal to the natives. They all like men who get into a good scrap and fight their way out, such as Warner, Desmond and Stone."

Telling the Pathe Rooster About It.
Ruth Roland tells Bird Chanticleer all about "The Adventures of Ruth," her own serial for the Pathe program.

"Nobody Home" Is Dorothy Gish's Latest

Dorothy Gish's next Paramount picture, "Nobody Home," will be released August 24. The story is an original one by Lois Zellner, a prominent scenarist. In this, Miss Gish plays the role of Frances Wadsworth, a young girl who believes implicitly in the influence and the meaning of all of the well-known signs and superstitions, such as black cats, walking under a ladder, looking at the moon under the clouds, etc. The picture was directed by Elmer Clifton.

Ralph Graves, Vivian Montrose, Raymond Cannon, George Fawcett, Rodolph Valentino, Vera McGinnis, Emily Chichester, Norman McNeil, Porter Strong and Kate V. Toneray completed the supporting cast.

Beck Buys "The Capitol."

Arthur F. Beck, president of Artco Productions, Inc., announces the purchase of the Broadway success, "The Capitol," by Augustus Thomas, as the starring vehicle for Leah Baird.

Here Are Ten More Theatres to Cost $2,460,000

HERE are ten more theatres announced since our last issue, each one to cost $100,000 or over, and representing an aggregate investment of $2,460,000. Not as much as last week, but enough to show that there is no diminution of confidence in the future of the motion picture as a form of popular entertainment.

Pine Bluff, Ark.—Saenger Amusement Company, of New Orleans, has plans for theatre to cost $160,000.

Robinson, Ill.—Robinson Theatre Company has been incorporated with $150,000 capital, to erect moving picture theatre at corner of Main and Madison streets.

Cumberland, Md.—Cumberland Amusement Company has been incorporated with $250,000 capital for the purpose of erecting theatre at the intersection of Pershing Avenue and Liberty Street.

Brooklyn—Levy Brothers, 189 Montague street will erect theatre at Twelfth avenue and Fifty-second street, to cost $500,000, with seating capacity of 2,500.

Lockport, N. Y.—Victoria Theatre Corporation has been incorporated with $150,000 capital for the purpose of erecting theatre at Main and Elm streets.

New York—Marcus Loew, 4192 Broadway, has plans for brick theatre with steam-heating and electric lighting system, to cost $500,000.

Dayton—Schwind Realty Company has let contract to rebuild theatre after fire. It will be 250x100 feet, and will cost $100,000.

Springfield, Ohio—Sheehan Engineering Company, 403 Public Safety Insurance Building, has contract to erect three-story theatre, store and office building, 60 by 200 feet, to cost $250,000.

Toledo, O.—H. Bailey, proprietor of the Princess Theatre, has let contract for erection of a motion picture theatre to cost $300,000.

Astoria, Ore.—Jensen & Von Herberg have purchased site at Bond and Fourteenth streets on which they will erect fire-proof theatre to cost $100,000.

Rochester Picture Showmen Take a Day Off Play and Eat, Meal Following Meal

MANAGERS of movie houses are sometimes said to be a clannish cult, sticking closely (sometimes) to one another to fight the battles of the screen and jealous of other kinds of showmen who would intrude upon their field. Be that as it may, movie managers mingled freely with those who control the destinies of the houses devoted to the speaking stage at the annual outing, picnic and get-together of the Rochester Theatrical Managers' Association at Manitou Beach.

All the big guys were there. We were about to say all the little guys, too, but who ever heard of a theatre manager admitting that he was such; certainly not in Rochester, where all the palaces of the histrionic art, canned and vocal, are making more money than the packers, packin 'em in. The joyous event had been long looked forward to, the association having taken time from the discussion of censorship and tax evils to give careful thought to the plans. Even the committee in charge said that a capacity crowd was on hand, and the S. R. O. shingle was gaily waving to the breeze (press agent stuff) from the start, but the gang was always willing to squeeze a few more in. This squeezing stuff was particularly noticeable at the dinner table, owing to the fact that a number of the fat men made a rush for the end of the table nearest the kitchen door. Right here the censors got in their fine work, it being decreed that all food be "passed" to the far end first.

Fat Men and Thin Contend.

Strikes and rumors of strikes did not seem to have any part in the day's events until the ball game was reached. Then Jack Farren, manager of the Victoria Theatre and captain of the fat men, served notice upon William R. Corris, Jr., of the Lyceum and captain of the thin men, that some theatrical strikes were about to put him and his cohorts out of business. Mr. Corris said that he would fight to the last ditch, and that the show would go if he had to be the whole cast. The thin men chorused valiantly and the battle was on.

Ball games like this one can't be described in words, so for that reason a movie camera was set up to record the stirring scenes. As a preamble, or sort of prelude or curtain-raising act, the two teams were lined up to pose for the movie cameraman. The latter whistled, told stories and even swore in an effort to get the crowd to look pretty, but so many of the managers thought they should be starred that it was a tough job. Finally, the cameraman said that John O'Neil, of the Gordon, was the best looking man, so he took the front row post of honor. One manager (name deleted by censor) had to be excluded from the group, because John Fennyvessey, of the Family, who was directing the picture, said that Mr. Eastman would have to make better film to record such a likeness, and no known lens was sufficiently strong to stay uncracked under the strain.

No Adding Machines; No Score.

After some parading and high stepping for the camera, the ball game got under way, it being announced that the film would be shown at the evening meal; that is, the regular meal, as there were some every few moments. The teams lined up as follows: Fat men, Farren, p; Sarr, c; Shannon, 1st b; J. H. W. Fennyvessey, 2d b; Paul Fennyvessey, 3d b; Herb Kelly, ss; Yale, rf; Simpson, Sr., cf; A. A. Fennyvessey, lf. Thin men, Corris, p; Greenstone, c; Calihan, 1st b; Will Kelly, 2d b; Finn, 3d b; Wolff, rf; Simpson, Jr., lf; O'Neil, rf. After five innings of strenuous activity it was said on doubtful authority that the game was won by the fat men, but as there were no adding machines present, the score was not announced. As a matter of fact, the scorekeeper got cold feet and was afraid to keep any score.

Jack Farren was declared the winner of the fat men's race, as the other contestants sat down before reaching the finish. Paul Fennyvessey, just out of the army, was declared to be the handsomest Irishman in the show business. Jules Greenstone was put out of the races because he was caught wearing roller skates. Charles Yale was forbidden to make any untruthful predictions about the beautiful choruses he is to have next season. Micky Finn opined that he could make a good act out of the gang, but was told that they preferred to join Mack Sennett's beauties at the Family this week.

Martin E. Wolf, of the Lyceum, presided at the principal gastronomic event, served in the large dining room of the Manitou Beach Hotel. After the food had gone its way it was announced that the pictures taken earlier in the afternoon would be shown. After a heated argument it was decided to take a chance and show them without waiting the action of the censor.

But, alas! Sad to relate, the cameraman forgot to put any film in the camera.

"Other Half" at 81st Street Theatre.

Announcement has been made of the booking of "The Other Half," the Robertson-Cole feature distributed by Exhibitors Mutual for the Eighty-first Street Theatre, New York, the first picture to be booked for that house by the B. F. Keith management.

"The Other Half," a Brentwood production, has been booked four days, and this will mark its initial Broadway presentation.

The Eighty-first Street Theatre is one of New York's finest amusement houses. It is in the heart of the residential section, a few blocks north of the theatrical district. September first, it will come under the B. F. Keith management, forming part of the U. B. O. circuit.

—12,200—
THE GREAT 12,200!
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SAN FRANCISCO WILL BUILD STUDIO

Twelve Independent Producers Promise to Start Work When Plant Is Completed—University Helps

ARRANGEMENTS are now being completed whereby a group of San Francisco capitalists will erect a large leasing studio in this city. Twelve independent moving picture producers will bring their companies to San Francisco as soon as studios are provided for them and several have arranged to work with temporary plants. Joseph A. Eliason, who has a studio at Page and Stanyan streets, where a Chinese production is being filmed, has arranged to share space with Dayton Reynolds, who will feature Max Asher in Golden Gate comedies.

The Motion Picture Welfare Committee is holding meetings regularly and has collected a fund of data for the benefit of producers who may desire to work here. Three important subcommittees have been appointed by chairman Joseph Mulvihill, as follows: finance committee, C. A. Day, chairman, Chamber of Commerce; Frank C. McDonald, Building Trades Council, and Frank Carroll, Downtown Association. Investigating Committee, George W. Gerhard, chairman, Civic League of Improvement Clubs; Percy T. Cumberson, Rotary Club, and Edward H. Brown, Home Industry League. Publicity Committee, William T. Potter, chairman, San Francisco Advertising Club; Edward H. Brown, Home Industry League, and John A. O'Connell, San Francisco Labor Council.

Marshall Neilan, director and producer, was here recently on a brief vacation and announced that he would be producing pictures in San Francisco within two months. "Coming to San Francisco is not a new idea with me," he said. "I have been bringing my companies here for location work for a number of years, and as long as two years ago took up the matter of locating a studio here with the city administration. If a private corporation will build the proper sort of a studio I will enter into a long time lease for space, but if not I will build one myself, for I am determined to bring my enterprises here. If I build a plant it will cost about $600,000 and will accommodate seven or eight companies. There are a number of the big concerns who have built big plants at Los Angeles and have investments there that preclude a move to this city, but many of the independent producers are planning to make the change as soon as their existent leases will permit."

Beatriz Michelena, who has been making pictures around San Francisco Bay for the past five years, has offered her studio at San Rafael to any producer skeptical of the climatic or scenic advantages of this section. She states that she never found it necessary to go further south than Santa Cruz to secure the settings desired. For historical data the University of California has thrown open its doors to her companies.

Clara Kimball Young visited San Francisco early in August with Albert Parker, director, and a company of thirty. Scenes for "Eyes of Youth" were filmed on the George E. Pope estate at Hillsborough. Mr. Parker expressed surprise that progressive producers had not established studios here.

STRIKE THREATENS EASTMAN PLANT

Head of Great Film Works Sends Letter to His Employees When Bausch & Lomb Have Trouble

INCIPIENT labor unrest in Rochester has been suddenly fanned in a blaze that threatens to be a serious menace to the photographic and allied industries. So serious is the situation that on August 15 the Mayor issued a proclamation warning all citizens that precautions had been taken for the immediate enforcement of the sternest measures, if such should be necessary. Next day George Eastman, head of the Eastman Kodak Company, made a personal appeal over his signature to each of his employes, urging them to stamp out the rearing head of Bolshevism and anarchy.

The trouble, as it affects the photographic industry, started in the plants of the Bausch & Lomb Optical Company, the only concern in this country making lens glass for motion picture and other cameras. Organizers from out-of-town are alleged to have induced the men in the glass plant to walk out, demanding recognition of a hastily organized union and a considerable increase in wages. The company issued an answer to these demands, signed by Edward Bausch, vice-president of the company, stating that nothing less than Bolshevism and I. W. W.ism was back of the trouble and that it would not treat with outside troublemakers.

The company employs about 5,000 hands. The Amalgamated Optical Workers claim to have half of this number out, but it is thought that the company's figures of a much smaller number are correct. An effort has been made by organizers to organize the employes of the Eastman Kodak and other companies. In some plants the efforts of the organizers have been at least partially successful, resulting in numerous strikes and walkouts. Eastman employes have remained loyal, the force at the camera works even adopting resolutions to the effect that they were confident of getting a square deal from Mr. Eastman upon any occasion.

Police Raid Oakland Theatre.

Acting on a tip that obscene moving pictures were being shown at the Globe Theatre, 1422 Twenty-third ave., Oakland, Cal., to an audience of men and boys, the police of that city recently raided this house and arrested three men, seizing the film as evidence. When the police reached the theatre, following the regular performance, they found the doors locked. Upon forcing an entrance, they secured a glimpse of the film on the screen and hurried up the stairs to the operating room, where, it is alleged, an effort was being made to destroy the film by fire. The men arrested were Harry Thomas, manager of the theatre; Walter T. Asay, operator; and Earl Attelsey, said to be agent for the films. The manager was released on $500 cash bail, the others $200.

According to "Them" Nazimova in "The Brat" Is Bold, Nay, Brazen. But to "Us" She Is Bewitching, Aye, Beautiful.
The talented Russian star is almost reckless in the emotional extravagance of her moods in her first picture on Metro's new program.

RUBBERNECKING IN FILMLAND

Rubbernecker Takes Slant at Elastic Subject—Rubber Is Theme but He Doesn't Stretch

By Giebler

OUTWARDLY, the Industry is moving along in its usual care-free manner, but the ear that hugs the ground hears a low and ominous sound, the buzzing of a fly in the ointment.

Those of us who hold the movies close to our vests can see a little rift in the lute. The movies, heretofore the chic topic of conversation in every store, shop, office, boudoir and garage of our fair city, are being out-talked by the Rubber industry.

An Elastic Subject.

Ever since the Goodyear people began the erection of their three million dollar tire factory, no one talks of anything but rubber.

Of course a great many things can be said about rubber. It is an elastic subject, but it can be stretched too far. The Movies were here first—Rubber must remember that. We refuse to be rubbed out by Rubber. We are not going to sit supinely by and allow Rubber to erase us from our rightful place in the talk of the town and the press. We should say not! We have shaken off our reticence, our dander is up. We are going to show Rubber that we know something about space stealing.

Mary Pickford has applied for the first tire to be turned out by the new factory. This got a nice stick full of type on the front page, and will be good for a column when the delivery is made.

We have ordered the first rubberneck to be released, and we'll write it up ourself if need be.

Playwrights Stretching Out.

Other things can be done. Playwrights can locate stories in the Rubber factory and grab off a lot of space that way. Billy Wing might write a serial and call it "Blow-Out Bill."

We have had the Inner Shrine, the Inner Man, woman, soul, conscience, etc. What's the matter with H. H. Van Loan writing a stirring, red-blooded tale about red rubber and calling it "The Inner Tube?" Herb can do it all right if he wants to.

Otherwise, things are moving along in the colony about as usual. Everybody is busy, and every lot is boiling over with actors and extras.

Atmospheric Egypt.

I dropped in at Goldwyn one day and saw Geraldine Farrar and Lou Tellegen working in a big scene that looked as though it might have been picked up in Egypt and set down on the Goldwyn lot.

My knowledge of Egypt is confined to what I have gleaned from looking at picture postcards and smoking Egyptian cigarettes, but I know this was Cairo, Egypt, because Lieut. Col. Gordon McGee, late of the British military forces in Egypt, superintended the building of the set and saw to it that every last little thing, from the roofs of the houses to the rags of the beggars, was correct.

Miss Farrar was a tourist in a carriage and was being besieged by beggars, and Mr. Tellegen, as a picturesque Sheik on a fierce Arab steed, rode into the scene and said "Begone" to the beggars, and because they would not begone quick enough, Reginald Barker, who was directing the scene, would make them do it all over again.

Reggie had considerable trouble with that scene. There were a number of mountain canaries used as atmosphere that would not stay put, and a camel that insisted in raising his voice and saying things in camel language at the most inopportune time.

Camels Would Yodel.

Miss Farrar said the camel was singing. Maybe it was, but it didn't sound like a happy, care-free camel's voice to me.

I am nervous about camels ever since a day three years ago at the Fox studio in Fort Lee, when J. Gordon Edwards was making "Under Two Flags." There was a camel in that picture that got temperamental and made things pretty hectic around there for a time. It tossed Stanhope Wheatcroft over its head, made the entire company seek shelter under some Arab tents, and caused a well known star to lose her dignity entirely.

The Apt Student.

That camel made the same kind of noise that this one did before it began acting up. It might have been the same camel, for all I know.

At any rate, after that ship of the desert got to "singing" pretty frequently, I concluded that I knew all there was to know about that scene—I am a very quick study at times—and I said good-bye and went over to see how they were getting on at Tom Ince's studio.

There was little doing at Ince's. Everybody was out on location, I only got to see Edwin Stevens, who played the "Devil" on Broadway so long that they called him the "cut up," and Louise Glaum in a Chinese costume, and Hobart Bosworth, who is going to star in Ince pictures.

Jess on the Mat.

I also had a very fine visit with J. S. Woodhouse, the ambidextrous publicity expert and scenario writer, and made a date to go back the night Tom Ince shoots some of the big scenes for "Americanism vs. Bolshevism."

After Ince I dropped off where Henry Lehrman's new studio is going up, only three blocks away. Henry took me out on one of the big stages—a whooping big stage it is, a hundred feet wide and two hundred and fifty feet long.

Roscoe Arbuckle, who is going to produce at the new Lehrman plant, was just moving in and had one set already dressed and ready to shoot.

I paid a visit to Jesse D. Hampton's place the next day, and found only one company on the lot.

"Look here, Jess," I said, "why don't you have a lot of stuff going on when I come around?"

The 1850 Hair-Cut.

"Listen," said Jess. "We have outgrown this place. We have to keep at least one company out on location all the time or we can't get along. We had the whole outfit working here one day last week and the actors were so thick on the lot you couldn't stir them with a stick. Go on out on the stages and hunt up the H. B. Warner company. They are working on 'Maruja,' a Bret Harte story. You'll see some good characterizations."

I went out on the stage and found the Bret Harte set. Joseph Franz was working in the interior of an old-time western home. Marin Sais, wearing an 1850 coiffure, was in the scene. She and an old man were working out some of the action of the story.

Meet Mr. Wiggins.

I didn't recognize the old man. Just one of the many old actors, I thought, old chaps who either love the business so much they can't quit, or have to keep on to keep the wolf from the door. I felt sorry for the old fellow as he moved about in the scene, but at the same time I found fault with him because he wore a wig. I saw him adjusting it before he came in the scene.

It was a good wig and he knew how to wear it so well that it could not be detected even by the camera, but I knew it was there, and it irritated me. Why did he wear a wig? The man was old, any one could see that; his spare and bent shoulders, his halting step, his grey face, all spoke of the unkind marks of time.

Wig-Wagging.

Surely he didn't need a wig—unless he was vain enough to have his hair dyed. I watched his acting. There was

Something Rubber Can't Erase—

THIS may be a "rubber" story, but it's a fact that "Rubbernecking in Filmland" by our own Giebler, the Ozark Mountain wizard, is the most up-to-the-minute West Coast page in the business.

Not only that, but it's so darned Missouri-esque funny that we sit in fear each week to hear that "Life" has grabbed him off to edit the sheet.

He's been "Rubbernecking" for a year, and his dope is just as human, clever, and entertaining as when he first started to conduct our readers through the West Coast studios. Things may be stretched too far, but not the Giebler brand of "rubbering."

The usher will give him the flowers as he goes out. But if your face is a stranger to a grin then read this yarn. And there's another one like it here every week.

—THE EDITOR.

genius in the ancient's work, wig or no wig.

"Who is the old man?" I asked Violet Schram, who was standing by waiting her turn.

The Early Bird Himself.

"Why, don't you know?" she asked. And then before I could say anything she ran over to Rita Stanwood and told her something, at which they both laughed. Then I started talking to Hector Sarno, the heavy.

Talking to Sarno is like opening an old book written about the movies. He is one of the real early birds of the game and has a wonderful lot of interesting reminiscences.

"I was on the regular stage in Italy for seven years before I joined the movies," said Mr. Sarno. "My first picture work was with Vitagraph when they had their studio on Nassau street in New York. I played heavy leads and helped the stage carpenters. A saw and hammer was as necessary as a make-up box in those days. We all helped around the studio.

"Florence Turner was the wardrobe woman as well as the leading woman of the company, and she also draped all of the sets and acted as cashier of the studio. Five dollars a day was a good salary."

The Wig Secret Out.

"Would you like to go back to the old days?" I asked.

He shrugged his shoulders in his expressive Italian manner, and—I'll swear there was a wistful look in his eyes when he answered:

"No, but we were very happy in those days." He turned to the set, where the old man was talking to Miss Sais. "There's a good actor," he said.

"Who is he?" I asked. "I tried to find out from Miss Schram, but she seemed to think it was a joke."

Hector looked at me in astonishment. Then he laughed.

"That's a mighty fine compliment for Mr. Warner," he said.

And it was. I never saw a better make-up or a better characterization in my life. Warner didn't seem to think anything of it, however, for when Rita Stanwood, who is Mrs. H. B. Warner, led me over to him and said: "This man didn't know you," he only grinned and shook hands—and even at that close range he still looked the old man whose part he was taking.

Canadian Law Arouses National Association

AT the meeting of the distributors' division of the National Association of the Motion Picture Industry held on August 12, those attending denounced the regulations adopted by the Province of Ontario in relation to the operation of theatres and projectors, brought to their attention through a letter from the Department of Commerce at Washington, in reference to the new law in Ontario, Canada, providing that only citizens of Great Britain could be licensed to show motion pictures or operate motion picture machines.

The American Consul at Toronto states that permits are now being issued to American operators of motion picture machines for the present year on the understanding that they must take out nationalization papers if they expect licenses to be continued.

Considerable indignation was expressed by the meeting of distributors and it was decided that the Provincial ruling was of sufficient importance to refer it to the State Department at Washington, so that complaint might be made of an obviously unfair discrimination against American film men. The subject was referred to Chairman Charles C. Pettijohn, of the Committee on Taxation, who, in turn, through the offices of the National Association, presented the subject to the State Department.

Paramount Nature Series Will Release in September

MARKING the advent to the screen of a new type of scenic, three Paramount-Post Nature Pictures will be released during September by the Famous Players-Lasky Corporation. These pictures, running a single reel, have been taken in various parts of this country and Canada and are photographic expressions of nature in her most charming moods. Critics who have seen them declare they are the most beautiful examples of nature photography yet shown on the screen. Every scene is toned or tinted, and the photography is of the highest character, no scene having been made unless weather conditions were perfect.

The first release will be "Come, Watch With Me the Passing Night." This picture, which won commendation when shown at the Rivoli Theatre, New York, was made in the West, the scenes having been shot in Washington, California, Oregon and British Columbia. The picture was five months in the making, sometimes as much as a whole week being required to obtain 100 feet of the kind of photography desirable. Several of the scenes were photographed during the early morning hours before dawn.

The Post Pictures Corporation's photographers, W. A. Van Scoy and H. C. Shimeld, went to New England to get the scenery for the second Paramount-Post Nature Picture, "A Voice of Gladness."

Marguerite De La Motte.
Supporting H. B. Warner and Bill Desmond in Jesse B. Hampton productions.

"Her Purchase Price" Is Bessie Barriscale's Latest

HER PURCHASE PRICE," Bessie Barriscale's latest B. B. production, which is to be released as a Robertson-Cole feature and distributed by Exhibitors Mutual, is said to be a new type of picture for the star. In it Miss Barriscale plays the part of "Sheka," who has been reared from childhood by a Bedouin bandit posing as a silk merchant, in an atmosphere of culture and luxury for the slave market. She is sold at a Cairo slave auction to Sir Derek, played by Albert Roscoe, and taken by him as his wife to England.

The mystic atmosphere of the East pervades the greater part of the story which is laid in Cairo, Egypt. The natural picturesqueness of the Orient is fully reproduced. Considerable pains have been taken to make the street scenes and interiors perfect in every detail. The interiors of the harem is said to be a scenic gem with all its draperies.

Shelbyville Showmen Will Fight for Sunday Opening

PROPRIETORS of motion picture theatres at Shelbyville, Ind., are getting ready to test the Sunday opening question in the near future by opening their shows for Sunday exhibitions. As soon as the report that the shows would soon open on Sunday was circulated, the Shelbyville ministers served notice on the exhibitors that they would not approve of the opening and that affidavits will be filed against the owners.

The motion picture men got busy and hired an attorney and intend to fight the matter through the courts. The exhibitors argue that they have just as much right to open and operate on Sundays as the Chautauqua, which was open there on the last two Sundays, and which attracted big crowds. The picture show men contend that if outside attractions can be permitted to operate on Sundays there is no reason why those at home should be stopped.

Find Relic in Strand Excavation.

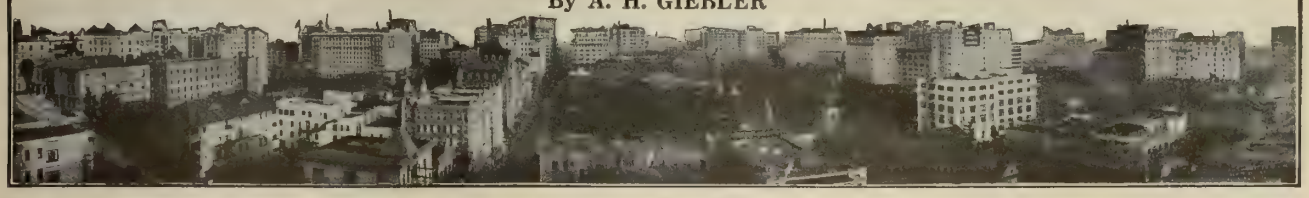
Through the Mitchel H. Mark Realty Corporation, owners and operators of the Strand Theatre, New York, who now have under construction a new playhouse in Albany, the State Museum is the recipient of a gift of a large cast iron kettle used to melt lead for bullets for the Colonial troops in the Revolutionary War. The kettle, which is 4 feet, 6 inches in diameter, 16 inches deep and from 1½ inches to 2 inches thick, weighs over 1,000 pounds. It was discovered by workmen who were excavating for the foundation of the Strand Theatre, Albany.

Miles Ships Home Northern Views.

Herbert L. Miles, as director, with Jack Young, cameraman, already have shipped back 11,000 feet of scenic and educational film from their trip in the yacht Carmen to Newfoundland and Labrador. J. R. Miles, 220 West Forty-second street, will soon hold a trade showing of these subjects, which will include views of beautiful Muskrat Falls, Hamilton River, so far as known never before caught by the motion picture camera.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Equity Strike Not Likely To Extend To Los Angeles Colony

ALTHOUGH there is no intimation of a strike among the actors of the Los Angeles theatres and motion picture studios, a number of prominent actors on the West Coast have made voluntary contributions to a fund that is being made up for the benefit of Eastern actors who are left without work or means during the strike.

W. T. Wyatt, manager of the Mason, one of the leading local dramatic houses, says that he refuses to get excited, because it looks to him like purely an Eastern scrap.

Cecil B. De Mille, of Lasky, says: "The argument seems to be between the Eastern producers and the Actors' Equity Association, and comparatively few members of the motion picture industry are included in the Equity. There has been no dispute between the motion picture producers and the screen actors, and no talk of a strike, sympathetic or otherwise."

Seymour Hastings, secretary of the Motion Picture Players' Union of Los Angeles, declares: "The Los Angeles film players will not go out on a strike in sympathy with the New York movement unless ordered to by the American Federation of Labor, with which they are affiliated. This organization is in sympathy with all performers who are working to obtain better conditions, but is not affiliated with the Actors' Equity or the White Rats."

James Neill, well known in the picture fraternity, and at one time a prime mover in the Actors' Equity Association, says that the actors have a fair and just grievance.

Hampton Organization Incorporates.

Benjamin B. Hampton, motion picture producer, has organized a company which has been incorporated under the name of "Federal Photoplays of California," and which includes the Zane Grey Pictures, The Great Authors' Pictures and the various Benjamin B. Hampton productions. George W. Yates has been appointed Western manager and treasurer of the Hampton interests.

Associated with Mr. Hampton are Eltinge F. Warner, publisher of Field & Stream and other publications, and Hawlings Mumper, a Los Angeles attorney. Charles A. Weeks, general manager of the Hampton interests in New York, has been in Los Angeles for the past three weeks consulting with Mr. Hampton, but has now gone back to New York, where he will continue to manage the Eastern end of the business.

Roy Stewart, Marguerite de la Motte and Noah Beery are three leading players who have been put under contract with the Hampton interests. Edward Sloman is director. Productions will continue to be filmed at Brunton.

The "Argonne" a Memorial Studio.

The studio soon to be erected by the Bulls Eye company in Hollywood will be known as the Argonne Studio, a sort of memorial to the men of the film industry who sacrificed their lives in the Argonne Forest. The comedies produced in the new plant will retain the name, Bulls Eye.

Morris Invents Safety Switch Box.

E. V. Morris, head of the electrical department of the Henry Lehrman studios in Culver City, has invented a new switch box and connection board, and has applied for patents covering the invention.

The device consists of a metal box 18 by 27 inches, in which the switches are enclosed, and which must be closed and locked before the current can be turned on. The unlocking of the door automatically turns off the current and thus prevents any accidental contact with live parts.

Cables from the studio lamps enter the box from the bottom, so that these joints are protected. The new appliance, to be known as the Benjamin Switch, will be used in the Lehrman and other West Coast studios.

Fatty Backs Olin Stage Brace.

Roscoe Arbuckle, motion picture producer and baseball magnate, has become the financial backer of the Olin stage brace, recently invented by Earle Olin, technical director of the Henry Lehrman studio. Arbuckle & Olin have formed a partnership whereby the manufacturing of the new combination brace and scenery clamp will soon be started by a San Francisco firm. The new device entirely eliminates the use of nails in erecting sets. Lou Anger, Arbuckle's business manager, will have charge of the marketing of the brace.

Mayer Takes Over Selig Zoo.

Louis B. Mayer, head of the Anita Stewart and the Mildred Harris Chaplin productions, has acquired the old Selig Zoo with its well-appointed studio, and will move into the plant within a few days.

Mrs. Chaplin, who has not entirely recovered from her recent illness, will not begin work the first of September, as was announced, but will take a few more weeks to rest and recuperate before starting on her first Mayer production.

Preview of Beach Feature.

A preview of Rex Beach's newest feature, "The Girl From Outside," was given at the Kinema Theatre, on August 12, to representatives of the trade magazines and the local newspapers, and to local exhibitors.

Van Loan a Busy Photoplaywright.

H. H. Van Loan, author of nine photoplay successes, and the Astra-Pathe serial, "The Third Eye," now in course of production, has agreed to write four stories for the Selznick Pictures Corp., three for Norma Talmadge, three for Earle Williams, one for Anita Stewart and one for Bessie Barriscale during the coming year.

Grauman Orchestra Featured.

Sid Grauman is planning to present his big symphonic orchestra, with Ar-

"Nazimova" Sums Up All We Could Say About These Views."

The name of Metro's Russian star stands for the whole range of dramatic emotion as expressed in "The Brat" and "The Hermit Doctor of Gaya," so brilliant words would be for naught.

thur Kay, director, on the stage of the Grauman Theatre as a feature of the regular program beginning August 18. The selections to be played for this first concert will be Liszt's Hungarian Rhapsody No. 2, Dvorak's Humoresque, and Strauss' Pizzicato.

Film Experts Leave for Australia.

Mrs. Snowy Baker leaves this week for Australia, taking with her Wilfred Lucas as director, Bess Meredyth as scenario writer, Agnes Vernon as leading woman, and several cameramen and technical directors, to produce Australian Bush pictures, in which Snowy Baker will star.

J. D. Hampton Leases 100-Acre Tract.

Jesse D. Hampton, motion picture producer, has leased a 100-acre tract in Beverly Park, a splendidly wooded piece of ground two miles north of Beverly Hills Hotel and directly north of Douglas Fairbanks' new home. The new property will be used for picture purposes.

Mary Hoists Pennant.

Mary Pickford visited the dreadnaught Texas during the Fleet's stay in Los Angeles Harbor and hoisted the George Washington pennant that the sailors of that ship won for the highest subscription to the Victory Loan. Miss Pickford was chosen sponsor for the Texas, and was introduced to the crew and officers as the "Little Sister of the Navy" by Secretary Daniels. Little Mary presented the men of "her" ship with a silver loving cup and 70,000 cigarettes.

Studio Shots

WILLIAM STOWELL, leading man for Dorothy Phillips in her screen successes, is on his way to Cape Town, South Africa, which will be headquarters for big game hunting pictures to be made for Universal.

Louis Sherwin, of the Goldwyn editorial forces, is suffering from a sprained wrist.

Marshall Mackaye has begun his second two-reel comedy-drama for Alkire, entitled "Five Yards of Lace."

Tom Geraghty and Louis Weadock are writing the continuity for Doug Fairbanks' next picture for United Artists.

George Elwood Jenks is writing a new story for Blanche Sweet.

Louise Lovely, Bill Farnum's most recent leading lady, will visit New York for the first time in her life in the near future.

Orral Humphrey, who retired from the screen last spring to become a farmer, is supporting Marguerite Clark in "All of a Sudden Peggy."

Jesse L. Lasky left August 14 for New York.

Ann Schaefer, a pioneer of the West Coast film colony, has just purchased a home in Hollywood.

Louise Lester, of Calamity Ann fame, has been engaged by Allan Dwan for a character part in "The Luck of the Irish."

Jack Cunningham, scenarist, has purchased a home in Laurel Canyon.

Henry Lehrman returned on August 12 from Colorado Springs, where he attended the convention of the First National Exhibitors.

Thomas Holding is playing opposite Louise Glaum in her new picture.

Carl Laemmle, president of Universal, with his son and daughter, and a party of friends, left Hollywood this week for a month's tour of the state, by auto.

Wanda Hawley, now playing "Beauty" in Lasky's "Everywoman," is entertaining her father and mother, Mr. and Mrs. Robert Pittack, who have come from Seattle to visit their daughter.

The Motion Picture Directors' Association gave a smoker in the assembly room of the Alexandria Hotel on the evening of August 14.

Production was begun on "The Third Eye" serial at the Astra studio last week, with Warner Oland as the heavy, Eileen Percy as the heroine, Olga Grey as the vamp, Jack Mower as the reporter and Mark Strong as the detective. James Horne is directing.

A print of "The Right to Happiness," the latest Holubar-Phillips film feature, was sent to Carl Laemmle at Catalina for his inspection and approval before the film was shown at the California Theatre on August 11.

Sol M. Wurtzel, Fox studio superintendent, who accompanied the Tom Mix company to Oklahoma, where Tom is making his new picture, returned to Los Angeles this week.

House Peters will star in the first Monte Katterjohn film to be produced at the Garson studios in Glendale.

Lois Weber and Phillips Smalley returned to Los Angeles last week, but will rest a few weeks after their long stay in the East before starting on the Lois Weber productions for the Paramount-Artcraft program.

Mr. and Mrs. Carter De Haven have returned to work at the National studio after several weeks' vacation.

Hale Hamilton, of Metro, will return to the stage this fall, his first appearance to take place in the Liberty Theatre, in Oakland, Cal.

Roy Stone, film editor of the Wm. S. Hart productions for the past two years, has gone to New York on a vacation.

The Carlyle Blackwell company, in charge of Director Charles Swickard, has gone to Laguna, N. M., to make scenes for the new Blackwell picture.

The new Antonio Moreno serial, called "The Secret Service Serial," was started this week at Vitagraph, with Pauline Curley, Brinsley Shaw, Jay Morley and Sam Polo in supporting roles, and Wm. J. Bauman directing.

Jackie Saunders
Attractive star now appearing in World Pictures.

Wedgewood Nowell is supporting J. Warren Kerrigan in his current feature.

Mary Roberts Rinehart is expected this week to superintend the filming of her first production for Eminent Authors.

Clara Kimball Young was the guest of Admiral Hugh Rodman on the flagship Wyoming during the stay of the Pacific Coast Fleet in Los Angeles waters.

Charlie Amador, former scenario writer for Larry Semon, of Vitagraph, is now acting in Bulls Eye comedies.

Gloria Hope, Myrtle Owen, George Hernandez and Frank Lanning support Carlyle Blackwell in his new picture.

E. V. Durling, photoplaywright and publicist, has gone to New York.

Myrtle Stedman and Robert McKim will play two of the important roles in the new Rex Beach picture, "The Silver Horde."

Kathleen Kirkham and Henry Miller, Jr., have been added to the supporting cast of Tom Moore's new Goldwyn feature being made from a play by Sir Arthur Wing Pinero.

Vera Stedman, of the Sunshine bathing beauties, will play the leading role in a coming Sunshine comedy under Frank Griffin.

Monte Campbell, a promising juvenile, has been engaged to play a part in a coming Ben Hampton production.

The Mitchell Lewis company, having just returned from the North, left almost immediately for a three weeks' location trip to Big Bear Valley.

Lila Lee will play opposite Wallace Reid in his coming production, "Hawthorne of the U. S. A.," with James Cruze directing.

Gareth Hughes Plays as "Eyes of Youth" Male Lead

GARETH HUGHES, who supports Clara Kimball Young in Equity's "Eyes of Youth," rode the rough seas that lead from the Emerald Isle to the Statue of Liberty. Hughes was born in Ireland and not so many years ago at that, of rare old Irish stock, and up to his fourteenth year spoke nothing but his native Gaelic. He expects to remain in Los Angeles in pictures for at least a year, following his present work.

He began his career in England and played in the big productions from the very first. Some of his New York stage successes have been: Ariel in "Caliban," the Page in "Salome," the Lieutenant in "Moloch," Everyman in "Everyman," Benjamin in "Easter," Gaston in "The Guilty Man," Roger in "The New World," Otto in "Margaret Schiller," Juan in "The Judge of Zalamea," Gwilym in "Change," Corny in "Dark Rosaleen" and Michael Flannigan in "Red Turf."

Hughes made his first appearance in pictures playing opposite Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch."

Ford Weekly Shows Ausable River.

The Goldwyn Pictures Corporation announces for release on September 7, "The Anglers," Ford Educatioual Weekly, a story of trout fishing on the Ausable River in the Adirondacks. The country about the Ausable is among the most beautiful in the Adirondacks, and contains in its piney woods the most elaborate bungalows in New York State. The district is the summer recuperating resort of the wealthy, a place where they may enjoy, in their finished homes in the woods, the freedom from city conventions which the outdoor man knows the year round.

Chicago News Letter

by Jas. S. McQuade

Film Clearing House Appoints Flaherty Western Sales Manager

FRANK J. FLAHERTY, who has been Chicago manager of the Film Clearing House, Inc., since the office was opened by him in December, 1918, returned August 11, after a week's stay in New York, where he familiarized himself thoroughly with the new policies governing the coming fall campaign, in consultation with Frank G. Hall. During his stay, Mr. Hall appointed him western division sales manager, covering Chicago, Minneapolis, St. Louis, Kansas City, Denver, Los Angeles, San Francisco and Seattle, and the territory controlled by each. Mr. Flaherty will henceforth be on the road most of the time, operating from Chicago which will remain his headquarters.

As Chicago manager of the Film Clearing House, Inc., and of the Independent Sales Corporation, Mr. Flaherty brought the office to the front in a short time, and it has steadily grown in importance until it is now rated among the leading exchanges in the city.

Appoints Assistant Manager.

On his return, Mr. Flaherty appointed W. S. Altland assistant manager of the Chicago office. He will have charge when Mr. Flaherty is on the road. He has been city salesman since the office was opened, and is referred to by Mr. Flaherty as "an able and high-class man."

Frank J. Flaherty is a thorough Chicagoan and is proud of it. He was born in the city thirty-four years ago, and received his education in the public schools, graduating from high school in the commercial course, in which he took special interest.

Opens Theatre.

He made his first start in the film business in 1910, when he became owner of the Lyceum Theatre, now a thing of the past. He ran it successfully for about a year and then sold out.

Mr. Flaherty has stuck to Chicago ever since he entered business in 1910, notwithstanding many changes. In this respect he bears the distinction of being the only exchange manager in Chicago, at the present time, who never left it during all his changes. He is known by every exhibitor in the city and in the territory adjoining, and he is known favorably.

Frank Cook Now Manager of Strand Theatre, Milwaukee

FRANK COOK, who has been with Saxe Brothers Enterprises in Milwaukee since 1906, will terminate his long stay with that firm in the near future. He has been offered and accepted the full management of the Strand Theatre in the Cream City, which I understand is controlled by the people who own the Merrill. The Strand seats 1,400 persons and is well located in the downtown section.

Frank has been with Saxe Brothers since the days of the Hale Tours, and is one of the oldest showmen in Milwaukee, if not the oldest. For years before he entered the Saxe service, he was advance man for many road attractions throughout the country and always bore the reputation of a hustler. He has managed the Princess for the Saxe Brothers for years, and has won a fine reputation for his up-to-date, as well as conservative methods. The writer has known him since 1909 and wishes him the greatest success in his new position.

Frank J. Flaherty

J. H. Sillman of Milwaukee Talks of His Enterprises

J. H. SILLMAN, general manager of the Sillman Amusement Enterprises, of Milwaukee, was in the city last week. His organization owns the Downer, Liberty, Astor, Murray and Miramar, all neighborhood theatres and seating, respectively, 950, 800, 800, 750 and 700 persons.

Mr. Sillman reports that business has been somewhat slow this summer, owing to the heat, but that he has done fairly well. He says that in Milwaukee neighborhood houses, where the patrons are chiefly family people, pictures of the lighter, brighter, clean type are preferred. Sex pictures must be carefully eliminated and a breach of this observance leads to immediate loss of patronage.

The makes of pictures booked in these houses include Select, Paramount-Artcraft, Goldwyn, Metro, Pathe, United Picture Theatres, Mutual, Universal and Vitagraph. The best features (second run) are shown for two days at each house, and the others are changed daily, with the exception of some which have striking merit.

The admissions at the Sillman houses are 11 cents for children and 17 cents for adults, the war tax included.

Rights to "Yankee Doodle" Bought by Linick-Jacoby

THE Linick-Jacoby Enterprises, which control the Ziegfeld Theatre, where "Yankee Doodle" is now having its run, have purchased the state rights for that picture to Missouri, Kansas, Louisiana, Mississippi, Minnesota, Wisconsin and North and South Dakota. They will present the picture in this territory on a percentage basis and on the straight rental plan.

H. O. Martin, who exploited "Hearts of the World" in Middle Western territory, as representative for Sol Lesser, has been appointed general manager of the Linick-Jacoby Enterprises and will have charge of the bookings in the territory mentioned.

Harry Rice, Publicity Man of Universal, Hurt in Auto Crash

THE many friends of Harry Rice in this city were much shocked to learn from a New York dispatch that he had suffered concussion of the brain in an automobile accident, on August 7, when one of the other occupants of the car was killed and another seriously injured, the accident taking place near Mount Vernon, N. Y. A later dispatch conveyed the news that Rice was not injured as seriously as was at first reported, but confirmed the news concerning his companions.

It was learned later at the Universal office here that Rice had sustained a slight fracture of the skull, with no resulting pressure on the brain, and three severe fractures of the pelvis. He is in the Mount Vernon hospital and is now out of danger, but the pelvis fractures will keep him confined to his room for some time to come.

The writer was greatly shocked by the news, as Rice is an exemplary young man, of great promise in his chosen field. He was recently promoted from the Chicago office of Universal, where he had charge of the publicity department, to take general charge of the publicity in the various Universal offices throughout the country, with headquarters in Universal's New York office. He had made a good start when the accident came.

The accident was caused by the skid-

ding of the car at a dangerous turn, and an instantaneous crash into a high wall of solid masonry. The driver was exonerated of all blame.

Asher Brothers to Build Theatre in Minneapolis

DURING the week of August 11, work was begun on a large modern theatre in Minneapolis. The site is at the corner of Eighth street and Hennepin avenue, on the old T. B. Walker homestead, where a great modern structure is being built to house the famous Walker art collection of paintings, etc. This building will cost $1,500,000, and the theatre will be included in it. The theatre, it is said, will cost about half a million dollars, and is being built for Ascher Brothers, of Chicago.

J. E. O. Pridmore, of Chicago, is the architect in charge of the construction of the theatre. He is the inventor of the cantilever balcony, which does away with supporting columns. Mr. Pridmore has devoted much study to the plans of this theatre, which he expects will set a new mark in the construction of modern picture theatres. The architect has just perfected a new decorative lighting system, which will be used for the first time in the Minneapolis house. He believes that this innovation will prove revolutionary in picture theatre lighting. The new theatre will have the largest seating capacity of any picture house in the Northwest.

"The Mother and the Law" Opens at the Randolph

THE Mother and the Law" opened at the Randolph for an indefinite run, Saturday morning, August 16. This Griffith production has been talked and written about for a long time, even before "Intolerance" was first shown. It is based on one of the main episodes of that great production and has a powerful story of suffering and injustice, with right triumphing in the end. It has all the force and charm of Griffith's genius, and the Randolph will be altogether too small to accomodate the waiting crowds that already (at the time of writing) are eager to enter.

Mae Marsh, Robert Harron and one of Griffith's select supporting companies are in the cast.

Elsie Ferguson Popular Starring in "A Society Exile"

THE week of August 10 was Elsie Ferugson week at Orchestra Hall, the popular star appearing in "A Society Exile." During the week's run it was noticeable by anyone familiar with the gatherings at this house during the regular orchestra concert season, that many of the city's most refined people, young and old, were out in force to see their favorite screen actress.

Many admirers of Miss Ferguson wonder when she will be given the lead in a story that will bring out the best of her fine talents as a screen star. Some day it will be found and then she will come into her truly own. Many hope it will be soon.

Princess Wa-Su-La, a soprano of merit, was a big favorite in the songs, "Far off I hear my lover's lute" (Morgan) and "Will you remember?", from Romberg's "Maytime."

Walace Reid, in "The Valley of the Giants," adapted from a Peter B. Kyne story, will be the chief attraction for the week of Sunday, August 17.

"Canada and United States Booming," Says W. K. Howard

W. K. HOWARD, special traveling representative for Universal, spent several days in the city last week. He started from the New York office recently and visited Boston, Montreal, Toronto, Buffalo, Cleveland, Detroit, Indianapolis and Minneapolis before reaching Chicago.

Mr. Howard reported that business in Canada is very good and that exhibitors there look forward to a very prosperous fall. In nearly every city visited a new picture theatre was going up.

On the American side he found prosperity everywhere. "I have been in the business eight years and have never seen anything like it before" was Mr. Howard's way of expressing it.

Fox Fall Prospects Look Bright.

Division Manager E. C. Eckhardt, of the Fox Film Corporation in Chicago, returned from a short visit to New York, August 14, where he conferred with department heads on business matters generally. He was much encouraged to learn that the Fox fall policy is making splendid headway throughout the entire country. He had an opportunity in New York to view a number of the future releases and became more convinced than ever that the going will be easy.

While in the Metropolis, Mr. Eckhardt attended the semi-monthly luncheon of the executives of the home office, which was an enjoyable incident of his visit.

—"And She Had a Little Curl"—
Mary Miles Minter, however, goes the little girl about five better in her own curly-headed pictures for Realart.

Vernon R. Day, Mayor of Culver City.

Vernon R. Day, who has many friends in this city and who, for several years, had charge of the export department of the Essanay Company, is now mayor of Culver City, and has been for some time past. A copy of a special issue of "The Culver City Call" was received at this office last week, and it shows that a great boom is on in the little Western city, where Mayor and Mrs. Day have a beautiful home.

Among the prominent contributors to this special issue are Mayor Day and a list of other local notables. Quite an article is devoted to the Goldwyn studios in Culver City, which were recently purchased from the Triangle Film Corporation.

Kansas City and Territory Booming.

Paul H. Bush, who has been Universal's branch manager in Detroit and Kansas City, in succession, for over a year and prior to that Goldwyn's branch manager in St. Louis for the same period, was in the city several days last week. He left New York, August 16, where he has had several offers from distributors.

Mr. Bush stated that Kansas City has had the greatest summer business ever experienced in the history of picture business. Exhibitors in every town and hamlet in tributary territory have the same story to tell, notwithstanding the great demand for labor and the splendid way in which it has been met.

"The Gumps" Animated Cartoons.

J. F. Friedman, president of Celebrated Players Film Corporation, has purchased the United States rights for "The Gumps" from Sidney Smith, the Chicago Tribune cartoonist. These animated cartoons will be produced in Chicago at a local plant, and each will be of 500 feet length and released weekly.

Banks Winter Joins Rothacker Forces.

Banks Winter, who has been managing a road show for Universal with "Heart of Humanity," has been appointed road salesman for animated advertising by Watterson R. Rothacker. He left for the southland, August 19, and will cover the states of Mississippi, Alabama, Florida and Georgia.

Mr. Winter is widely known as a showman, song composer and singer of his own compositions. He is best remembered by "White Wings, They Never Grow Weary," which won national popularity about thirty years ago.

W. R. Wilkerson Succeeds Paul Bush.

W. R. Wilkerson passed through the city, August 15, on his way from New York to Kansas City, where he will succeed Paul Bush as manager of the Universal office. Mr. Wilkerson has been manager of the Jewel office in New York for a year, and prior to that was New York representative of the organization for two years. This is not his first visit to the Middle West, as he was manager of Triangle's Dallas office about three years ago.

Nazimova in "The Brat," at Ziegfeld.

"Yankee Doodle" entered the fourth week of its spectacular run at the Zieg-

Theodore Mitchell and J. J. McCarthy Enter Foreign Field with Guy Smith

ANNOUNCEMENT is made by Guy Croswell Smith, Ltd., of the first plans of this new organization for enlargement of interest in American feature film production in the foreign market.
foreign market.

Guy Croswell Smith, the president and general manager of the corporation, has just returned from a three years' trip to the principal countries of the world outside of America. Associated in the new enterprise are J. J. McCarthy and Theodore Mitchell, who have been prominently identified with the big productions of D. W. Griffith ever since the American director began his larger operations.

The first purchase made by the company and one which is a patent of what they intend to do in the matter of handling American subjects for foreign distribution is the world rights, outside of the United States and Canada, to D. W. Griffith's remarkably successful and artistic production of "Broken Blossoms," taken from the original stories of London by Thomas Burke.

Will Work on Large Scale.

It is further announced that Guy Croswell Smith, Ltd., will present his work in the European and Asiatic field upon the same elaborate plan that has marked the handling of the Griffith pictures in this country by the men who are now closely identified with the Smith company. It is in reality a special service corporation formed to do big things in the foreign market based upon expert study of varying conditions in the different sections of the new field with an idea of enlarging the scope of American productions and establishing closer and more satisfactory relations with the distributors of the old world.

During the three years that Mr. Smith spent in the foreign markets he had the opportunity of studying first hand existing conditions in that field and is prepared to make selections of features which are especially designed for foreign consumption.

To Seek Fuller Outlet.

"A careful consideration of conditions we found in Europe and the Far East, together with South America," said Mr. Smith, "prompted us to create this present organization."

"Our aim will be to satisfy the market," continued Mr. Smith, "and at the same time make a fuller outlet for the American producer of the big things that have a cosmopolitan appeal. The war has unquestionably opened up a greater interest in the right kind of American subjects. The success of our undertaking depends entirely upon the matter of judicious selection of film features. As the American producer grows more cosmopolitan in his viewpoint there is sure to be a finer variety from which to choose subjects for the foreign trade. Also the matter of necessary financial adjustments to meet prevailing conditions abroad will be a decided factor in the future success of this enterprise.

"We propose to select the feature films which our experience has taught us will make the strongest appeal to foreign film patrons and to demonstrate to the distributors that we can supply them with material that lends itself to special promotion and is going to make new patrons of the cinema houses abroad by increasing favor with the patrons of the picture houses in the different countries outside of Canada and the United States.

Will Appeal to Foreign Film Patrons.

"Though America is pretty well known in all countries where the movies are a part of the social life today, the methods pursued in this country by big producers like D. W. Griffith and a few others are still unknown abroad, and opens up a virgin territory for this highly sensitized form of introduction."

Mr. McCarthy has handled the general management of the great Griffith features from the first day that the epoch-making "Birth of a Nation" made film history and broke all records of the American theatre. Following that success, which is still a big moneymaker and one of the greatest picture attractions, he directed the campaign for "Intolerance" and had a close touch upon the plans which made "Mickey" the sensational success of last year in the picture field.

Guy Croswell Smith.

McCarthy One Time Exhibitor.

Prior to this work Mr. McCarthy was the manager of the Chestnut Street Opera House in Philadelphia. Two notable successes in his early ventures there were runs for "The Spoilers" and "The Christian," which made the opera house over into a big success after it had been a loser for several seasons and incidentally demonstrated that pictures could be presented at higher prices and kept in one theatre for even longer runs than was customary with regular theatrical attractions.

Mr. Mitchell left newspaper work to take a business position with Klaw & Erlanger and for seven years handled some of the best known stars and biggest productions of that firm. He was also New York representative for Oliver Morosco before that manager established personal headquarters in New York. He left Morosco to take over the lease and management of the Bandbox Theatre, one of the first of the toy and highbrow theatres in this city, establishing that field to become associated with Mr. McCarthy in the campaign which introduced "The Birth of a Nation" to the world in 1915. He has been associated with him ever since in the Griffith and other enterprises which they have promoted.

All three men had their early training in legitimate theatrical fields and have had a special training in expert picture selection and promotion. Their association in Guy Groswell Smith, Ltd., is sure to make that new organization a factor in the film world.

Spiritualist Will Exploit "The Thirteenth Chair"

TAKING advantage of the exploitation possibilities offered by "The Thirteenth Chair," a Milwaukee exhibitor, planning along the lines suggested by the local Pathe exchange manager, will turn over his theatre each morning during the week's run to a spiritualist who will conduct seances for all interested. Spiritualism is directly associated with the picture, for it is a clairvoyante who really solves the murder mysteries around which the plot revolves.

Another exhibitor in Milwaukee has made arrangements with a mind-reader to give an exhibition of her skill just prior to each showing. This stunt borders on the vaudeville, but it will have a lot of drawing power and is bound to add interest to the showing of the picture. This manager figures that at least five out of every ten persons will seek to learn the identity of the murderer of Stephen Lee and Edward Wales, but he will carefully guard against the exposure of the secret.

Claim Record with "Yankee Doodle"

"Yankee Doodle in Berlin," which is being presented by Sol Lesser, in conjunction with the Mack Sennett Bathing Girls, is hanging up a record that will be hard to beat. The combined bookings for this picture—Bathing Girls show—is said to be 600 weeks.

Bulls Eye Changes Comedy Title

The Bulls Eye Film Corporation announces that the title of the third Charlie Dorety feature comedy has been changed from "The Sweet Shop" to "A Scented Romance."

INTRODUCE THEATRE TAX REPEAL BILL

House Considers Measure, but There It Is Thought Majority Members May Duck the Issue

CONGRESSMAN KAHN, of California, has introduced a bill in the House of Representatives for the repeal of sections 800, 906 and 1001, subsection 5, of the Revenue Act of 1918. This would mean the wiping out of all the taxes now imposed upon admissions, rentals and seating capacity, although in his bill Mr. Kahn refers to the sections named as "relating to the tax on admissions to theatres."

This bill has been referred to the House Committee on Ways and Means. There is a decided movement for the repeal of the admission taxes. This campaign has many friends, but it is said that the majority members of the committee are "ducking the issue" and for political purposes will not bring about the repeal of any of these taxes. This means that they are willing to have the taxes hang on and the people become more and more disgruntled, and place the blame on the Democrats.

May State Case in Fall.

Just now the motion picture men know no politics; all they want is to be relieved of some of the burdens that have been heaped upon them. It is understood that early in the fall representatives of the industry may be given an opportunity to appear before the Ways and Means Committee and restate their case.

There seems little likelihood of any more being made to increase the admission taxes; that would prove too unpopular, and every Congressman looks to his political future and is always willing to listen to his constituents. There has been a rumor afloat that such a step was in contemplation. This was probably centered around a bill to increase the tax on cabarets and has nothing to do with straight out motion picture shows.

Committee Member Favorable.

If Congressman Kahn can secure consideration of his rental measure he will find at least one man on the Ways and Means Committee favorable to him. That is Congressman Henry T. Rainey of Illinois, one of the best informed men on questions of taxation now in the House of Representatives. The Committee has demanded a substitute provision for each tax law that is requested repealed. He has an offering to make for the repeal of the motion picture impost.

"If we are going to continue to impose consumption taxes," said Mr. Rainey to the Moving Picture World representative in Washington, "those taxes ought to apply to everything. There are only two things that should be exempted from taxation—foodstuffs and medicines—and no levy should be made upon the amusements of the people.

Advocates Cheap Amusements.

"Give the people plenty of cheap food and plenty of cheap amusements and you can get along pretty well, even if you have to have large military and naval establishments requiring the expenditures of huge sums of money in their support. The political leaders of ancient Rome understood this and furnished the people with bread and circuses free, and they were able to maintain the most oppressive and expensive military system the world has ever known, and advanced the Roman eagle to every section of the then known world while they were doing it.

"I do not see why amusements should be taxed.

"At present we have certain articles of apparel classed as luxuries and taxed; motor vehicles, jewelry, cameras, and many other commodities subject to consumption taxes. If we are going to maintain these we should tax everything else sold over the counter, treating everybody and everything alike. We could impose a tax of one cent on each dollar and raise the billion dollars we now get from the consumption taxes far more easily and the people would not object.

Suggests Tax Substitute.

"The adoption of my proposal by Congress would eliminate the need for the tax upon the movies, and the new law would be much easier of administration. It would not fall heavily upon the poor, for purchases of less than one dollar would be exempt, as would foodstuffs and medicines."

There are said to be other plans in the making and these will be announced as soon as the opportune time arrives. Friends of the measures now are hesitating advancing plans that call for new taxes, because of the rather heated discussions of the high cost of living. They do not want their proposals to fail for want of support. LINZ.

"Blue Bonnet" Chosen for Los Angeles Fleet Week

WHAT Emil Kehrlein, manager and proprietor of the Los Angeles Kinema, thinks of the first Billie Rhodes production for Hodkinson release, "The Blue Bonnet," was revealed in two ways during the past week. One was by his cancelation of a Pickford picture to open a week for the immediate presentation of the film on August 10 and the other was by means of a letter to William Parsons, president of the National Film Corporation of America, the producer.

The week of August 10 in Los Angeles was Fleet Week. Admiral Rodman's flotilla swung at anchor in San Pedro, the harbor of Los Angeles. Troops from Southern California and the adjacent southwestern states also took part in the celebration, and the number of enlisted men of the army and navy then participating was estimated at 60,000 Visitors to the number of 250,000 congregated from California, Arizona and New Mexico, in addition to the 400,000 population of the city.

Manager Kehrlein prepared two interpretative numbers as an introductory and interlude for the film, and augmented his orchestra greatly. He also increased his newspaper advertising appropriation to the extent of $2,000 more than has ever been spent by his theatre in any one week in its history. Airplanes careened above the paraders on the day of the celebration dropping cutouts, and a billboard campaign of heavy dimensions was an accompaniment of this presentation. Similar presentation of the film has been arranged during Fleet Week in San Francisco and in the cities of the North Pacific coast.

Some of Her Idols Fall Crashing into Bits, but the Great Things of Life Remain for Gladys Brockwell in "Broken Commandments."

The sea of her life was smooth, as seen at the left, but the storm fell upon her in this, her next Fox feature.

Lasky Sees Prosperity Everywhere; East and West Have Equal Claims

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, arrived in New York on Friday from California, where for the past few months he has been supervising the arrangements for the Fall activities of the Western studios. After carefully observing conditions in the industry throughout the country, Mr. Lasky returns to his New York headquarters full of enthusiasm over the prospects for the coming year and states that the season of 1919-20 will be the greatest since the inception of the business.

Noticed Theatre Boom.

In this connection, Mr. Lasky said: "During the many trips to and from the West Coast that I have made, I have never seen such evidence pointing toward progressive advancement, not only at the studios but in the exhibiting field as well. I hardly passed through a town but that there was underway the building of a new and beautiful motion picture theatre or that the renovations and improvements of old theatres were not noticeable. Formation of new theatre organizations were apparent everywhere, and everyone is preparing for the biggest season in the history of motion pictures. This theatre activity is a good sign. In all parts of the country they report capacity business despite the summer heat. More theatres are needed, and the fact that this is appreciated in practically every locality shows that everyone is alive to the new year's prospects."

Will Discard Sub-Standard Pictures.

Regarding the West Coast studios Mr. Lasky stated that producers have already started on their autumn activities and that the studios are all active. "At our studios in California the selective booking plan of the Famous Players-Lasky Corporation has been received with great enthusiasm. Productions are now being staged without a time limit. Stars, directors, scenario writers and in fact everyone connected with the producing branch realize that the new season's plans give them exactly what they have been most desirous of having.

"It makes each person connected with the production of a picture responsible for his or her individual work to a degree never before attained. Likewise it allows for proper credit where credit is due. Restrictions are removed and our only order is: Good pictures. We are sparing no time or expense to attain this end. There can be no excuse for a poor picture. If we find something wrong after a picture is started, even if it is nearly finished, it is discarded. If necessary, we will retake and rebuild an entire picture, if through some accident or error in judgment it is not up to standard."

Mr. Lasky was asked about the much-talked-of movement on the part of producers to foresake California for Eastern studios, and contrary to the usual statement favoring the East or the West said that in order to be complete a motion picture producing organization must have studios in both East and West and that one was as important as the other.

East Is East and West Is West.

"To my mind it does not seem logical to say that the East is better than the West for producing purposes, or vice versa," said Mr. Lasky. "To do a picture properly, it all depends upon the production. If the story is laid in the East it should be done in the East. If it has the West for its locale the producer should have at his disposal the organization of a Western studio.

"Therefore, a producing organization, to be complete, must have both Eastern and Western studios. It is for this reason that the Famous Players-Lasky Corporation will always have studios both on the West and the East Coasts. Our new studios now progressing rapidly on Long Island will take care of our Eastern production and will be the headquarters of all Paramount-Artcraft producing units that require Eastern atmosphere. The same rule applies to our Western studios. In England we will have a studio that will act as the working center for European subjects.

Praises "Male and Female."

"As a case in point I might mention the production of an elaborate version of 'The Sea Wolf,' arangements preparatory for the production of which are now under way. To do this subject properly there is only one locale that could be used. The Golden Gate, the ferryboats peculiar to San Francisco Bay and other landmarks which play an important part in the film can only be obtained on the West Coast."

Regarding the producing activities of his own organization in California studios, Mr. Lasky said: "Just before I left I saw Cecil B. De Mille's new production, 'Male and Female.' I do not like to repeat a bromide and say that it is the best yet, but it is true nevertheless that this production absolutely marks the crowning achievement of Mr. De Mille. The art of De Mille occupies a prominent place in motion pictures, but in this film he will positively register his greatest accomplishments.

"Another production that will make its mark as one of the foremost achievements in the cinema art is 'Everywoman,' the famous play staged by George H. Melford and which is now finished. Mr. Melford has been given the greatest opportunity of his career in this subject and has proved himself one of the most capable directors of the industry by his results.

Mr. Lasky stated that he would make his headquarters in the East for several months. He will probably stay on here until the new studio is opened in Long Island, after which he will return to the Coast to take up arrangements for furthere producing plans for the studios there.

Lawrence Houses Increasee Admissions.

Theatre managers in Lawrence, Mass., announce that hereafter the admission will be 15 cents instead of a dime. This means an increase of six cents to the moving picture goers as an extra penny war tax will also be added.

We Don't Know Whether Zasu Pitts Is "The Other Half" or Not; But at Least, She Is a Mighty Clever Better Half.
Zasu pits herself against the powers which do not like smiles and she wins in this Brentwood production released by Robertson-Cole through Exhibitors Mutual titled "The Other Half."

Hugh Ford of Famous Players Predicts a Rise in the Status of Photoplay Authors

Declaring that better days are coming to the authors of photodramas, and that producers are coming to agree that it is to see a play and not a one-person-star-performance that an audience comes to a moving picture theatre, Hugh Ford, now in a supervising capacity with the Famous Players-Lasky Corporation's theatrical activities, says:

ONE of the factors in the past that has discouraged authors from writing for the screen is the practice of some of the producing companies of revising a manuscript after it has passed into their hands. In other words, they regarded the writer's interest in his story as ended as soon as he received the check for his work. Some of our most prominent authors will have nothing to do with motion pictures on that account. They will not risk having their names connected with screen stories that others have tampered with. And they are dead right. The only just way is for the author to be considered as an active partner of the producer while his work is being screened. As the man best acquainted with the story, his co-operation should be enlisted by the director. A more perfect production will be the result, and author, producer and the public will be better satisfied.

Moreover, I am convinced that motion picture stories, as well as stage plays, will in the future be purchased payable on a royalty basis. In the past, stories, bought outright for a song, have made fortunes for producers, while many others, for which enormous prices were paid, have lost money. The selective booking plan, adopted by Famous Players-Lasky, assures that every motion picture produced by that company will be sold absolutely on its own merits. Why not a return to the authors of the stories on the same basis? Should they not share in the profits from an exceptionally well written screen story in its motion picture form? We intend to try it. We believe it will lead to more and better stories.

HUGH FORD.

B. B. Hampton's Interests Consolidate Into "Federal Photoplays of California, Inc."

BENJAMIN B. HAMPTON'S entire producing organization has been moved to the west coast. Charles A. Weeks, of New York, general manager of the Hampton interests, has returned to New York from a three weeks' visit to Los Angeles, where he conferred with Mr. Hampton and his associates. Mr. Weeks will remain in the East, where he will conduct the eastern office of the B. B. Hampton interests. At the Los Angeles meeting, the scope of undertakings was broadened considerably, arrangements for extensive producing equipment, added forces, and more great authors being considered for the Hampton photoplays.

A California corporation, the Federal Photoplays of California, has been organized by Mr. Hampton as a producing corporation for his various interests, including Zane Grey Pictures, Inc., Great Authors' Pictures, Inc., and the various Benjamin B. Hampton productions. Mr. Hampton's plan is for a slow, limited production of only the greatest works of the greatest novelists. Mr. Hampton is now preparing two more of Mr. Grey's novels for production, "The Desert of Wheat" and "The U. P. Trail," Mr. Grey's novel of that epic period in which the East and the West become connected by threads of steel.

George W. Yates, who has been in charge of the financial end of the Hampton corporations, has moved with his family to Los Angeles. Mr. Yates, for fifteen years, was controller and auditor of the American Tobacco Company, during part of which period Mr. Hampton was vice president of that corporation. Mr. Yates has various financial and business interests, among which are the Republic Film Laboratories in New York, owned by himself and his brother, Herbert Yates.

George Yates has now retired from active participation in all other interests to devote his entire energies to the Benjamin B. Hampton producing concerns, having been made treasurer and western general manager of all Mr. Hampton's film interests. Mr. Yates has been at work for several weeks arranging the preliminary details of the organization. Production will be continued at the Robert Brunton Studios.

Besides those already mentioned, there are associated with Mr. Hampton in his new organization, Eltinge F. Warner, publisher of Field and Stream, Smart Set, and other magazines, of New York, and Hewlings Mumper, Los Angeles attorney, who is a member of the Los Angeles firm of O'Melveny, Millikin & Tuller.

At present, three players, Roy Stewart, Marguerite de la Motte, and Noah Beery are under contract. Mr. Stewart, former Triangle star, took the role of "Cheyenne Harry" in the all-star cast of "The Westerners."

Clarke Irvine.
Editorially "shakes the bones" of "The Studio Skeleton" for Goldwyn.

Clarke Irvine Is Editor of Goldwyn House Organ

CLARKE IRVINE wrote three years in Los Angeles for the Moving Picture World. He went into the navy and did an eighteen months' cruise. From Key West, Galveston, and Panama he sent stories about the theatres, which were published in this paper.

When he got back into civilian clothes he wrote stories for Willis & Inglis. Then Samuel Goldwyn advertised that it was a Goldwyn year, and Irvine obeyed the impulse, so now he is writing publicity and press matter for that company at its Culver City studios. Shortly after he joined the company decided to publish a weekly house organ. Irvine got "The Studio Skeleton" on to its feet and each week sees that it gets off the press. The other editor is Norbert Lusk, and J. G. Hawks, Thompson Buchanan and Louis Sherwin act as associate editors.

Clarke has a large number of player and exhibitor friends in the motion picture business who welcomed him back from his cruise on one of our fighting ships, and they all wish him success.

J. W. Houck, of Spokane, Goes to Montana Exchange

J. W. HOUCK, manager of the Liberty Theatre, Spokane, resigned August 7 to open a new exchange for Pathe in Montana. Fred C. Quimby, sales manager of the Pathe company, was here recently on a visit from New York and engaged Mr. Houck for the new position.

Mr. Houck opened the Liberty after it had been closed during the "flu" epidemic, succeeding Sam W. B. Cohn. Since then the Liberty has been enjoying the best patronage in its history, it was announced. Mr. Houck came to the Liberty from Seattle, where he was with the Famous Players-Lasky corporation.

Grombacker Succeeds Houck.

A year ago Mr. Houck married a Spokane girl, Miss Lila Barbour, well known in musical circles here.

Mr. Houck will be succeeded in the management by Ray Grombacker, who, for several months, has been with the Liberty Amusement company as managing director. Mr. Houck took up his new work on August 9.

Thompson Writes Story for World Film

Hamilton Thompson, prominent as a newspaper man, publicity man, and at present scenario writer associated with William Fox's organization, has sold to World Pictures an original story which bears the working title of "Miss Captain Kidd." It will be produced as an Apfel production and distributed by World Pictures. Evelyn Greeley will be the star.

NEW MACHINE SENDS FILMS TO SCHOOL

Projector Lately Invented Solves Educational Problem and Gives Impetus to Important Plans

MOTION PICTURES may replace textbooks in the schools and colleges of the United States within the next few months, following the announcement of a detailed campaign to this end inaugurated by educators of the East in conjunction with producers of educational films. Arrangements have been completed, it is declared, by which this method of instruction will be installed in schools and universities of America during the course of the campaign.

That the effort is a sincere one, and that the interest of educators of the nation is centered upon the success of the movement, is evident in the fact that the entire editorial facilities of a publishing house, which is among the largest producers of school textbooks in the country, has been placed at the disposal of those in charge.

Visualization of the contents of textbooks heretofore absorbed by the student only after mental effort and concentration, is part of the plan. Such "visatures" will embrace geographical, scientific, economical and even mathematical subjects. There is not a branch of the average school or University work, it is declared, but that can be translated upon the screen in a more impressive manner than by means of the printed word.

Anatomical studies, historical themes and scientific subjects particularly lend themselves to the advantages of the screen. School executives are convinced that visualizing the relations of elements, rather than a digestion of them from the printed word, will leave them in the mind of the scholar with far more impressiveness and likelihood that they will be remembered, than by any other means.

One of the reasons for the inauguration of a school campaign is the recent development of a portable projection machine which meets the requirements of fire underwriters in various states. Motion pictures have long been considered as instructional media, but leaders in the film industry have held back until a suitable projector was developed.

Engineers and experts of a noted projector machine company, after conferences with Harry Levey, general manager of the educational department of Universal, have placed at the disposal of the schools a projection machine which can be used anywhere without the protection of a booth. The new projector, according to Mr. Levey, is light, compact and fully capable of projecting standard film.

"Lack of a suitable projector has held back the progress of instructional motion pictures in the New York schools," declared William E. Grady, district superintendent of the New York Board of Education, when discussing the project. "Not more than thirty are now showing regular picture programs, and these follow no definite system."

Mr. Grady approved the project and promised his support in the work among the New York schools. In outside cities, boards of education, educational committees of civic organizations, and other influences have been enlisted.

"Common Property" Features Bolshevism in Russian Life

A SIX-REEL drama by Elliott J. Clawson dealing with the recent nationalization of woman in Russia, has just been completed by Director Paul Powell at Universal City, and is now being cut and titled. Its main title is "Common Property."

The story deals with the Russia of today, with particular emphasis laid on the barbaric Bolshevistic doctrine of regarding all women as common property. A poor Russian peasant boy comes to America, becomes moderately wealthy and returns to his native land with an American girl as his bride.

A child is born to them and for many years the three live in peace and contentment in Russia. Then the Bolshevists come and seize the wife and daughter, and a thrilling story of the darkest of black Russia unravels itself under clever direction.

Well Cast and Produced.

A notable cast was secured by the Universal to make this picture. Robert Anderson, the Paul Patricia in "Heart of Humanity," is seen in the role of Pavel Pavlovitch. Nell Craig appears as his wife. Colleen Moore, star of "Little Orphant Annie," interprets the role of Tatyona, Pavel's daughter. Others in the cast are Arthur Maude, Frank Leigh, Johnnie Cooke, of "The Weaker Vessel" fame, Richard Cummings, Arthur Jasmine and Robert Lawler.

Russian experts were consulted on details in regard to production, and the Russian village built at Universal City for this picture was vouched for by Robbi Goldman, a noted Russian.

Goldwyn Engages Artist to Push Fan Publicity

WILLIAM GROPPER, one of the most brilliant and original of the younger group of American artists, has been secured by Goldwyn to make impressionistic sketches of the Goldwyn stars—Geraldine Farrar, Madge Kennedy, Pauline Frederick, Mabel Normand, Will Rogers and Tom Moore—as they appear in their different characterizations. These sketches have been made a part of the publicity service which Goldwyn is furnishing newspapers and fan magazines throughout the country.

The branch of the Goldwyn publicity department devoted to increasing the fame of Goldwyn stars and pictures by keeping them constantly before the notice of the public is making a determined effort to supply something fresh and of a character that publications really want.

Mr. Gropper is allowed a free hand in giving pen and ink impressions of the Goldwyn stars as he sees them on the screen.

"Virtuous Men" Presented at Poli's in Washington

THE S-L production "Virtuous Men" opened at Poli's Theatre, Washington, August 10th for an indefinite run. According to H. E. Coffey, Manager of the Empire Film Distributing Co., handling the picture for this territory, "Virtuous Men" played to capacity at the opening performance and is attracting large crowds. Considerable is said to be manifested in the Poli presentation due to the big campaign which heralded the production.

Five of the Line of Authors Captured by Metro for Contributions to Its Schedule of Fewer and Better Pictures.

Left to right: I. A. R. Wylie, whose story, "The Hermit Doctor of Gaya" will be Nazimova's next; Harrison Rhodes, collaborator with J. H. Benrimo on "The Willow Tree"; Holman Day, who dramatized "Along Came Ruth" in which May Allison will star; Frederick Hatton, co-author with Fanny Hatton of "Lombardi, Ltd."; Bert Lytell's next; Fanny Hatton, the better half of the Hattons, whose play scored a laugh every twelve seconds.

PICTURES RESCUED FROM THE DEVIL

Toronto Methodist, Believing That All Profits Should Not Go to Monopolists, Purchases Films

WITH an announcement that "moving pictures belonged to them as much as to the devil," or words to that effect, the Methodist Church of Toronto has undertaken to encourage the use of moving pictures in the churches, Sunday Schools and other institutions of Ontario. One of the first steps in this direction has been the establishment of a "photographic department" and the headquarters of this department are located in two store spaces in the Wesley Building on Queen street, Toronto. The Rev. S. T. Bartlett, ex-secretary of Sunday Schools and Young People's Societies, has been appointed manager of the new department.

Occupy Two Stores.

Moving picture projection machines, stereopticons, cameras, slides, films and other equipment for the making or presentation of pictures is carried in stock and will be sold to churches and schools at cost price, it is announced. Mr. Bartlett, the manager, is an expert photographer and has made lantern slides for use in Sunday schools for a number of years.

Likes Scriptural Films.

Mr. Bartlett declares that he has already received inquiries from pastors in outlying stations for moving picture outfits so that the people in rural communities may enjoy the advantages of city life in one respect at least. In a recent interview he declared that one difficulty in supplying this demand is that the moving picture "is in the hands of monopolists."

"These men are exploiting moving pictures for the purpose of making money," said Mr. Bartlett. "They are making millions of dollars and they have no thought of anything else in producing pictures.

Church Not Pandering.

"Some very conservative people object to the dramatization of scriptural stories on the screen, especially those dealing with the life of Christ," he continued, "but, personally, I do not see the difference between a painting of a scriptural subject and a presentation by moving pictures."

He said that one French firm had made some very beautiful moving pictures on Bible subjects, but as yet no firm had found it advisable to cater to the needs of the churches. In his opinion, the distributors will not supply the wants of the churches with their best pictures because they think it will injure the patronage of the moving picture theatres. In presenting moving pictures, he argued, the church would not be "pandering" to the world, but would be meeting a normal and natural appetite.

Mr. Bartlett virtually admitted that the church in Toronto proposes to enter into competition with the theatres in order to provide entertainment and instruction.

The announcement regarding the establishment of the new department asks why his Satanic Majesty should monopolize the moving picture and intimates that an effort will be made to use "this modern means" to secure a hold upon the people.

"Other Half" and "The Purchase Price" Rounds Out Robertson-Cole's List of Summer Pictures

WITH the closing of the summer season in the next two weeks, Robertson-Cole believes that it will have released through Exhibitors Mutual consistently high class productions. Twelve pictures have been released and the entire program will be completed with "The Other Half," a successor to "The Turn in the Road," and "Her Purchase Price," a Bessie Barriscale picture.

The release of these pictures is the result of a definite policy to test out the summer market and provide exhibitors with means to increase their summer patronage. The results more than proved the soundness of this policy. Reports from exhibitors booking the Robertson-Cole feature through Exhibitors Mutual were not only favorable but numerous. One of the many of similar tenor states, "'Better Times' played S. R. O. for the first time this summer in Columbus," Fred Mason, manager of the Picadilly Theatre, sent that information.

Schedule Was Diversified.

The program was considerably varied not only as to types of stories but also to their locale. Among the summer releases were two Superior Pictures, a class of productions meeting an exceptionally rigid standard established by critical Robertson-Cole and Exhibitors Mutual officials. These two pictures are "The Man Who Turned White" and "The Pagan God," productions in which Jesse D. Hampton presents H. B. Warner. The success of these productions has led to the scheduling of "The Other Half," a third Superior Picture to complete the summer program. It is another King W. Vidor picture by Brentwood without an individual star.

"Better Times" enjoyed a summer record that has been most gratifying to Robertson-Cole officials. Exhibitors throughout the country extended their runs on it, and many theatres such as The Rose, in Fayetteville, N. C., rebooked it.

"Snow" Pictures Popular.

"The Mints of Hell" and "Man's Desire," two fine "snow" pictures, proved to be excellent attractions for exhibitors, and the snow atmosphere apparently acting as an antidote for the summer heat.

Two Hayakawa productions, "The Man Beneath," a dramatization of Edmund Mitchell's story, "The Nigger," and "The Gray Horizon," one of the most artistic productions ever released by Robertson-Cole, were among the productions that proved a boon to exhibitors. Bessie Barriscale, in "Tangled Threads" and "The Woman Michael Married," established the fact that she has just as great a hold on a picture public in summer as in winter.

Westerns Not Waning.

That the popularity of good Westerns is not waning has been more than demonstrated by the heavy bookings on William Desmond's pictures, "Bare-Fisted Gallagher" and "A Sage-Brush Hamlet." "In Search of Arcady," with Billie Rhodes, and Alma Rubens, in "A Man's Country," complete the list of the Robertson-Cole summer offerings.

Tom Mix Was So Lonesome That He Tossed Up to See Whether He'd Get Himself Arrested Or Famous.

As the transition from left to right shows, Tom was famous and arrested all at once in his newest Fox feature, "Rough Riding Romance."

2,000 PERSONS HAVE $12,000 HOUSE

Edward Healey Upsets Small Town Precedent of Cheap Pictures and Poor Equipment by Building the Rialto, with First-Class Films, Ventilation and $3,500 Organ

THE beginning of a movement to demand the admiring recognition of the motion picture theatre in towns of less than 5,000 population is now progressing successfully under the direction of Edward Healey, home address, Winchester, Tenn., showman of ten years' experience.

Allotting $6 per capita as the individual investment of every citizen—men, women and children in Winchester—in the Dixie Theatre, Healey is building a $12,000 structure in this city of 2,000 persons which has never before taken a motion picture theatre seriously.

Mr. Healey is one of the first men to conceive the remedy for the sickly part of the motion picture body, as it were. He has found out that the small towns are failing to take either the proper interest or the proper confidence in the motion picture theatres operating in their respective cities, and he has found out the "why and wherefore."

Analyzes Reasons for Failure.

Hence he has undertaken to revive the most fallible feature of the business—the establishing of a successful and appreciated theatre in a town of two thousand. His procedure is based on an analysis of the failure of small town theatres. And his reasoning leads him to believe:

(1) Small-town theatres are not with sufficient frequency conducted on a high plane. In too many case the exhibitor aims to secure the cheapest pictures, with the cheapest presentation.

(2) Small-town theatregoers too often regard the exhibitor in most cases as a catch-penny merchant and have been known to scoff at his offerings.

(3) In many instances, small-town theatres are uninviting.

Theatre Well Equipped.

And that is the reason why Mr. Healey will build the Rialto Theatre on the site of the Dixie Theatre, known for its many losses of money and lack of patrons.

As for the equipment of the Rialto, it will include two brand new Power's machines, a rotary converter, leather-cushioned seats and a $3,500 photoplayer. Courteous attendants will be employed. A most attractive screen and stage set will be built. The house will seat 500 persons, one-fourth of the population of Winchester.

"There is not the slightest doubt in the world that my theatre will be a success," said Mr. Healey. "My shows will be able to stand favorably in the light of any big time presentation. And as for attractions, the first thing I did was book First National Exhibitors' Circuit series of star productions. For instance, my offerings will include three of Mary Pickford's productions from First National, four Anita Stewart pictures beginning with her 'Virtuous Wives,' three Jack Pickford pictures, 'Choosing a Wife,' and Charlie Chaplin's pictures from First National

"The reason the motion picture business has not been successful in small towns, in my opinion, is because the environment around the theatre has not been inviting. The house has not been comfortable and in many cases not clean. The pictures have not been well selected because the exhibitor unwittingly failed to realize that the small-town public is just as critical as the audiences which attend the metropolitan houses."

Small Towns Are Critical.

"But do you think you need as high a standard for conducting your theatre in a town of 2,000 as you do in a big city?" Mr. Healey was asked.

"I do," he replied; "there is no difference between the people who live in the woods and the inhabitants of the big cities so far as the motion picture is concerned. There are more of them in one place than the other—but they are the same kind, and they want and will demand and will patronize none but the best of motion picture attractions. And the sooner the small-town exhibitor realizes this, the better for himself."

Edward Healey.
Builder of a $12,000 house in a town of 2,000 people.

Has Had Long Experience.

Mr. Healey's enthusiasm for his new project is not that of a beginner in a new industry. His experience dates back into the time when he was connected with the Signal Amusement Company, which operated theatres in Chattanooga, Knoxville and other cities in Tennessee. He is most thoroughly apprised of what forceful, efficient management will do for a theatre and he is determined to characterize the operation of his theatre in this way.

"The comfort of my patrons will be my own comfort," Mr. Healey declares. "When it is warm in Winchester, every practical device known for cooling a theatre will be used. And in the winter my house will be uniformly warm."

Over $350,000 worth of good roads are being built in and around Winchester, and Mr. Healey is of the opinion that the automobile will enable hundreds to visit his theatre when the right attractions are provided. He intends to bill the surrounding country with his exploitation and the use of novelties in advertising.

Omaha Exhibitor Uses Buttons to Advertise Film

G. F. THORNBERG, of the Comfort Theatre, Omaha, introduced the "The Great Gamble," in a novel way that packed his theatre on the night of the first episode and assures good patronage during the rest of the serial. It was hot weather, and Mr. Thornberg realized the difficulty of giving the picture a satisfactory start.

He had 500 buttons made at 1 cent each. On the top of the buttons, in a red strip, was the name of the theatre. In the center, on a white strip, was a number. At the bottom, on a blue strip, was the title, "The Great Gamble."

He announced repeatedly that on a certain night buttons would be given away admitting the wearers to the show free of charge. On the night mentioned, the theatre was filled. The buttons bore a series of twelve numbers. In many instances two of the numbers were identical. Each button wearer was to notice the buttons worn by others he met on the street, in an effort to find the number corresponding to his. When he found the wearer of the corresponding number, the two could get a free admission to the first episode of the serial if they went to the theatre together.

The Comfort is a neighborhood house. Everybody in the neighborhood, it seems, was wearing one of the buttons, and everyone was looking at everybody else's button. "The Great Gamble" got much advertising in this way, and the serial had an auspicious start.

Simplex Distributor in Town.

George Webster, of the Webster Electric Company, better known as "Electric Webster," distributor for Simplex in Washington, D. C., western Maryland and northern Virginia, paid a brief visit to the Simplex factory this week.

He reports that contrary to previous mid-summer seasons, the present large number of Simplex sales are uninterrupted. A large Government order from the office of the United States Signal Corps has resulted through Mr. Webster's activities. And he reports that fully eighty-five per cent. of the District of Columbia is now Simplex.

UNIVERSAL CITY IS VERY BUSY SPOT

Many Companies Working on Films of Various Sort for Distribution Early in the Forthcoming Season

THREE six-reel feature photodramas which are expected to be among Universal's best productions have been put into production at the West Coast studio. Elmo Lincoln, star of the "Elmo the Mighty," has commenced work under Director Rex Ingram on "The Beach Comber," from the story by J. G. Hawks.

Mabel Ballin, seen as the feminine lead in "The White Heather," a recent Maurice Tourneur production, will play opposite Lincoln. Others in the cast are Harry van Meter, Ethelyn Irving, Dick La Reno and Frank Brownlee.

Frank Mayo, who recently completed "A Little Brother of the Rich" and "The Brute Breaker" under Lynn Reynolds' direction, has started on "Lasca," a screen adaptation of that poem of the Rio Grande. Norman Dawn is directing the feature, and Edith Roberts is playing opposite Mayo. The supporting cast includes Arthur Jasamine, Lloyd Whitlock and Viola Harry.

Ambition for Dorothy Phillips.

"Betty Reforms" is the title of a story by Mildred Considine, which William C. Dowlan has started producing. Ora Carew, Forrest Stanley and Charles Clary are the triumvirate of leading players.

Other activities of Universal City include the start of the super-feature, "Ambition," which is to be Dorothy Phillips' next cinedramatic vehicle. Allen Holubar will again direct Miss Phillips.

"Ambition" will show the star as a small town girl with ambitions to become a great opera singer. She is to be surrounded with the same type of supporting players as were seen with her in "The Heart of Humanity" and "The Right to Happiness."

Filming "Aviation" Feature.

Director Jacques Jaccard is taking the finishing scenes for "The Winged Trail," the first big melodrama of the skies, in which Lieutenant Ol. L. Locklear, the only man changing planes in mid-air, is starred. The lieutenant has returned to Chicago for eastern flying engagement and Jaccard is now shooting the sequences in which the aviator does not appear. Francelia Billington and Carmen Phillips have the principal feminine roles in the production.

Four companies are at work on two-reel western dramas. George Holt is making "Tempest Cody's Expose," starring Marie Walcamp, in which she has a new leading man, Frank Braidwood, late of "The Heart of Humanity."

"Dynamite" is the title of the newest western in which Pete Morrison is starring with Josephine Hill. After finishing "The Crow" with "Hoot" Gibson and Mildred Moore, Director Reeves Eason has started on the filming of "Shameless Saunderson," with the same pair of players.

Robert Wells has returned to Universal City to take the final interiors for "Winning a Bride" and "The Ranger of Pike's Peak," two productions for which the exterior locations were shot at Cheyenne and Colorado Springs, respectively. Fritzie Ridgway is the star of these two short features.

Florence Turner has started on a new comedy, "The $10,000 Threat," in which she interprets eight characters, emulating Henri de Vries, the protean artist of vaudeville fame. Eddie Lyons and Lee Moran are producing "Solid Comfort," a one-reel comedy dealing with the luxuries of home life.

L. C. Haynes of Robertson-Cole Praises Film Showing Results of War on Young Men

THE great drawback to the producer of motion pictures is, in my opinion, the lack of direct connection between those who actually produce the picture and the ultimate consumer—the picture public," states L. C. Haynes, president of the Brentwood Pictures Corporation now making Robertson-Cole features for distribution by Exhibitors Mutual. "However, due to the success of our two recent Robertson-Cole features we have in a sense established a contract with the public, and 'The Other Half,' I believe we are giving the public just what it wants.

"The market has been surfeited with eternal triangle and grimly melodramatic photoplays and the demand appears to be for wholesome, sane and constructively optimistic pictures," said Mr. Haynes. "Pictures presenting naturalness and truth-to-life in story built on a strong theme and importing cheerfulness and thoughts of practical benefit are a panacea for the general unrest following the war.

"'The Other Half' is a clean and wholesome picture, free from sensationalities and touching upon one vital subject so pertinent to social unrest, the effect of the war on our young men and whether those effects are lasting.

"The film shows that one of the great lessons learned is brotherly love and the breakig down of class barriers. It does not attempt to moralize nor is it a preachment. It is a simple appealing story of two young men, from the two classes of life, the aristocracy and 'the other half,' the masses, who have become buddies through trench life and resume their former stations of life. Of course, they have their sweethearts and the lesson is so strong that it not only breaks down the barriers between the two girls but demonstrates that there is no real human barrier between capital and labor.

"It is a King W. Vidor picture breathing the same optimism and cheerful uplift that pervaded 'Better Times' and 'The Turn in the Road,' which he also wrote and directed," concluded Mr. Haynes.

Lila Lee in Next Reid Picture.

It has just been announced by the Famous Players-Lasky Corporation that Lila Lee, star in Paramount pictures, pending her appearance in another Cecil B. DeMille Production will be featured in the next Wallace Reid Paramount-Artcraft offering, "Hawthorne of the U. S. A.," as chief support of the popular star.

Harold Lloyd Puts on Skates.

Harold Lloyd does some tall and fancy roller skating in his comedy, "Don't Shove," which is included in the list of Pathe releases for August 31. Lloyd never aspired to roller skating honors before, and he probably never will again after his experience in the filming of "Don't Shove," which offers the comedian in one of his ludicrous roles, registering principally on the floor.

Says Hale Hamilton: "Heaven'll Protect the Guy Who Has to Darn His Own Shirts and Cook His Own Pickles."
Hale can't even talk about that "other suit" in "The Four Flusher," his forthcoming Metro, and the last on the old release program.

Basil King Starts for West Coast To Acquire First-Hand Information

COMING down from New Hampshire, Basil King, one of the Eminent Authors, stopped in New York for a day on his way to the Goldwyn studios in California. What was he going to do out there? What was his attitude toward motion pictures? Did he believe the established writer would write directly for the screen?

These were some of the questions that Basil King was asked to answer as the fourth of the group of Eminent Authors whom Samuel Goldwyn and Rex Beach have persuaded to co-operate in the studio on the production of photodramas from their famous novels.

Mr. King is a writer of "best sellers." He has in mind a great story he wants to contribute directly to the screen, and goes West to consult about that as well as to okeh the scenario for "The Street Called Straight." He was ready to write his own scenario when the call came to go at once to Culver City, where Samuel Goldwyn and Rex Beach now are.

Realizes His Limitations.

"When I tackled the scenario form I realized at once my limitations," said Mr. King. "It was like trying to write a story in a language you didn't know. I didn't know the grammar or the idiom, so to speak. I am the more delighted to make the journey to see just how the continuity is developed. I shall require assistance, I see that, but I should like to have the last word on the script.

"I have had several of my novels done in pictures. The best work was the Goldwyn picture of 'The City of Comrades' in which Tom Moore appeared. Jane Cowl and Ethel Barrymore have each been featured in a photoplay taken from two novels of mine. I am not a movie fan because my eyesight is bad and I do not see much of what is shown on the screen. But I believe the motion picture is the great medium for the expression of ideas and ideals in the future."

Besides the motion picture Mr. King will do in California, he will "hatch" another novel on the four-day journey to the Coast. He feels that he is at the top of his creative power and qualified to handle subjects he has long had in mind.

Working on Story for Next Year.

In confidence he related the general scheme of the story he would like to put over next season, and it may be said that it promises a new departure in motion pictures on a subject of the widest appeal. Mr. King's contribution to the screen is undoubtedly a gift of spiritual insight and imaginative power. He is a master of portraying the struggles of the good and evil instincts in a man and woman that lead to their regeneration.

Born of an American mother and English father on Prince Edward Island in the St. Lawrence river, he belongs to three countries. He has also lived a good deal in France. He was there when his first novels were being published anonymously in America, and he came back to find himself famous. Since his daughter's marriage in the United States, he believes that he will take out his nationalization papers here, and continue to live for the most part in Cambridge, Mass., where twenty years ago he was a clergyman.

Houses Give "Sahara" Extra Days of Playing

FURTHER announcement is made this week by the W. W. Hodkinson Corporation of the success of J. Parker Read, Jr.'s, Louise Glaum production "Sahara" in every section of the United States by a listing of the important theatres that have played this special for additional days over and above those for which exhibitors at first contracted.

The film is claimed to be a most unusual success and again to indicate the perversities of theatrical and motion picture judgments. Feeling assured of the powers of audience-attraction of this splendid story, written by C. Gardner Sullivan and supervised by Allan Dwan, Mr. Read, the producer, met with a series of rebuffs and discouragements when he brought the picture into the New York market. The board of directors of a big circuit by an overwhelmingly negative vote decided not to distribute "Sahara." Another producer-distributor nesting in the thick of the picture business likewise voted "No" and a third distributing organization was lukewarm.

The W. W. Hodkinson organization unanimously and instantly expressed its complete belief in the production and began an unprecedented campaign to have the film re-establish Louise Glaum at the point of popularity from which she should on her distinctive merits never have departed.

Reviews in Moving Picture World are written from the screen—not press books.

Lionized.

Gloria Swanson as she appears in a tempestuous moment from "Male and Female," Cecil B. De Mille's coming Artcraft..

U. S. Films Shown to Italian Soldiers Have Given Them Taste for American Quick Action

MOTION PICTURE styles in Italy have changed since the war brought American films to the soldiers of that country. As a result of the showing of American rapid-action film in Italy, producers in Torino, "the Los Angeles" of the land of vineyards, are aiming to eliminate the characteristic screen "posing" of Italian players and to replace it with American "pep" and "jazz."

So declared George H. Payne, an artist of Springfield, Mass., who returned to New York on August 12, after eight months' service with the Italian troops. Payne states that Italian producers have discovered that the public there, as in America, wants swiftly moving film stories and are turning their back on the actors who "pose and strut."

"I had charge of the entertainment work in our district for the Y. M. C. A. and found that the American film made them laugh more and sent 'em away smiling," said Payne. "Of course, the titles were changed to Italian, so they could understand exactly what was going on upon the screen. Often we had as many as 3,000 Italians in a Y hut viewing American films.

"I was able to get into touch with a Neapolitan bandmaster, and although neither of us could understand each other's language, we managed to select the music for the movie shows and other entertainments without much difficulty. We were the greatest of pals and enjoyed each other's company, although we did have to resort to gesticulating to make our wants known.

"The Italian likes our American fun. The most popular actor among the Italian soldiers was an Italian comedian who imitated our American 'Happy Hooligan' of 'funny paper' fame."

Senger Buys Out Partner Yost.

George L. Senger is now the sole owner of the Century and Lincoln Theatres at Mishawaka, Ind., having just purchased the interest of his partner, Edward A. Yost. For the past eleven years Mr. Senger has been associated with the two enterprises and is widely known among theatre men in the northern part of Indiana.

Large and Typical Cast for Next Lila Lee Film

THE cast for the new Lila Lee picture, "The Heart of Youth," to be released August 24, is made up of typical players from five to fifty. Most of the roles are character interpretations and from the youngest juvenile to the oldest character men, every player is well-known to screen patrons and a clever actor.

Tom Forman gives strong support as leading man to Miss Lee.

There are two families in the picture, and it so happens that a large number of children were required to play the juvenile roles, all of which are important. Among these are Gertrude Short, Cameron Coffey, a well-known youthful swimmer and actor, and Lewis Sargent, the lad who played the title role in the Paramount-Artcraft picture of Mark Twain's immortal story, "Huckleberry Finn," Buster Irving.

Charles Ogle and Guy Oliver are the respective heads of the two families. Others are Fanny Midgley, Lydia Knott, Fay Lemport, Vera Sisson, Sylvia Ashton, Robert Brower and Ed Alexander.

Robert G. Vignola directed the picture.

Italy Is Greatest Buyer of U. S. Unexposed Film

EXPORTS of motion picture film during the month of June reached a total of more than $900,000, according to a report which has been secured by the Washington Bureau of The Moving Picture World from the Department of Commerce. Shipments of unexposed film totaled 14,461,001 linear feet, valued at $279,554, and of exposed film 11,977,556 linear feet, with a value of $641,820.

By far the greatest importer of American unexposed film during the month was Italy, which took 13,885,137 feet, valued at $238,378. The next largest shipment, to Canada, totaled 348,939 feet, valued at $12,748, but the 42,339 feet exported to England, according to the report, were far more valuable, having a total of $21,040. Cuba took 64,749 feet, valued at $2,433, and Venezuela 36,171 feet, valued at $1,212, these being the only other exports in excess of 25,000 feet.

The most important markets for exposed film were England and Canada, each taking over a million feet, while France, Spain and Australia, as shown by the following table, each took more than three-quarters of a million:

Countries.	Not Exposed. Lin. Ft.	Exposed. Lin. Ft.
Denmark	.....	400,816
France	10,366	791,536
Italy	13,885,137	69,662
Malta, Gozo, and Cyprus Is.	.....	13,600
Norway	.....	441,685
Portugal	.....	44,200
Spain	16,400	755,896
Sweden	15,000	130,000
England	42,339	1,889,352
Scotland	.....	29,909
Bermuda	.....	62,000
Canada	348,939	1,248,010
Guatemala	5,000	4,600
Panama	.....	224,000
Mexico	5,000	327,232
Newfoundland and Labrador	.....	258,211
Trinidad and Tobago	.....	29,000
Cuba	64,749	523,110
Danish West Indies	.....	40,000
Dominican Republic	.....	20,000
Argentina	.....	553,825
Brazil	9,600	535,705
Chile	9,800	181,699
Peru	.....	96,300
Uruguay	.....	200,641
Venezuela	36,171	48,793
China	8,000	225,908
British India	4,500	363,007
Straits Settlements	.....	242,233
Dutch East Indies	.....	223,484
Japan	.....	391,296
Russia in Asia	.....	84,000
Australia	.....	761,024
New Zealand	.....	140,674
Philippine Islands	.....	454,260
British West Africa	.....	122,988
Egypt	.....	48,900
Total	14,461,001	11,977,556

Marguerite Clark to Come East.

On the completion of her present Paramount-Artcraft picture, "A Girl Named Mary," under the direction of Walter Edwards, Marguerite Clark, the Famous Players-Lasky star will start work on "All Of A Sudden Peggy," and when this is completed, will leave for New York to resume production in the eastern studios of the organization. Miss Clark has now practically completed four pictures in the West. The exact date of her departure has not been announced.

Sylvia Breamer to Play in "Sunset."

The next picture which Sylvia Breamer will be engaged upon at the J. Stuart Blackton studios will be "Sunset," which was written for her by Stanley Olmstead.

Corinne Griffith Stores Away a Few Brambles in "The Bramble Bush."
The old treasure chest thinks it's sea weed, but Corinne knows too much about thorns in this, her newest Vitagraph.

HE PUT THE "BLUFF" IN PINE BLUFF

Hauber, the "Go-Getter," Took a Leaf from P. T. Barnum's Guide to Victory, Read It Carefully, and Put Into Most Successful Practice the Lessons of Good Showmanship

By James B. Kelly
("Smiling Jimmy")

WE will start this story in the old, old way. Once upon a time, many, many years ago a little tow-headed kid with bare feet and a dirty face, and with only a very slick dime in his pockets approached the mammoth tents of P. T. Barnum's Greatest Show on Earth, and my, O my! how that boy wanted to see that show! But he only had this same slick dime, and the writer knowing this very same boy, believes that even this dime was glued to his pocket.

To get into my story as quickly as possible, this very same little dirty faced boy, managed to get into the show by helping to bring water to the elephants, and when he got inside the tent, landed a job peddling peanuts and lemonade, with the result that when he quit that night, he had seen two performances of the circus, and in addition to his very slick dime, he had one dollar and eighty cents.

On the day that this kid made his debut with the Barnum Show, a seed of showmanship and "Get the money" was sown that has absolutely no limit. The writer expects some day to walk down Broadway and see the name O. C. Hauber in shining lights over some big palace of amusement—for Hauber and the kid were very closely related, as they were both one and the same.

Some of you know what P. T. Barnum's idea of the "Poor Public" was, and although I will say that Mr. Hauber always tries to give his patrons their money's worth he still remembers the popular sayings of Barnum, the dean of all showmen, and his success in the motion picture field is a living example that Barnum's folks didn't believe in raising crazy children.

He's Headed for Broadway.

About five or six years ago this self same O. C. Hauber blew into the city of Pine Bluff, Ark., liked the town and decided that this would be his next step in accomplishing his ambitions; and believe me, boy, he is well on the way towards their accomplishment. At the time of his arrival in Pine Bluff we understand that his bank roll registered in the neighborhood of eighteen hundred berries, but he didn't let anyone know this, in fact through manipulation, "front," and the gentle art of diplomacy and publicity he allowed it to be noised around the "berg" that a "Mr. O. C. Hauber, the successful showman from Chicago, had arrived at Pine Bluff and contemplated erecting a $50,000 'Movie' show."

Of course, everybody said he was crazy, as the only M. P. show that had ever been in that town was a little old "store show" of the usual variety. But Hauber was looking into the future, and being a showman in every inch of his body, realized that the "movies" of that day were only in their infancy and that the day would arrive when his dream would come true.

"O. C." spread his propaganada on thickly, for remember he only had those eighteen hundred iron men. He wanted to build at least a twenty-thousand dollar edifice, and the taking on of a partner or borowing money from a bank had never entered his mind. However, he had made up his mind what he wanted and "O. C." generally gets what he wants.

He made it boys, and although I wouldn't recommend his policy to everyone (that is, unless you've got plenty of nerve), we must take off our hats to him as being a genius in the art of obtaining "open credit" in a strange town. Here was his method in the fewest words possible.

He rented the building he wanted, taking out a five year lease with an option of a longer period, drew up his plans, donned a suit of overalls, hired a gang of coons and started to "gut" the building all by his lonesome. No contractors or architects for "O. C." Now please bear in mind that he only had about twelve hundred cart wheels left—for he had to pay the landlord $500 in advance and about a hundred more for living expenses and other details. The first month he only ordered about a thousand dollars worth of lumber, supplies, accessories, etc., and on the first of the following month he paid every bill presented in cash, thereby establishing his credit broadcast.

He Springs a Surprise.

Now comes the coup. On the following month he ordered between fifteen and sixteen thousands dollars worth of material, and made sure that it was all delivered to his building before the first of the following month came around. In fact, he figured out exactly what it would take to finish the theatre complete, and had every stick on the ground before the first of the month. When the first of the month did roll around friend "O. C." had to call upon all his resourcefulness and diplomacy in stalling off the enterprising bill collectors. To shorten a long story he "got away with it;" finished his theatre, and informs the writer that on the night he opened he didn't have enough money in his jeans to "make change" and had to borrow a "ten spot" from a friend of his in order to get his box office open.

Right from the start the New Hauber Theatre was a huge success. Friend "O. C." had contracted for only the very highest class of pictures (something that was new to Pine Bluff) and instead of charging the usual amount of ten cents, he made his prices ten and twenty and gave his patrons more for their money than they had ever had before. He got his creditors together, explained his position and every cent that came into the box office for a long time (with the exception of actual expenses) went to these self-same creditors. Now he has one of the finest theatres in the state, that would cost in the neighborhood of $50,000 if built now, and it's fully paid for and it all belongs to O. C. Hauber, Esq. It took nerve to "put it over" but "O. C." had the nerve that has characterized good clean up-to-date American showmanship all over the world, and my prediction of seeing his name on Broadway in the near future is not any too far fetched.

Full of Coin Getting Ideas.

Mr. Hauber has many little schemes and ideas that make his theatre the most

This Canadian Lobby Not Only Encouraged Hissing, but Cordially Invited It.
The Rialto Theatre, Toronto, Canada, played up the Universal attraction "Hiding in Holland" and cheerfully offered to provide automatic hissers with which to welcome the Clown Quince of Germany.

popular one in Arkansas, but one of the not "fans." Those of us who have studied the business know that to be a success, we have got to get the people in the "habit" of coming to our show and we must devise means known to showmanship to attain this end.

Earns Annual Vacation.

I stoped oft in Pine Bluff the other day, but Friend Hauber and Friend Wife were sojourning at Atlantic City for a few weeks, with his theatre in charge of Professor C. A. Johnson. Pretty soft, eh boys? But "to the victor belongs the spoils" and to a man like Hauber, who knows the show business from A to Z, and who has worked as hard as he has for the past few years, and really accomplished something big, he is certainly deserving of a nice restful vacation to fit him for the battles that he will engage in during the coming season.

My hat is off to men of his stamp who put new life in this the greatest industry in existence, build it up, aspire to greater things, and are continually improving their theatre, nature of entertainment, projection appliances, and, in fact, always being just one jump ahead of the rest of the pack. Hauber also controls the booking of a number of other theatres in Arkansas, under the name of the Hauber Circuit.

United Booking Office, B. F. Keith and Keith and Proctor Book "The Westerners"

OWING to its success at the New York Strand during the first week in August, Benjamin B. Hampton's first production for Great Authors' Pictures, Inc., "The Westerners" by Stewart Edward White, has been booked for the new 4,000 seat Brooklyn Strand as one of the opening attractions in that house, the largest theatre in Brooklyn.

The United Booking Office, B. F. Keith and Keith & Proctor interests, which recently swung J. Parker Read, Jr.'s., Louise Glaum production, "Sahara," through their chain, signed contracts for "The Westerners" for September and October, playing dates covering in excess of seventy days across their New York and New Jersey chain of theatres.

In conjunction with the presentation of the film as one of the first attractions of the Brooklyn Strand, the publishers of Stewart Edward White's novels will give that theatre the benefit of a city-wide window display in department, book and drug stores, as in the Manhattan campaign.

More than a score of the important first run theatres of the country that have signed contracts for "The Westerners" have held back its playing dates for the first or second week in September.

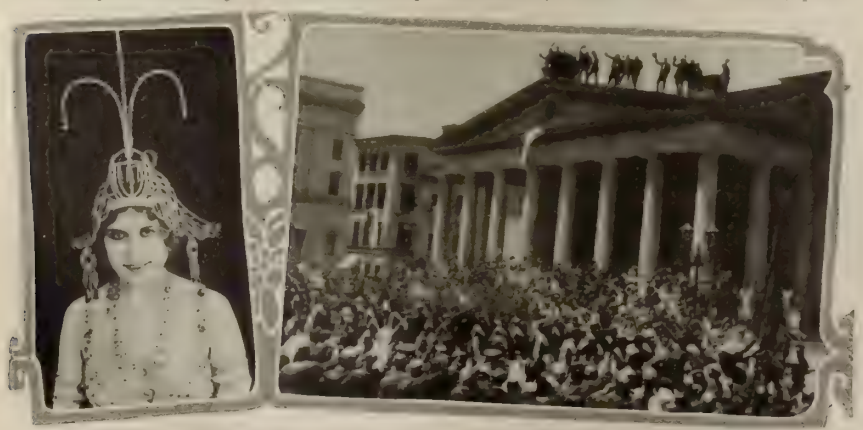
W. W. Hodkinson's Denver manager is the first of the Hodkinson men to make a clean sweep of his territory by closing contracts for every first run key city or town in his territory, backed up with contracts for subject runs in every community in the territory where a picture can be brought back later to other theatres for secondary or repeat performances. One of the striking features of many contracts in the Denver zone is that first run theatres have booked repeat date engagements for "The Westerners" in the identical theatres where first presentations are made.

Realart Sign Will Be Largest Booming Films

THE C. J. Gude Company is authority for the statement that the electric sign to be erected for Realart Pictures Corporation on the Hermitage Hotel, New York, will be the largest in the world for the exploitation of photoplays. Construction of the sign is now in progress in the Gude labortories and it is expected the work of wiring and setting up will begin within the next week.

The skeleton of the sign now towers twelve stories above one of the busiest corners of the world, Broadway and Forty-second Street. This skeleton is 72 feet high and 104 feet wide, and when completed will have close to six thousand lamps. There are more than fifteen tons of iron and steel in the framework. The builders state that there is only one other electric display in New York containing more lamps and that does not pertain to amusements.

"Of course, the amount we had to pay for the rental of this sign, $108,000, is enormous," said Arthur S. Kane, president of Realart, "particularly when compared with the sums heretofore spent on such advertising by producing companies. But the photoplay has made such tremendous strides within the past few years and competition is so keen that most unusual explotation is essential.



The Woman and the World of Russia in the Torrent That Flamed to Beat Her.
Geraldine Farrar and the big Petrograd street scene for "The World and the Woman," her next Goldwyn.

$65,000 House Planned for Napa, California

MAX BLUMENFELD and John P. Knox recently acquired the "Brown Hotel" property, First and Franklin streets, Napa, Calif., also the vacant lot just east of it. The entire property measures 120x125 feet.

The hotel will be converted into apartments, and adjoining this, they will erect a theatre 80x125, seating 1,400 and costing with equipment about $65,000. Work will be begun as soon as the plans are completed. The theatre will be of re-enforced concrete, of handsome design and with all modern appliances.

Mr. Blumenfeld is owner of half interest in the Empire Theatre in Napa, having disposed of his interest in the Broadway Theatre, San Francisco. He is also associated with Samuel Gordon in a theatre which is now in the course of erection in San Rafael, which will seat 1,400, and be ready about October 15. A $10,000 Seeburg Smith organ has already been purchased for this house.

Fox Letters Included in Mail Carried by Seaplane

ON August 15 the trans-Atlantic liner Adriatic drew away from her pier in New York bound to Southampton. Plans had been perfected by the New York post office by which the United States Government was to inaugurate a regular seaplane foreign mail service. Long after the steamer had passed from view of New York harbor a special seaplane "hopped off" from the Foreign post office station on the North River front carrying with it the first bag of mail to be dropped on the deck of the liner.

In the bag were many official communications, but, besides these, were two letters from Fox Film Corporation —the first letters ever sent overseas by a motion picture producer via the seaplane mail route. The letters, which were identical, were addressed to Mr. Reed, in charge of the Fox London office, and Abraham Carlos of the Paris office.

Fay Tincher Works on New Comedy

Fay Tincher, having returned to the Christie studios after her tour of the northwest, will soon start work again under Al E. Christie's direction in another comedy of the western type. The latest Christie Special in which she appears, entitled "Dangerous Nan McGrew," will be released this month.

Change Name of Janis Film.

Announcement comes from the Selznick offices that the title of the big picture Elsie Janis is making is to be "A Regular Girl." This replaces the title of "Everybody's Sweetheart," which has previously been announced for the forthcoming presentation on the screen of the Elsie Janis who entertained millions on the other side.

Miss Janis is fitted with a story which was written for her by Frances Marion and Edmund Goulding.

Vivian M. Moses Leaves Select To Form Partnership With Empey

VIVIAN M. MOSES, publicity director for Select Pictures Corporation since its organization, will leave that company shortly to associate himself with Guy Empey in the production of special pictures. Mr. Moses has handed his resignation to Lewis J. Selznick, president of Select, and, according to announcement just made, will leave that company so as to join Empey by September 1. He will immediately begin working upon a forthcoming production projected by Empey.

"Viv" Moses started with Select on the day that corporation opened its doors, in the summer of 1917. Taking under his charge publicity, advertising and exhibitors' service, he built up a compact and efficient department which slowly expanded and grew with Select's steady success, some measure of which may be attributed to his work.

Handled All Select's Publicity.

For the better part of two years, Moses personally wrote and designed all the advertising put out by Select, wrote or inspired all the publicity, and directly handled the very large traffic of correspondence and service to exhibitors and branch offices.

He also took complete charge of the production of lithographs, selecting subjects and passing upon all sketches. His record at Select has been one of clean, business-building industry, and has gained him a fine reputation.

Mr. Moses states that his association with Empey will be somewhat in the nature of a partnership, and will afford him the broadest scope for the abilities he possesses. Not only will he take managerial charge of the business end of the Empey productions, but he will also take part in the preparation and production of the photoplays.

Pleased with His Prospects.

"I have great faith," said Mr. Moses, "in Guy Empey's abilities. He is a man of many ideas, a born builder of stories, with a strong sense of dramatic values and no mean knowledge of photoplay technique. Above all, he is a man of action, a creator—quick to conceive and quick to act upon his conception. And he always has the courage to back his very ardent convictions. I am happy to be associated with him, and I believe that together we are going to do some interesting things."

Mr. Moses, who entered the moving picture business as a scenario writer, was for many years a magazine writer and editor, and served on the staff of many of the prominent magazines, including the Cosmopolitan, Harpers, Metropolitan, Literary Digest and others. He was for years on the staff of the New York Times, the Tribune and other metropolitan dailies.

G. B. Seitz Directs Himself in "Bound and Gagged"

GEORGE BRACKET SEITZ, scenario writer, director and producer of a dozen or more successful Pathe serials, is now working on the fifth episode of "Bound and Gagged," a ten-episode Pathe serial of which he is star, director and producer.

Mr. Seitz's first efforts as a director were for Astra, for which he directed "The Fatal Ring." He wrote the scenarios for many of Pathe's puzzling mystery serials, among them being "The Shielding Shadow," "The Iron Claw," "Pearl of the Army," "The Exploits of Elaine" and "The Perils of Pauline." He directed "The House of Hate," and upon the formation of his own company, George B. Seitz Productions, Inc., wrote, directed and produced "The Lightning Raider." "The Black Secret," Pearl White's latest Pathe serial, was also directed by him.

Vitagraph Comedians Busy.

Vitagraph comedy companies are unusually busy just now at the West Coast studio. Jimmy Aubrey, under Noel Smith's direction, is working in a big "city street" set, especially constructed for him. It plays an important part in his next comedy and is one of the largest sets ever constructed for a comedy.

Montgomery and Rock are finishing their burlesque of artist colony life and are rapidly whipping their comedy into shape. It is being made under the direction of Gilbert Pratt.

Larry Semon, who is his own director, is working on a sort of companion piece to "Between the Acts," which was laid in a vaudeville theatre. Most of the scenes of his new comedy will be in and around a circus tent and promise novel entertainment.

Allan Holubar Producing "Ambition" for Universal

AFTER personally supervising the premier of "The Right to Happiness," his first super-production since "The Heart of Humanity," which took place recently at the California Theatre, Los Angeles, Allen Holubar is now preparing to start upon "Ambition," a new feature drama with Dorothy Phillips as the star.

Miss Phillips will be seen as a country girl who is fired with ambitions to become the greatest opera singer of the age. How she finally discovers that worldly success is made a hollow mockery by the sacrifices one has to make to attain it, furnishes the punch.

The story was written by Director Holubar and is being put into continuity by Olga Linck Scholl, who has been Holubar's authorial assistant on "The Hearts of Humanity" and "The Right to Happiness."

Gaden Returning to Pictures.

After an absence of almost a year from motion pictures, Alexander Gaden, is returning as leading man for Doris Kenyon in the Louis Joseph Vane superfeature, "The Bandbox," which is being produced by Deitrich-Beck, Inc., for release through Hodkinson. During his absence from the screen, Mr. Gaden has been on tour with his own company in vaudeville.

Mr. Gaden was born in Montreal in 1883 and made his first appearance on the stage at the age of fifteen. During his long career, he has played over five hundred parts on the legitimate stage. His last engagement on the legitimate stage was with Henry W. Savage's Company in "Madam X," in which he had the leading male role.

Very Peaceful Views from a World Picture, the Name of Which You'll Be Surprised to Learn Is "The Battler."
Earl Metcalfe and Virginia Hammond are co-starred in this production. Perhaps the "battling" element comes when Earl asks for Dorothy at the left.

More and Larger Studio Opportunities For Metro's Fewer and Better Films

A SECOND "dark" stage has been completed at Screen Classics, Inc., studios in Hollywood, and is already occupied by settings in which Viola Dana is making scenes of "Please Get Married," and Bert Lytell is busy on "Lombardi, Ltd.," both picturizations of stage successes to be distributed by Metro.

The new studio building is 150 feet long, and is placed south of the first dark stage built by Metro in the West. It exceeds the earlier building in area by 6,000 square feet. The first building (finished six months ago) is in active use by Nazimova with scenes for "The Hermit Doctor of Gaya" and by May Allison with settings for "Fair and Warmer."

The 90-foot span of the roof of the newest photoplay workshop is bridged by thirteen enormous trusses that weigh two tons apiece. The trusses in themselves are one of the most interesting details of studio construction. They are of the Howe model, standard right-angle construction, and designed to carry the entire load on the upper beam.

Tons of Weight Provided For.

The architect who designed the trusses based his figures upon the maximum weight the roof would be called upon to support. The weight includes 89 banks of Cooper-Hewitt lights aggregating a downward pull of twenty-six tons, to say nothing of ten heavy switchboards installed under the roof, the hundreds of "hard" lights suspended from beams, and the swarms of electricians and other workers active over the actors' heads.

With the designs for a beam that would suspend this maximum weight in their hands, Metro studio officials multiplied each requirement by two before actually building the big spans. The thirteen beams were constructed by a force of seventy men at various places on the lot. A special derrick was constructed on the stage floor itself to lift the trusses into place.

Metro Men Fast Workers.

The 90-foot width of the big stage building is augmented by 20-foot wings running the entire length on either side. While taking much of the strain from the roof, these wings make the total floor area 20,000 square feet, available for working use.

The stage building has a clearance under the beams of six inches over 30 feet. The value of this height was demonstrated when it was necessary to construct an elevator shaft and four floors of an apartment house for scenes in May Allison's "Fair and Warmer." The floors were the regulation distance apart, and by utilizing one of the six concrete "cellars" on the stage, the full set was constructed without skimping on measurements.

Has Overhead Trolley System.

Another feature of the big stage building is the overhead trolley system by which the heavy banks of Cooper-Hewitt mercury vapor lights are swung to any desired position. Eight lines of steel tracks extend the length of the building, side by side, and numerous switches permit the banks to be shifted and concentrated at any point. The idea of the tracks, and the elaboration of the switching device was perfected by three Metro men—Clifford Butler, business manager; Walter Grams, chief electrician, and John Fisher.

The estimated value of the big stage building is $43,000. The frame work is of Oregon pine, sealed inside and painted with fire-retarding paint. On the exterior four coats of rough plaster finished in Belgium green have been shot on with guns. The entire building, in spite of its size and the scientific care used in its design and construction, was finished by a working force that varied from forty to seventy men in twenty-six days.

The first dark stage is 195 feet long, but only 70 feet in width. It has been proven sufficiently spacious to permit six companies working on roomy sets to play at once without interference, but with the greater scenic and setting effects called for by Metro's "fewer, bigger and better" pictures policy a greatly increased indoor floorage was necessary.

A $10,000 dressing room unit of building adjoins the building, and additional dressing rooms are under construction. A new "light" stage, 110 by 150 feet, has also been erected on the Metro lot in preparation for the new Screen Classics feature pictures being made. The stage was constructed in twelve working days by a large force of carpenters.

Many Hands Make Quick Job.

"We work on the principle that three men will do more work in one day than one man will do in three days," said a Metro official in sending out this announcement. "We've proven that principle all the way through in the construction of this entire institution for picture-making.

"If it were necessary or desirable to build a stage in one day, we could and would do it—by using a large enough force of men. That sounds like the story of Aladdin and his geni-built palaces, but perhaps some day we'll make it come true.

"As a matter of fact, this new outdoor stage has been so constructed—with 490 cement piers in the foundation, for example—that if it is ever necessary a third dark stage 90 by 150 feet can be erected in nine days."

"Kiss Me, You Brute, Kiss Me."
Says the modish maid in moonlight to Bryant Washburn in his Paramount, "Love Insurance."

Paramount Magazine Starts First Issue in September

BEGINNING September 7 the first four numbers of the new Paramount Magazine will be released weekly during September, it is announced by the Famous Players-Lasky Corporation. The first release will contain a short subject entitled "On with the Dance," in which Mlle. Albertina Rasch, premiere danseuse of the Metropolitan Opera House, gives a beautiful and entertaining exposition of the evolution of the dance, from the ancient dance movements down to the present day. Mlle. Rasch shows the favorite dances of each country that has a national dance.

Carries Smart Set "Niftys."

This will be followed by "Three Minutes of Wit and Wisdom," a selection of the best epigrams that have appeared in the Smart Set Magazine.

The epigrams will be followed by "Riders of the Sand Hills," an interesting picturization of the famous Peruvian cavalry going through evolutions on the slopes of their native mountains. Some of the most thrilling rough riding ever shown on the screen is claimed to be pictured in these views of the Peruvian horsemen.

Besides these three features the first number of Paramount Magazine will also carry an animated cartoon of Bud and Susie in "The Jam Makers," by Frank Moser.

Goldwyn Makes Its Start on Advertising Campaign

GOLDWYN'S first move in the national advertising campaign designed for the benefit of exhibitors showing Goldwyn Pictures is the placing of billboards in all parts of the country. By August 15 hundreds of Goldwyn billboards will be in position; contracts call for a large addition to the number by September 15 and ensuing months will bring a steady increase in the display that is planned to cover the United States as it never before has been covered by a producing organization.

Elaborate Billboard Paper.

Each billboard will show the likeness of one of the seven Eminent Authors—Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouveneur Morris, Basil King and Leroy Scott—and one Goldwyn star, Geraldine Farrar, Madge Kennedy, Tom Moore, Mabel Normand, or Will Rogers.

Care has been taken in securing advantageous locations in every neighborhood, and the press and service men of each of the twenty-two Goldwyn exchanges will make a special point of showing exhibitors how to tie-up with the billboard publicity. As the billboards are increased in number, local conditions will be studied so that they may be placed where they are most needed.

Looks Like a Strong Story This Goldwyn Tale by Louis Sherwin

THAT there are still possibilities for novel twists in the treatment of the eternal triangle is convincingly illustrated by Louis Sherwin in his first Goldwyn story, a drama replete with heart interest, in which the star, Pauline Frederick, has every opportunity to reveal her powers as an emotional actress. The picture is entitled "Bonds of Love," and is in the fall series list announced by Goldwyn.

In his writings as the dramatic critic for the Globe, Mr. Sherwin constantly protested against the banalities of many stage place and the average run of photoplays. When Samuel Goldwyn engaged him to go to the Coast as a member of the scenario force at Culver City it was with the expectation of bringing a fresh viewpoint to bear on screen stories, and it was understood that Mr. Sherwin should not be hampered by screen conventions.

Director Reginald Barker found in "Bonds of Love" a scenario that strikes out along new lines in the building up of a story of love, jealousy and sentiment—the kind of sentiment that rings true because it is founded on traits of human nature.

Miss Frederick finds herself in the unenviable position of a second wife whose ever-present rival is the first wife as she lives in the memory of her husband, who has never ceased to regard her as the perfect woman. Very cleverly the story is advanced to an incident which reveals to Miss Frederick the true nature of the wife whose fidelity had never been questioned. As a matter of fact, she had carried on a clandestine affair with another man, evidence of which is contained in a letter found by the second wife.

Here Mr. Sherwin introduces a fine bit of emotional conflict, beautifully interpreted by Miss Frederick in expressing the feelings of the woman confronted by the necessity of sacrificing herself or deeply wounding the man she loves, and indirectly harming the little boy whom they both worship, by allowing the deception of the mother to become known.

Rise in Prices Likely to Follow Rental Increases

RAISING prices is one feature of the picture business that right now is having the serious attention of Detroit downtown and neighborhood exhibitors. In fact, a slight increase in prices is absolutely necessary if exhibitors hope to cope with the situation during the coming season in the way of increased film rental, increased cost of help and everything that centers into their business.

Every exchange manager in Detroit has told the Moving Picture World correspondent that higher film rentals are absolutely necessary because of increased cost of productions and the fact that their companies are going to pay more for stories, scenarios, direction, settings, etc., during the new season. On the other hand, exhibitors do not seem to object paying more for film rental providing the increase is within reason.

"But when an exchange expects us to pay them 100 per cent. more for film rental how in the world is the exhibitor going to meet such a condition," said one exhibitor. "Should we raise prices 100 per cent? Will the people come if the exhibitor should advance his price from 20 to 40 cents, or from 25 to 50 cents?

Overhead Is Increasing.

"Operators will cost 25 per cent. more; musicians are demanding an increase; and everything else has gone up. The exhibitor will certainly have to give his business serious thought to make a success of it this coming season."

It is true that business will be better than ever his fall, but the problem confronting the exhibitor is how much of an increase will his patrons stand. Usually five cents is the increase put on all seats by the neighborhood houses, but will such a small increase be sufficient to take care of all the increased expenses of the exhibitor.

Comparatively few contracts have been signed for the coming season, as practically every exhibitor is sitting back and waiting for film rentals to come down. However, exchange managers say there will be no stepping down as their increases are justified by the increased cost of production and general overhead expenses.

Massachusetts Is Locale for "Anne of Green Gables"

MARY MILES MINTER and her supporting company went to Dedham, Mass., to film the exteriors for her first Realart production, "Anne of Green Gables," because the "location scout" of the company found there what is said to be almost a duplicate of the house described in the "Anne" books.

This is the Fairbanks House, one of the oldest landmarks in New England. It was built in 1636, weathered the many Indian wars and the Revolution, and still stands strong and sturdy in the quaint little New England town.

Many of the best scenes of Miss Minter's first Realart release were taken before large audiences, and especial interest was evidenced in the filming of the "Elaine" episode, said to be one of the most beautiful scenes in the photoplay. In this, "Anne" (Miss Minter) becomes "Elaine, the Lily Maid." The spectators gathered on a bridge and watched the filming of action on a flower-bedecked barge as it drifted down the stream. The crowd rewarded the star with applause.

Miss Minter was expected back in New York on Monday of this week but inclement weather delayed work on the picture so the company will remain in New England a little while longer. Upon her return, Miss Minter will resume work at her New York studios on the interior scenes.

Wouldn't It Make You Want to Go Through 16 Episodes If He Had a Perfectly Good Secret and Wouldn't Tell It to You?

That's the way Pearl White feels about it in her latest Pathe serial, "The Black Secret." Walter McGrail, in the center, is seen refusing to divulge the secret in the first episode of the chapter play.

SERIALS AND FEATURES FOR WISTARIA

Works of Harold MacGrath and Samuel H. Adams Secured by Lynn S. Card for Film Presentation

THE motion picture rights to five of Harold MacGrath's best known and most popular stories have been purchased by Lynn S. Card, president of Wistaria Productions, Inc. The works of this popular writer of fiction, purchased for filming "The Best Man," "Two Candidates," "Mr. 'Shifty' Sullivan," "The Place of Honeymoons" and "Parrott and Company."

In addition to the MacGrath Stories, Mr. Card also purchased the motion picture rights to Samuel Hopkins Adams' novel, "The Secret of Lonesome Cove," which went into ten editions.

It will be remembered that Harold MacGrath wrote the serial story of "The Million Dollar Mystery," from Lloyd Lonergan's scenario, from which Thanhauser produced that popular serial. Mr. Card in his purchase of MacGrath's works was influenced in a good measure by this fact, for it is his intention of adapting these works for special features. Mr. Lonergan will write the scenarios.

MacGrath's name is a valuable asset to a screen production, according to Mr. Card's statement, and in closing this deal for the author's works he believes he has unsurpassed material for screen productions.

Samuel Hopkins Adams is one of America's best known authors and his works have served as the basic plot material for some of the screen's most successful dramas. His "The Secret of Lonesome Cove," according to Lloyd Lonergan, scenario editor for Wistaria, provides excellent material upon which to build a drama of tense action.

Busy Now on Serial.

Burton King, vice-president and director-general of Wistaria Productions, is now at work on the first serial production, co-starring Anne Luther and George Larkin. The idea for the story was suggested by Mr. Larkin and from these suggestions Mr. Lonergan wrote the working script.

"The Lurking Peril" has been announced as the title. The story tells of the narrow escapes of the hero, a college graduate whose brain is pronounced abnormal and for which a great sum has been offered by a group of scientists.

The young graduate declines the offer and then follows a series of attempts on his life by the scientists, each one seeking to obtain his destruction in order that they may obtain the brain for analysis.

Cincinnati Will Have Theatre Made of Glass

CINCINNATI is to have a novelty in the way of a picture theatre made entirely of glass. This glass theatre will be built on the roof of the Orpheum Theatre, Walnut Hills, which was the first suburban house built in Cincinnati. Managers I. M. and J. M. Martin announce that the present "Sky Theatre," or roof garden of the Orpheum, which at present can only be used in warm and fair weather, will be entirely inclosed with glass, so as to be available for use the year around.

The cost of the improvement will be approximately $30,000, and the theatre, when completed, will be the largest in the city devoted to moving pictures. Its seating capacity will be 3,100.

The walls, in effect, will be a series of French casement windows, sheets of wired glass being set in steel frames so that they can swing outward. The glass roof also will be made to swing upward, so that in warm weather the whole theatre will be virtually as open as it is at present. In cold or wet weather all these sections of glass can be closed, forming a solid wall and roof.

The plans for the improvement were made by Bert Baldwin, of Cincinnati, who also made the plans for the Orpheum. Contracts already have been let for the work, and it is announced that construction will be started in October. The policy of showing feature films will be continued. Smoking is permitted in this house.

Shows Film to Y. M. C. A. Conference.

As one of the features of the session Saturday, August 16, of the industrial department of the Y. M. C. A. at its annual summer conference at Silver Bay, Lake George, N. Y., David K. Niles, general manager of the non-theatrical distribution department of the Famous Players-Lasky Corporation showed two Paramount subjects. One was a forthcoming release of the new Paramount Magazine, which is being produced by the Educational Department of Famous Players-Lasky, and the other was a photoplay, "The Winning Girl," starring Shirley Mason.

Equity Progresses with Clara Kimball Young Film

DAILY advices from Los Angeles, where Clara Kimball Young and her associates are at work on the first feature picture to be released by the newly organized Equity Pictures Corporation indicate that it will be ready for the market about the time originally planned, October 15.

Herbert Somborn, president of the Equity, is now in the West engaged in closing franchise contracts, and Joseph I. Schitzer, treasurer of the company, is at the New York offices of the company in Aeolian Hall. Mr. Schitzer said recently that while most of the company's franchises had already been arranged for there still remained considerable choice territory which is available for distributing agencies which are in the market for pictures of the better type and are equipped to handle them.

The first of the four big pictures per year which Miss Young will make for the Equity, as a part of their ten pictures a year product, is Max Marcin's "Eyes of Youth," which is still running on the legitimate stage successfully both in this country and abroad.

"Jimmie" Sticks to John Cumberland.

John Cumberland, who plays "Jimmie" in support of Mrs. Sidney Drew in her latest Paramount-Drew comedy, "A Sisterly Scheme," has played in three motion pictures during his career and by coincidence in each one his character has been called "Jimmie." His first screen appearance was in "Baby Mine," with Madge Kennedy, and his second role was in Hobart Henley's production of "A Gay Old Dog." It was his work in the latter picture which Mrs. Drew adapted from Edna Ferber's story, that convinced the famous delineator of "Polly" of his adaptability for the "Jimmie" role.

Constance Binney Makes Her Debut in Realart Pictures as the Little Pennsylvania Dutch Slavey in "Erstwhile Susan."
There is a great fund of human interest in this story in which Mrs. Fiske gave a fine portrayal on the stage.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used In Trade

In This Issue

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Mundial Films

The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.

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Mary Pickford
Enrico Caruso
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**D. W. Griffith

PARAMOUNT

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Lina Cavalieri
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*Dorothy Dalton
Dorothy Gish
Pauline Frederick
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NEW YORK

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De Beers Diamond Mines, Kimberly, South Africa, and a Flash of Port Elizabeth, Cape Colony. Throughout South Africa Moving Pictures Are Bought "in the English Language"

INTER-OCEAN LINING UP SPECIALS FOR FALL CAMPAIGN IN FOREIGN MARKETS

London Manager, John H. Taylor, and J. Roson, Paris Representative, Here to Assist in Selecting—"Long Arm of Mannistor" Heads List Because of Its Striking Foreign Appeal

The Inter-Ocean executive staff, headed by President Paul H. Cromelin, is busily viewing productions in the recently completed projection room at Inter-Ocean Building, 218 West Forty-second street, New York. In attendance at these projections are London Manager John H. Taylor, and J. Rosen, Paris Inter-Ocean head. Gus Schlesinger, E. H. Kaufman and Louis Brock, divisional sales managers, and Ricardo Castro, head of the Spanish department, complete the list of inspectors. It is expected that the subjects decided upon for world release can shortly be announced. It is already known that the first of these subjects is "The Long Arm of Mannister," which has Henry B. Walthall as star.

"We know what we can do with Walthall in foreign fields," explained President Cromelin, "for Inter-Ocean released him in Paralta Plays with much success, and this is by far the best Walthall picture our committee has ever viewed. That was their unanimous opinion. But we are not offering this film primarily as a Walthall feature. The plot makes it a special feature, and, of course, Walthall's fine acting helps. But what made us top the list of Inter-Ocean fall specials with 'The Long Arm of Mannister' was the special nature of the theme."

"The Long Arm of Mannister" is an adaptation of a novel of the same name by E. Phillips Oppenheim, which originally appeared in serial form in the Saturday Evening Post and then as a book went through twelve editions. No story by an American or English writer in the last several years has had greater vogue in foreign countries than this of Mr. Oppenheim's, according to Inter-Ocean's information, and that impelled Mr. Cromelin to put the feature to the fore of his fall exportations. In the shape of a swift-moving melodrama of both the good and bad passions and desires of the heart, the film moves forward through situation after situation of engrossing intensity.

The production has not only been mounted with the greatest of discrimination, but its settings are on a striking scale of richness and beauty. The action of the story takes the audience from the vast wastes of the scorching desert, over oceans, through cities of crowded squalor and heartless idleness to sumptuous palaces. "The Long Arm of Mannister" is the result of a sincere effort on the part of its producers to make it a picture of foreign as well as home appeal, a picture that will hold and impress an audience from the first scene to the last, upon its dramatic merit.

Bech, Van Siclen Company Announce Foreign Sales

Recent sales of European territory have been announced by Bech, Van Siclen & Co., Inc., as follows:

"Wild Honey" and "Calibre .38," for England; "A House Divided," for England, France, Belgium, Switzerland, Holland, Germany, Austria, Hungary, Poland, Roumania, Bulgaria, Greece and Turkey; "Wild Honey," "Calibre .38," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars," "Romance of the Underworld," "Marriage," "Out of the Night" and "Marriage for Convenience" for Spain and Portugal.

The features just named as having been sold for Portugal and, in addition, "A House Divided," have also been sold by the same company for Chile.

AMERICAN MOVING PICTURE "INVASION" EXCITES WIDE DISCUSSION IN ENGLAND

Even Religious Weeklies Use Space to Tell of "Admitted Superiority of American Picture Plays"—Interesting News Budget That Reflects Activities of the Trade.

By J. B. Sutcliffe
London Correspondent of the
Moving Picture World

London, Aug. 7.

Controversy upon controversy, direction, analysis and review upon the British and American film discussion, from bold statements of inaccurate facts to abstract treatises involving the ethics of psychology are the "riot" of the hour in the daily press. There is more and deeper reason involved than ever attended the discovery of the philosopher's stone while in its pale the European war is disappearing into the limbo of the forgotton.

Under the careful tutelage of its sponsors, the issue has now grown before the public as a battle royal between the American film and the British film and the journals of the countryside, leaving the village pump to the mercy of the heavens, have entered into comparisons with praiseworthy zest.

Even the religious weeklies have ponderous pronouncements upon the "admitted superiority of American picture plays." Perhaps next week's editorial of the Undertakers Chronicle will afford solace in the news that the film invasion nightmare has been duly and finally buried.

Leaving the main issue on one side for a moment I see that A. E. Newbould, M. P., president of the Exhibitors' Association, in a Sunday paper has been tabulating the reasons why British films are not acceptable to American audiences. One of these, and a novel one, is the ordinary character of feminine faces. The stage and screen, says Mr. Newbould, do not attract women with the aristocratic type

(Continued on page 1315.)

Margaret Gentz Furman

WHAT changes has the war wrought in moving-picture conditions in that section of Europe which had been shut to the world?

Has Germany been able to satsify its patrons with the grade of productions they have put on the screen?

Or is the field for film offerings in the amusement marts of "Mittel-Europa" greater than ever?

The Moving Picture World is conscious of rendering real service to the producing and exporting branches of the industry in the presentation of the accompanying monogram of moving picture conditions in so-called Middle Europe during the years of its wartime isolation and the prospects for an American invasion of that field, which it is already planned to conduct on a scale hitherto unknown in the world of film enterprise.

All the questions above propounded are answered in the conclusive manner of one possessed of authoritative knowledge.

The Moving Picture World is indebted to Margaret Gentz Furman for the article. Margaret Gentz Furman is a sister of Will T. Gentz, production editor of Universal. Her story is known to the world through the columns of the daily press, and it is a graphic one. It is soon to be presented through the camera's eye, with the heroine herself assuming the role which she so bravely played in the drama of acute actualities.

The Present —An In

The motion picture theatres—or kinos, as they are called in Berlin—attained the greatest financial success in the history of the animated screen in Berlin and Germany during the dark days of the great world war which has so recently ended. Never since the cinemas have become a factor in the entertainment of the German theatregoing public could the theatres look back on an attendance such as they have been having the past two years.

This prosperous state of affairs was due partly to war-time prohibition of dancing and other forms of entertainment bordering on the frivolous, but even after the armistice was signed and the dance halls and cabarets were again in full swing no diminution in the attendance of the movies was noticeable.

The lifting of the blockade by the Allies has put a great fear in the hearts of the film manufacturers, and the flooding of the German market with American films is anticipated. To guard against such an invasion there is talk of a heavy import tax to be levied on films. The German producers know that the American film has lost none of its former popularity with the German public, and the remark often heard in Berlin among cinema patrons, "Thank God, we shall soon have American films once more," best portrays the sentiment. The breezy Wild West play, with its show of splendid horsemanship and adventure, was always well liked. It has been greatly missed and its reappearance is looked forward to.

Picture-play palaces have sprung up like mushrooms, and in Berlin, especially the west side, known as the Zoo district, abound elegant theatres devoted exclusively to screen drama, which vie with each other in offering their clientele luxury, music and comfort.

Beginning with the Nollendorf Platz, one finds two large theatres conducted by the U. T. (Union Theatres)—one the Mozart Saal and the other the former Cines. The Cines is a unique structure, probably the only one of its kind. "The house without windows" it is called—an edifice of exceedingly artistic architecture, built of gray stone, and its front adorned with two immense mosaic glass panels extending from the roof to the floor, which are illuminated at night and lend greatly to its outer appearance.

In the same neighborhood—along Tauentzien street and Kurfuersten Damm—are the Tauentzien Palace, Marmorhaus (Marble House), several big theatres of the Union chain, a large Kino des Westens, and quite a number of smaller theatres.

Downtown one finds the popular and pretty Kammerlichtspiele (Chamber of Shadow Plays), Bavaria, several B. T. L. theatres (another circuit), and the Union theatres, which are omnipresent in Berlin.

These larger theatres all have a seating

German Moving Picture Pulse timate Monogram Direct From Berlin

capacity of five hundred to two thousand, and their admission fee ranges from Mk. 1.80 (approximately forty-five cents) to Mk. 6-6 (approximately $1.60 to $2) for box seats—prices that obtained only in the so-called legitimate theatres formerly.

Aside from these are numerous smaller theatres, scattered throughout the city, which seat from two hundred to five hundred. All told, there are several hundred moving picture theatres in the heart of the city, and they are all doing a rattling good business.

Strange to say, although numerous open-air amusement places prosper in Berlin, there is only one open-air movie theatre in Berlin—and a very pretty one, nestling under the trees of an old park—which has done very poor business.

With few exceptions the grade of plays shown during the war has been poor. Within the past year, however, a remarkable improvement has been discernible. Productions with a trend of healthy humor are rare, and it is their absence that is felt most by the public. Here, also, the American play is missed.

The inferior quality of German photoplays is due to the economy practiced by the manufacturer, a policy which by no means has been in force only during the war period. The lavishness with which money is spent on American productions is unknown in Germany, and always has been.

WITHOUT POLICE CENSORSHIP STARTLING LIBERTIES ARE TAKEN.

At the present time no police censorship exists, and plays of the most astounding impossibility are shown. No moral restrictions hold the producer in leash, and offerings, filthy, fetid and far-fetched, go the limit in frankness and realism. Sex problems and medical topics, such as the ravages of venereal diseases, are very definitely set forth on the screen—"to exert a moral influence over young people," as the programs put it. Naturally, pandering to the curious and the sensation-loving proportion of the masses—which is the predominant proportion—such films have great box-office value and prove good investments for producers.

A markedly irresponsible strain characterizes scores of pictures of gay life which are being shown on the Berlin screens. Seldom is a great moral pointed, as a deterrent to emulation of such ruinous and unholy existences depicted as being led by some of the leading figures in these plays. Obviously, although not designedly, such pictures represent nothing more nor less than propaganda for that element which profits through the weaknesses of society.

"Prostitution" is a recent production builded on these lines which was still running when I left Berlin less than two months ago. Possibly, to mitigate the implied miasma of its name, this play does end with a moral, or at least with what the producer's mind conceived to be a moral. The woman who erred in "Prostitution" paid the piper by falling into the hands of a ferocious "Jack the Ripper," whose satiation of a bestial nature is set forth fully for the edification of the audiences.

Contrasted to this class of fulsomely frank drama, and offsetting some of its unhealthy effects, are many clean and highly interesting dramas, based on the works of favorite authors.

It was Margaret Gentz Furman, who, in May of 1918, was sentenced to be shot by the German Government for aiding American and British prisoners of war to escape from the great central prison camp, Doberitz, near Berlin. She was official censor of English mails at that great military compound, where 35,000 Allied soldiers were imprisoned —a position the Germans entrusted her with after refusing her egress from the country on the grounds that, being married to a German, she was a German subject. Homesickness and disgust overcame her and she herself decamped with a party she helped to liberate, only to be betrayed and captured at Hamburg, in sight of the ocean that spelled Freedom and America to her.. The armistice saved her, but did not come soon enough to save her from frightful prison experiences.

Directly on completion of the picturization of her experiences she will fill lecture engagements throughout the country. She has in preparation for a syndicate a series of interesting articles, beside not only on her own unique individual experiences, but on the German censorial and secret service systems, prison conditions, food control and other manifestations of an economically isolated but scientifically sustained empire that crumpled almost over night from a complication of chronic Kultur and Kaiser.

Teddy Heidemann Starring A la Charlie Chaplin.

A series of comedies a la Charlie Chaplin have been running for the past two years or so, after the popular Max Linder comedies were no longer procurable. The hero of these new comedies is Teddy Heidemann, a dress-suit comedian who has become quite a favorite.

Still retaining a place on the Berlin screens is the veteran Joe Deebs detective series—a Teutonic product which purports to visualize American detective methods and the action of which is supposed to take place for the most part in America. However, one remains unconvinced that the Hamburg dock regions constitute a good substitute for the Bowery, or that Friederich Strasse will pass for Broadway where the lights are brightest and the buildings highest.

Max Landa impersonates Joe Deebs in this pseudo-American sleuth cycle. Of a much higher grade, however, are the detective impersonations of Ernst Reicher, who is a son of Emmanuel Reicher, famous Berlin actor and stage director, who is by no means an unknown in New York stage annals. Alvin Neuss, too, has profited by the public leaning toward this ramification of adventure films—in fact, more materially so, perhaps, than his gumshoe compeers, as his pictures are made in his own plant.

Successor to the beloved Waldemar Psylander, who died in the early days of the war under tragic and mysterious circumstances, is Bernd Aldor, a Norwegian residing in Berlin. He is the reigning matinee idol type, with Viggo Larssen alone to a degree encroaching on his preserves, although Larssen mixes a vein of comedy in his characterizations, which is foreign to the Aldor conceptions.

Greatest among these, and outranking every possible rival, is Paul Wegner, who, aside from his screen supremacy, is leading man of the Deutsches Theatre, foremost repertory house of Berlin. As on the screen, so is his repute in the spoken drama as wide as were once the boundaries of the defunct German Empire. One of the greatest productions he has been seen in was "The Golem," the plot of which had to do with the well-known Hebrew legend. This was the production which "put over" Wegner as a screen factor of the highest dynamic power, and while the production is by no means a new one it is still talked of today in Berlin with every visible evidence of delight. Appearing on the screen as his leading woman was his wife, Lydia Salmova, once a Russian dancer.

Male Stars Most Popular With German Audiences.

It may seem strange that I give preference to the male stars in this monogram on kinetic conditions in Berlin during the war, but it is a fact that male stars enjoy the lion's share of public favor in Berlin, a state of affairs much in contradistinction to American leanings, I understand —and thus justify my procedure. Admiration in a measure exceeding that heaped on the average feminine favorite of the German screen is therefore heaped on Von Winterstein, Veidt, Jannings and Kraus. These names also are household words with the patrons of spoken drama —surely a most forceful commentary on the versatility of the German actor, as methods of stage and of screen portrayals vary so widely.

Henny Porten, one of the original heroines of the cinema in Germany, is still prominently before the public, although formidable rivals now divide honors with her. Among these are Polo Negri, a Castilian beauty, who scored especially heavily in the screen version of "Carmen" produced some months ago; Anna Morena, the dancer, who has proven a "find" for the movies; Maria Orska, the wonderful star of the Meinhardt & Bernhauer forces, theatrical owners and producers, whose successes on the screen have duplicated her footlight achievements, and Maria Fein, another legitimate actress (of Max Reinhardt's Deutsches Theatre), whose rather recent debut in shadow drama has been a most auspicious one.

Others who have built up a distinct screen following are Fern Andre (who hails from the United States) and Mia May. A recent arrival in Berlin from American shores who has gone into the movies with good success is Margarete Christians, daughter of the director of the Irving Place Theatre, in New York, bulwark of German drama in America.

Most of the studios, such as those owned by the Union chain of theatres, Bioscope and Decla, are located in or near Berlin. This conserves expense as to traveling and the shipment of film. Quite a number of the stars control their own manufacturing plants.

"Union" Conditions Prevail Throughout the Industry.

The motion picture players of Berlin are fully organized. The Film Bourse (film exchange) looks after their interests. It is more than an employment bureau, inasmuch as members must qualify before being placed on the lists of the exchange, when a membership card is issued to them, insuring them representation at all parleys where casting is undertaken. Members of the exchange must be professionals and must have participated in at least three productions to win admittance. Actors of the legitimate stage may enroll on submitting contracts in proof of their past histrionic activities.

The film exchange conducts an employment bureau every afternoon from 5 to 8 o'clock in a centrally located downtown

cafe (Cafe Koenigsfest in Friedrichs street), admittance to which is granted only on presentation of membership cards. The nature of the organization in its functioning partakes strongly of a club, except that rivalry excludes every vestige of sociability from the proceedings.

The producers themselves have established the film exchange, and thither the directors hie themselves every day in search of types for "extras." A big virtue of the exchange, in view of the directors, is that it obviates their wasting time on amateurs in making their selections of players. It has also attracted scores of legitimate actors out of employment or who have come to Berlin from the provinces without making connections—a result redounding greatly to the benefit of screen interpretations.

The standard wage of players before the camera, as fixed by the exchange, is 50 marks a day for those assuming small roles, 35 marks for "extras" and double pay for overtime.

Continuous Performances Unknown in Berlin.

"Continuous performances" are unknown in Berlin. There are no afternoon shows excepting on Sundays. The evening performances, of which there are two, begin respectively at 6 and 8. At 10 the theatres are empty. The same evening hours prevail on Sunday. The extra afternoon show on Sunday runs from 4 to 6. All children under fourteen years of age are barred from the performances, but may attend an occasional special children's show arranged for an afternoon. It is the smaller theatres only which concern themselves with garnering this additional revenue, and some of them make a rule of giving children's performances regularly on Saturady afternoons.

A feature of former years which has not quite died out is the presence of a "commentator" at the performances in the cheap houses patronized by the laboring people. The "commentator" is quite an institution in these theatres. In America, no doubt, he would be looked on, more or less, as a pest, and his functions soon abrogated, should some hardy innovator here try out the idea.

Considering the poor grade of film plays turned out in Germany on the average, it may be that the "commentator" serves a useful purpose, in the purview of the producer and exhibitor. He is sufficiently distracting to deflect attention from the flaws and inconsistencies of the play and its interpretation—or at least to keep the mind from revolving such observations. He will seize on any situation to extract a laugh by satirical comment and will pounce with avidity on any title that will lend itself to a pun—all this regardless of the psychological import of the offering or the mood it is supposed to invoke. He is, possibly, the modern incarnation of the buffoon who in days of royalty rampant made the king laugh, under the goad and in the full depressing knowledge of forfeiting his head should he fail to do so. And perhaps Berlin, emancipated from Kaiserism, tolerated him and permitted him an extended lease on life in that same hilarious monarchical spirit, knowing full well that sooner or later he will choke up—without recourse to the executioner's blade.

What Advertising Accomplished in One Small Australian Town

The country districts of Australia, and particularly New South Wales, are very sparsely populated, and even in some of the larger towns there is no competition to speak of as far as amusements are concerned. The average country showman therefore thinks that advertising is largely a waste of money, as his patrons come regularly to his show not having any other place to go to. Of course, the fact that he might get bigger houses for special attractions, if they were properly advertised, does not strike him at all. Therefore, any new idea in country advertising is seldom met with.

However, a theatre in the town of Leeton, N. S. W., was recently taken over by a new management, who decided to try a bit of advertising. Leeton is a town of about 5,000 population, the center of the irrigation area taken in by the Government scheme which controls the gigantic Murrumbidgee Dam.

The Globe management secured the services for a few weeks of Hal H. Carleton, assistant publicity manager of Union Theatres, Ltd., who found the takings for the week preceding was something under £40—rather poor, considering that pictures were presented three nights a week, with skating on Tuesdays and Thursdays. The first thing done by the publicity man was to secure the co-operation of the local newspaper, the Murrumbidgee Irrigator. This paper has a circulation of about 2,000 and agreed at once to the scheme put forward. Finally a half-page supplement, printed on both sides, was published. It was made up like a regular newspaper and contained advertisements and publicity regarding the current and coming attractions at the theatre. An extra two thousand was printed in addition to the usual circulation, and the whole 4,000 mailed to every householder within ten miles. The paper readily agreed to print the extra copies and post them out, taking a share in the expense because of the advertisement it gave them, and also because of the promise of future business, which later events prove it brought them. Undoubtedly it was a great way of getting a house organ mailed to guaranteed readers in a cheap method, as the whole expenditure on the part of the show was just over £7, or $35.

This was not the only stunt put over, as for the "Surrender of the German Fleet" a calico sign fifty-two feet long was erected and made a big splash in the main street. For the "Romance of Tarzan" an animal parade was held and the whole town flooded with "snipes"; the pharmacist and other stores all held window displays of photographs, while in the cafe—the main center of the town—the whole window was done up like a miniature jungle with toy figures of elephants, tigers, lions, etc. This display was lit up at night. As Leeton is one of the few inland towns that generates its own electricity, the Globe had the advantage of doing things electrically, so to speak.

The new managers inaugurated Saturday afternoon matinees with considerable success, and by circularizing the children's schools secured a goodly number of juvenile patrons, who, on account of the long distance, were seldom able to attend night screenings.

Printing was also liberally used. The supply usually taken before Carleton arrived was two one-sheets, one three and two six-sheets. Carleton started off with, and continued to use, one 24-sheet, four sixes, six threes and eight ones.

Mr. Carleton was in charge of the publicity for three weeks, and at the end of that time returned to resume his duties in Sydney. But that time served to put the business on a satisfactory footing, and as a result the owner is now taking anything from fifty to seventy-five pounds per week.

Leeton (which is situated in a "dry" area) is a rich town comprising generally returned soldier settlers and is one of the most progressive cities in the whole of Australia. It has its own water supply, electric light, and beautiful roads that resemble a city park avenue more than a country town which is over 500 miles from Sydney and 300 from Melbourne.

William M. Vogel Sails on Long Tour of Europe

William M. Vogel, of the William Vogel Productions, Inc., has left New York for an extended visit to Europe, with Copennagen as his first destination. Before returning to the United States, he plans to visit Holland, Belgium, France, England, and possibly a few more countries in addition to Denmark. The trip promises to

William M. Vogel

consume the next two months. With him he is carrying some prints of the First National "Million-Dollar" Chaplin comedies, the exclusive foreign rights to which are in his control, as well as some samples of Chester-Outing pictures and other independent productions.

Mr. Vogel's name has been much in the forefront of American motion picture men interested in the export branch of the business within the past few weeks, during which time his connection with the Atlantic Cinema Corporation, newly organized to distribute American photoplays throughout Central Europe, was announced. In behalf of this latter organization, Mr. Vogel is carrying some extra trunks which contain a sample production of each of the following brands: Goldwyn, Select, Selznick, Triangle, Metro and other independent productions which are the property of the Atlantic Cinema Corporation for the territory in which they do business.

Mr. Vogel's trip to Europe at this time, it is expected, will have an important bearing upon the motion picture export trade in general as he rightfully has a reutation of doing things in a big way and handles pictures of first quality.

Gillespie Bros. & Co. Have S. L. K. Serials

Gillespie Bros. & Co. have purchased the entire foreign rights to the serial productions of the S. L. K. Corporation and J. M. de Aragon, manager of their film department, has already launched a sales campaign which is expected to place the pictures on exhibition in the overseas fields at about the same time they are released in this country.

The S. L. K. are already planning three serials, the first of which is well on the way to completion. Helen Holmes is the star, and the first serial is entitled "The Fatal Fortune." It is being made in fifteen two-reel episodes.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, SEPTEMBER 27, 1919.

Advertising forms close, Tuesday SEPTEMBER 16, 1919.

Production Caldron Boils the World Over

Paramount to produce in Great Britain.

Fox in France.

Universal in Italy, a combination having just been formed with the Garibaldi brothers and their interests.

An announcement from Metro of a similar trend is expected at any moment.

Vitagraph is again paying special attention to its Paris organization.

A French company will soon be sending pictures over here.

Argentina, Chile, Cuba, Brazil and Mexico are producing pictures—some companies even attempting serials—and selling exhibition rights outside the countries of origin.

About eight producing companies are kept busy in Spain and their pictures are beginning to find markets outside the old Peninsula.

Insistent rumors of renewed activity are coming out of Scandinavia, which, if confirmed, will mean not only Scandinavian pictures in the markets of the world, but also the attempt to introduce abroad, under different trade names, the German article.

Will the international film program soon become a fact?

One thing is certain. Resumption of trade relations rapidly approaches the peace-time basis, and the moving picture industry is found, as it should be, in the van of the reconstruction forces.

Res, Non Verba

New York City.

To the Editor,
Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Sir:

I am interested in ..... comedies for Mexico, Spain and Portugal and have made four or five unsuccessful attempts to get in touch with Mr. ....., who is handling the foreign rights.

He simply will not see me.

Do you think I could obtain an audience through the good offices of your publication?

What is the matter with Mr. ....., anyway?

Here is another thing.

In your Spanish edition, CINE-MUNDIAL, practically every advertisement ends the same way.

"We are here to serve you."

"Will you let us co-operate with you?"

"Nothing will benefit you so much as a personal call at our office when in New York."

"Do you realize, Mr. Foreign Buyer, that we lay awake at night trying to solve your problems?"

And so on and so forth.

It seems to me that these statements are on a par with the one we use in Spain about "my house being your own." You know what would happen if anybody took this offer literally. An old-fashioned Irish eviction would pale into insignificance.

Naturally, I took these printed announcements about "service" and the "solution of my problems" with a grain of salt; but, still, I never expected to be treated by a man with whom I wanted to place an order as if I were the bearer of a contagious disease.

Yours for co-operation, etc.

.....

This letter reveals the one weak point in our foreign business.

There are still some dealers who have not realized the value of common politeness.

In this particular transaction, the pictures referred to had already been placed in the territories mentioned, but the exporter had other lines of product for sale, and why he should absolutely refuse to meet the representative of a reliable firm trading in two important markets is beyond comprehension. There is nothing the matter, as far as we know, with the unapproachable gentleman in question—outside of a swelled head.

This case, of course, although not an entirely isolated one, could not in justice be taken as a typical example.

But do we really live up to the flowery promises that stand out so prominently in our written and printed matter?

One of the axioms of American business life is that advertising pays; and the strength of American advertising in general lies in the use of polite, solicitous, tactful language—its psychological appeal, in short.

Would it not also pay to practice this same politeness in the personal relations with foreign film buyers?

Is "Prohibitive" Dollar Hurting Film Business?

Discussions are going on in moving picture circles regarding the effect that dollar exchange is having on international film transactions, and some operators are inclined to take, in our opinion, an over-pessimistic view of the situation. It is quite true that it seems almost impossible to sell film to Central Europe at the present depreciated state of the mark, but similar condition is encountered in their trading with other film producing countries and the fact remains that we did not sell these countries anything during the past four years. The claim that we are losing those markets on account of the high price of the dollar is, to say the least, hyperbolical. We cannot lose what we never had. Dollars command a higher value in Italy at present than at any time after we entered the war, but we are sending as much positive film to Italy today as we ever were. We are in the same boat as regards France and Great Britain. Additional proof is furnished by the neutral countries, where dollars became cheap during American intervention in the war, and, naturally, it was found favorable to buy here. That advantage has disappeared and the dollar is again about the most valuable monetary unit in the world, but the nations alluded to have not reduced their purchases. The case of Spain offers a clear example that the dollar exchange has had very little effect on the film business. While the war was on, Spain could place her orders here at a very great advantage, but did not do so. At this moment seventy per cent. of the pictures shown throughout the Peninsula are of American manufacture.

Well Worth the Reading

Every Issue of the

MOVING PICTURE WORLD

TRADEMARKS NEED PROTECTION FROM FAR EAST FILM PIRATES

Joseph R. Darling, of Fox Company, Found Dishonest Practices Particularly Common in Dutch Indies—Exhibiting Business Prospering in Territory He Visited—Australian Notes.

THOS. S. IMRIE
Special Correspondent Moving Picture World, Box 269, G. P. O., Sydney, N. S. W., Australia

Sydney, N. S. W., Australia, July 15.

During last month Joseph R. Darling returned to Sydney after a long trip through the Far East in the interests of the Fox Film Corporation. In the course of this journey the Philippines, China, Straits Settlements and the Dutch East Indies were visited, and agencies or branches were established in Manila, Yokohama, Tokio, Shanghai, Hong Kong, Singapore, Batavia and Sourabaya. In an interview Mr. Darling said that as a general rule he found film matters in a very flourishing condition and prices of admission very high, with a tendency to charge extra on the presentation of any special attraction. As an instance "A Daughter of the Gods" was shown in Shanghai for a week at prices of admission ranging from one to three dollars. For a Farnum production $1.25 was asked—and the house filled. At the time of his visit, owing to the embargo on exports from the United States, there was a great shortage of film.

In Yokohama he found that the majority of films shown were crudely manufactured, of Japanese make, and the presentation of American superfeatures was very popular. Talking about conditions in Japan, Mr. Darling remarked that the European and American manufacturers were only now getting a footing in the country, and so far had not had any great measure of success. The work of the Japanese manufacturers is most crude, although they produce and distribute an enormous footage.

Mr. Darling mentioned the matter of trademarks and said it was imperative for producers to register their brands of trademarks in foreign countries. He said that in some countries the most prominent brands of features had been pirated by some of the lowest types of film thieves, and when an accredited representative came along with films to sell he was turned down and told that he could not sell his films in that particular district, as the original producer had not registered his trademarks, but that the pirate had. Giving an instance, it is stated that in the Dutch Indies the laws protect this piratage, provided a counter registration for the trademark is not filed within nine months of the original fraudulent application for registration. Mr. Darling also says that he found many duped copies of Fox productions, as well as other well-known brands.

He will not return to America immediately, but will tour the Fox branches in Australasia for some time.

"Flu" Still Raging Throughout Australia.

The Sydney and suburban theatres reopened several weeks ago, as at that time the pneumonic influenza had greatly abated. However, again bad luck befell the shows, for rainstorms lasting practically continuously for three weeks kept the public indoors and brought about a mild form of the "flu," which rapidly spread, and was at its worst about ten days ago, when commerce was practically paralyzed owing to so many being ill. Every business house has had from 40 to 60 per cent. of its employes away at the same time, and only a very small percentage of the population has escaped. This has naturally caused consternation among the theatre-owners, and several "legit" houses have closed down indefinitely—a practically unknown thing in this country. Owing to the poor attendances at the picture theatres several city houses are only running old pictures and will continue so to do till "pre-flu" conditions return. Among films listed for current screening are several originally released two or three years ago and include Triangle's "Peggy."

Outside the metropolitan area the state of affairs is far from promising. The theatres in several big N. S. W. townships have been closed owing to severe visitations of the "flu" in both the pneumonic and milder forms.

Restrictions were enforced in Brisbane, Queensland, for several weeks, but these have since been lifted.

In Melbourne, Victoria, cases still number about 100 daily, but conditions are gradually getting back to normal.

Special Music Attracts In Large Theatres.

Alec Lorimore, director of the Haymarket Theatre, is giving patrons of that house an added musical treat by the engagement of well-known singers, who render pieces from their repertoires each afternoon. To date these include the celebrated Belgian baritone, Albert Goossens, and also the Melbourne artists, Fred Collier, bass, and Elsi Treweek, soprano. The innovation is very popular and attracts many music lovers who are not in the usual way regular picturegoers.

Another interesting musical item is the engagement of Henri Verbrugghen and his Conservatorium Orchestra by Union Theatres, Ltd., to give recitals in the Kings Cross Theatre. Verbrugghen is perhaps one of the most famous and certainly one of the cleverest of present-day conductors, and his state orchestra is giving very successful concerts regularly. The recitals at the Kings Cross will no doubt always meet with great success

Notes of the Trade

Fred A. Hughes, of the Fox Film Corporation, has resigned from the management of this firm's affairs in Australia. H. E. Ross-Soden, who has been manager for the Melbourne district of the same organization, has accepted the Australian management, and is now at the head office, 305 Pitt street, Sydney.

Paramount pictures has secured the Palace Theatre for a short season to present the big superfeature, "Sporting Life." In spite of the adverse conditions owing to the "flu," good houses are the rule, as practically without exception, photoplays with racing interest always go big here. Suburban showmen are very enthusiastic regarding the film, which is booked up solid for a very considerable time. Present appearances indicate that "Sporting Life" will share the success of "Mickey" and "The Whip," which have been phenomenal drawing cards throughout Australia.

No local pictures have been released for some time, though several are waiting for pre-influenza conditions, owing to the present poor attendance at theatres all over the country. It is understood that no new productions are at present under way, but something in this line may be expected during the next few weeks.

The American Picture Theatre, one of the older city houses, has been taken over by a new company, who are effecting large structural alterations, making practically a new theatre. The whole interior has been removed, leaving only the four walls standing. A new dress circle is being built, without supports or pillars in the center of the stalls to mar the view of the screen, as was the case in the old theatre.

A new screen is to be installed, while the seating accommodation will be entirely renewed with upholstered tip-up seats. It is announced that in future this house will be known as the "Shell Theatre."

The Lyceum Theatre, which was the subject of several law-suits last year, particulars of which have already appeared in these columns, was again mentioned in court this week, when the Chief Justice delivered reserved judgment on demurrer, in respect of the theatre.

The action was that of Hoyt's Proprietary, Ltd., against Cosens Spencer, in which the plaintiffs sued the defendant to recover £10,000 compensation for an alleged breach of agreement in connection with the lease of the Lyceum.

The Chief Justice expressed the opinion that to allow the lease in this case to be altered in substance by any verbal stipulation assented to during the course of the previous negotiations, would let in all the mischief which the rules of evidence relating to written contracts so carefully guarded against.

The court passed judgment on the demurrer for the defendant, Mr. Justice Ferguson dissenting.

It is stated that the effect of the demurred being in favor of the defendant merely determines a plea in the cause, and the claim for £10,000 by the plaintiffs may come on for determination in due course before a judge and a jury.

Real "Spirited Brigands" Taken From Real Life

THE following paragraph culled from an Anglo-Indian daily of Calcutta should interest the American film manufacturers:

"Afghanistan is represented in Calcutta and, indeed, throughout Bengal, chiefly by its financiers—the hulking gentlemen who swagger about with baggy trousers, big sticks, bushy beards and a general air of truculence which is obviously much too pronounced to be altogether genuine. Sidney Smith once remarked that nobdy could possibly be so wise as a certain philosopher looked, and in the same way it may be conjectured that nobody could possibly be so fierce as the Kahulis would like people to think them.

"Considering how enterprising the film people are, it seems strange that neither Mr. Madan nor Mr. Ducasse has thought of training a troupe of these gentry for some kinema show. As Calabrian brigands of the largest size they would simply be it. They wouldn't even have to dress up much. They could simply walk onto the stage, the only trouble being to prevent them from walking off with it after the performance. But as real, spirited, romantic brigands they are much less successful."

I agree with the above. American film manufacturers who are on the lookout for "spirited briganas" should import a dozen or two Kahulis by way of experiment, and I daresay they will not be disappointed. A fortune awaits the pioneer.

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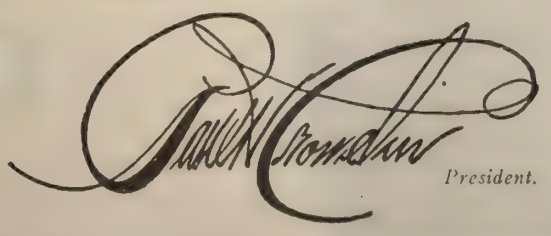

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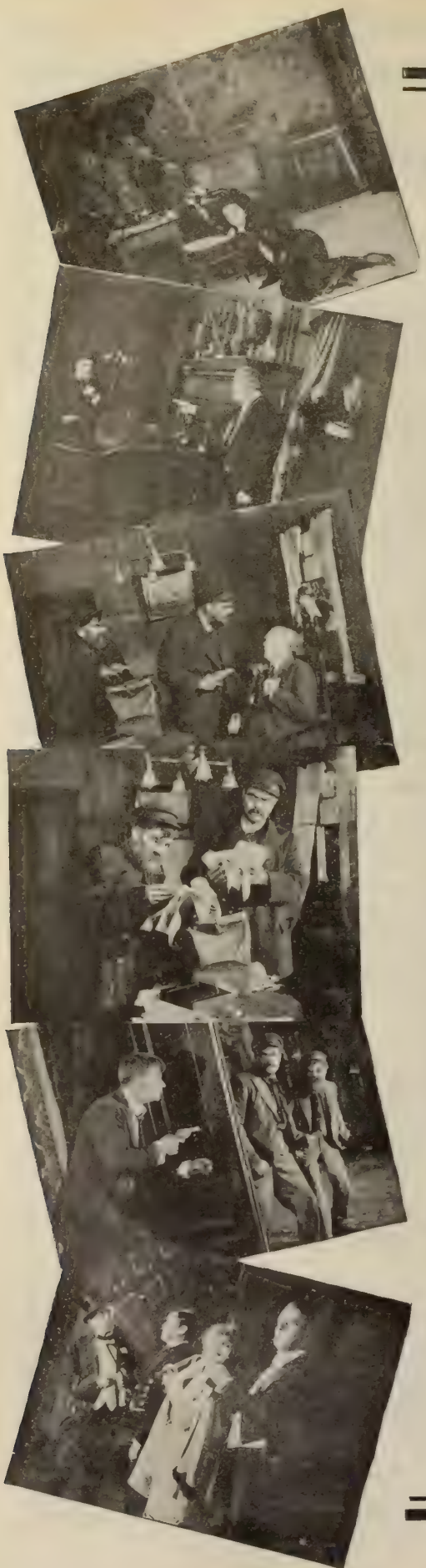

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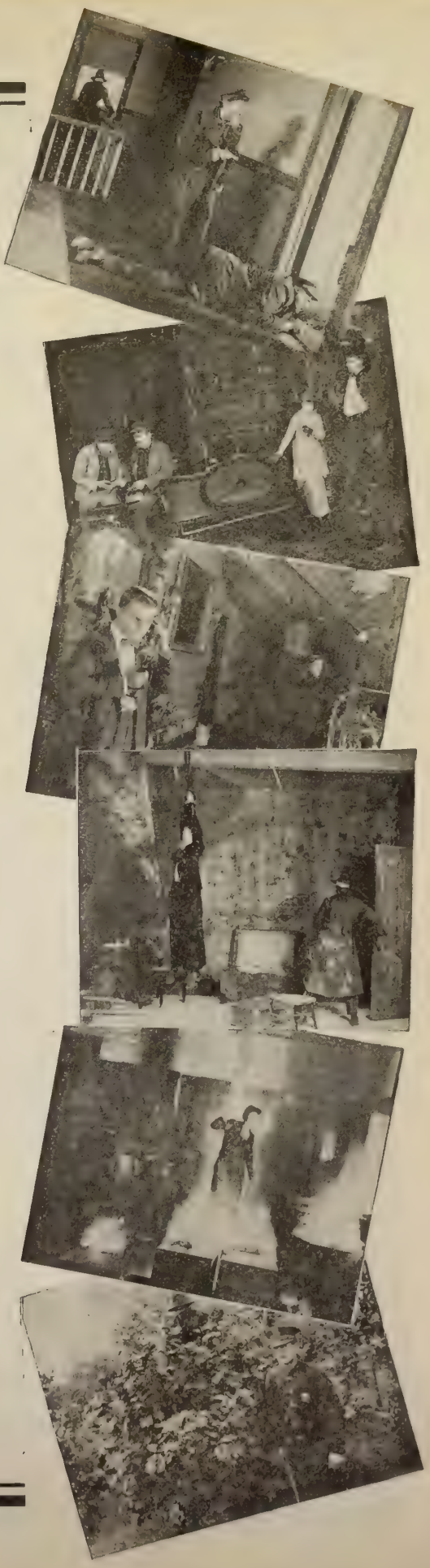

(Continued from page 1309.)

of beauty. Omitting such occasional film players as Bernhardt, Terry and Pavlowa, there is certainly something in the assertion which applies equally to films of all countries. But what he does not allow for in his criticisms is the difference in intentional ideals of facial characters and beauty. What would enrapture a Spaniard may be loathsome to the Briton and American and vice versa.

And Now English Mutes Discovering Actors Swear

Henceforward the photoplayer will have to curb his expletives before the camera or employ words more innocuous than "damn." Complaints have reached the British Board of Film Censors from mutes, who, versed in lip reading, have been appalled at occasional expressions used by players of repute. The censors have issued no edict yet upon the studio blasphemy, but have positively banned even the use of its milder forms in sub-titles. In a letter to film makers, T. P. O'Connor, (president) records an increase in sub-titles bearing such sentences as "Damn you," "Go to hell," etc., and will in future pass no film with sub-titles couched in these terms. Their repetition, avers Mr. O'Connor, gives a bad tone to the whole story, while failing to add to the impressiveness or force of the script. As it is impossible to make an arbitrary limit of the extent to which its use is advisable, it is though that the only course is to rule out entirely all such language and expressions.

Dublin Censors Show Disposition to Be Finicky

T. P. O'Connor, the chief censor, is an Irisman and a man Ireland would be infinitely poorer for losing. It is rather a pity that the Dublin Corporation cannot repose in him the confidence that every city and hamlet in Great Britain has done in his unquestionable ability to discriminate between good and bad in film productions. But Dublin must have its own censoring body, from members of the City Council. They recently met in solemn conclave to pass weighty judgment on Martin Johnson's "Adventures Among Cannibals" and after three private views of the film suggested one or two trifling and minor modifications. This particular film has been everywhere acclaimed as the contribution of the year to education by kinema and received, with the single exception of Dublin, in its entirety.

Strong Organization Forming Among British Stage Employees

With every section of industry employing labor to any extent on the verge of upheaval, with the railway men, coal miners and police already out on strike, with the Kinematograph Operators' Union affiliating with the powerful Electrical Trades' Union and the reinforcement of the National Association of Theatrical Employes with members from moving picture exhibitors, the industry cannot be blamed for taking precautionary measures to cope with any abnormal or precipitate situation. In conjunction with the last named association, a joint Industrial Council has been constituted, which, it is hoped, will obtain Government recognition, and is composed of twenty-four members, six representing the moving picture theatres, six dramatic theatres, six vaudeville theatres and six theatrical employes of all three classes. The Council aims at representing the entertainment industry as a whole in all matters affecting its welfare and in particular in reconciling capital and labor interests. For example, in a case of dispute in the moving picture section, the questions at issue would be confined to that section and not concern the others unless a deadlock threatened, when another section could be called in to adjudicate. By this means it is rightfully anticipated that strikes and extreme measures can be averted should they arise. Sir Oswald Stoll, himself an exhibitor, renter and proprietor of dramatic and variety theatres, has munificently started the Industrial Council upon a sound financial footing by providing a handsome suite of Lonodn offices and paying the expenses of their maintanence for five years.

J. D. Walker, Ill, Must Take Long Rest

The moving picture industry of America will, I am sure, learn with the profoundest regret of the illness of J. D. Walker, until a year ago agent on this side of the pond for Famous Players-Lasky and other well-known manufacturers. Mr. Walker has been ordered to take a long rest in the country, and it may be some time before he will be seen back at his independent exchange—J. D. Walker's Pictures (1915), Ltd.

Butcher and Williamson Amalgamate Accessory Interests

The old established apparatus and accessory houses of W. Butcher and Sons, Ltd, and the Williamson Kinematograph Company, Ltd., have joined hands. Henceforth, the Butcher Company will be sole distributors throughout the world of the cameras, projectors, printing machines and general kinematograph apparatus manufactured by the Williamson Company, the original staff of the latter confining itself to the technical development of the business.

July Proves Prolific in Formation of New Companies

July has been a fairly prolific month in the registration of new moving picture undertakings, a telling reflection of the kinema boom. Somerset House registry shows some sixty-five new companies during the month. Torquay on the southwest coast, to which the appellation "the British Los Angeles" has been given by an imaginative real estate agent, has a company, registered capital half a million dollars, for the production of photoplays in the district. The remainder are principally theatres, capitalized nominally from fifty to one hundred and fifty thousand dollars each for the erection of new buildings in Great Crosby (Liverpool), York, Stafford, Northampton, Whitehaven, Long Eaton (Nottingham), Newcastle, Sheffield, St. Helens, Ripley (Derby), Golders Green (London) and New Brighton (Liverpool).

Volunteer Film "Experts" Ad Nauseam in England

Nothing amuses the foreign visitors to London's film land more than the haphazard system of film marking by individual reviewers. Scores of these self-styled experts, having duly taken a mail order course ($5 down and $5 a week), worry exhibitors with persistent offers to review his films for him. If the exhibitor is a busy man he may succumb for no man can see all the films shown to the trade. And likewise if the budding Belasco be also a busy man and beguiles the leisure moments when he is not reviewing at a pork shop in the Mile End Road, the exhibitor surely should not grumble if the pictures sent him are not to the pleasure of his patrons. For yea, are there not people on the earth to whom the remotest wiff of frizzling bacon is nausea? Such a nuisance did the indiscriminate reviewing of productions become in Leeds that the Yorkshire exhibitors and exchange men associations have taken firm and concrete action by appointing three capable and adequately salaried reviewers, the joint nomination of both interests—renter and exhibitor. The choice of capable men, one is a well-known local journalist, paid by the association and not dependent upon a fee for his work on one hand and fear of being excluded from trade shows on the other, accords them status and authority, which, if not abused, will enjoy the confidence of the exhibitors and, to say the least, the respect of the renter.

British F. P.-L. Company Busy on First Release.

Admittedly a long winded name of the newly incorporated F. P.-L. Co. to produce high class screen plays is this company. Albert A. Kaufman, production director and staff are already hard at work on the first release "Sorrows of Satan" (Marie Corelli) and anticipate another company working by October. Nearly all artificial lighting effects have been brought over from the States.

Joe Donati, New York buying representative for the Sud American Cinematografica, one of the most important Latin American exchanges, covering Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. Mr. Donati is at present on his way back to Buenos Aires and expects to return to New York by the middle of next October.

American Film Men Visiting in England

C. H. McGowan, Universal, is in London at the Trans-Atlantic Film Co.'s office.

L. Roach, a former publicity manager for the Trans-Atlantic Film Co., Ltd., has left for New York to join the staff of Cibrairo & Co.

A. H. Sowerbutts, of United Kingdom Photoplays, is on a short visit to the States in search of new productions.

Eddie Polo, during his stay in London, is personally visiting theatres showing the Universal serial "The Circus King." The enthusiasm of movie fans in the East End of London was of such a boisterous nature that the police had to prong the urchins off his car with a hoe. Eddie says he has already got writer's cramp signing autographs.

Charles Rock, Photoplayer, Claimed by Death

The death took place a fortnight ago of one of the very first of English photoplayers, Charles Rock, who will be perhaps best remembered by his good work with the Lincoln Film Co. Mr. Rock was really a close adherent of the legitimate stage upon which most of his fifty-three years had been spent. He transferred his affections, however, when the London Film Co. came into being and remained with that company for about five years.

London Hippodrome to Show News Reels Only

Albert de Courville, of the London Hippodrome, has taken over Terry's Theatre in the Strand and intends to retain it as a moving picture theatre, but upon novel lines. He announces that he will show nothing but news reels or "topicals" as we call them over here. He is, in addition to the bi-weekly editions of the four news reels issued in London, organizing a large staff of his own cameramen to contribute original subjects from different provincial centers. A full program of news pictures is a bold but enterprising step and a venture that other managers will closely watch.

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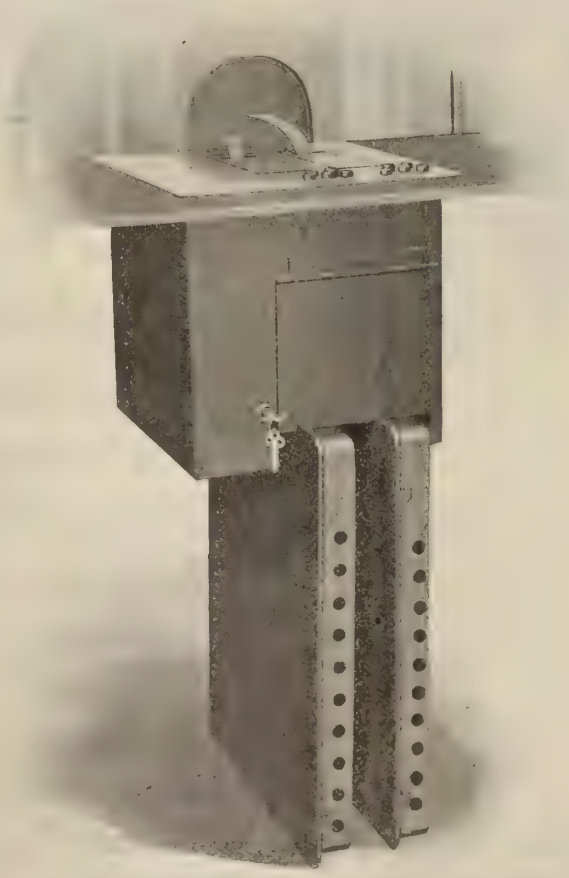

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Mr. William M. Vogel, of William Vogel Productions, Inc., left New York on August 21 on an extended tour of Europe, with Copenhagen as his first destination, and with Amsterdam, London, Paris, Brussels and Zurich on his itinerary.

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is open to accept offers for the acquisition or representation of all kinds of productions, especially extraordinary specials with exclusive rights for Argentine and other South American Republics.

Also projecting machines and any other moving picture material.

References:—

Banco Francés e Italiano
Buenos Aires

Paramount Advertisement Designing Department Had Small Beginning; Now Has Specialist Staff

PARAMOUNT-ARTCRAFT pictures are advertised extensively, not alone in the trade papers and newspapers but also in the magazines of national reputation—and these advertisements are not just merely an arrangement of type! Artists of national repute are responsible for the attractive appearance of these advertisements. And this is only part of the artist's work.

The art department of Famous Players-Lasky Corporation, complete both in talent and equipment, had a humble beginning, with Vincent Trotta in charge and doing all the work. That was with Paramount Pictures Corporation. It was a one-man department, Mr. Trotta doing all the work from mounting photographs for the engraver to designing and drawing color covers.

Today he directs the creative labors of artists of national reputation in construction of advertisements and layouts for all the trade papers, press books, and other publications. He also directs the art work for exhibitors' aids and whatever other work of this character that may be required for the advertising and publicity department.

Department's Growth in Five Years.

In a period of a little more than five years (since 1914) this art department has expanded from a one-man plant to a department numbering a score of efficient members. Among Mr. Trotta's assistants are Theodore Coester, Elmer Lapp, Will Schaeffer, Saul Schiavone, Rudolph Schwarz, Louis Gordon, W. Brierly, Eugene W. Barnett, H. Hookfield, C. Ross and Lillian Stevens.

The department is divided into three divisions, under the direct supervision of Mr. Trotta. They are production photo art work under Mr. Coester; trade paper advertising, Mr. Lapp; and Progress-Advance, Mr. Schiavone. Each division is a department in itself and the full pressure of all departments is directed at the one target—to give the exhibitor the best of publicity art work available.

Ofttimes the nature of some special work requires the services of outside artists. A certain artist's creation may be making a hit in the outside world; a magazine may be featuring the work of a certain artist. Such successful artists are often invited to lend their ideas in co-operation with the art department.

In the past few years many artists of national reputation have contributed. Among them we find such names as Aaron Ackerman, Burton Rice, Mon Randall, Wendall Phayer, R. Van Buren, Harold T. Wetterson, Albert Halpert, Rosenbaum Studio, The Ethridge Association of Artists, Ralph Deienenger, A. Isherwood, F. W. Hammell, Norman Jacobson, F. J. Edgars and Peter L. Lanuza.

Universal Stages $5,000 Illumination for Night Scenes in "The Winged Trail"

FIVE thousand dollars was one night's electric light bill when Lieut. O. L. Locklear, the aviator who changes planes in air, staged a sensational aeroplane battle at night for the Universal cameras.

Locklear is starring in "The Winged Trail," a serial photodrama, under the direction of Jacques Jaccard. The story required that a fleet of aeroplanes, engaged in carrying United States mail, give battle to an equally large fleet of pirate ships. The battle was to occur at night.

The Universal City flying field is 2,000 feet long by 1,000 feet wide. It was necessary to illuminate this field so that it was equivalent to sunlight. Harry Brown, chief electrical engineer at Universal City, was allowed three days in which to accomplish the job.

At one end of the far-flung field a United States aerial mail post-office was erected. It was outlined against the darkness by 500 sixty-watt lamps 12 one-thousand-watt lamps, 25 seventy-five ampere arcs, and one two-hundred ampere searchlight. At intervals along the edge of the field were placed twelve 20-foot towers to which were attached compressed air blowers to throw the light from 300 flares high and wide. In the center of the field there was a grand beacon, four immense covered holes in the earth with arc lights glowing to guide the intrepid birdmen in landing.

500 Flares Ignited.

At a signal from Jaccard the battery of light-giving devices burned a luminous swath in the darkness and threw the glow of daylight over the field. Five hundred flares of various colors were ignited by the aviators high in the air and used as signal rockets. Resembling nothing so much as a flock of comets flying duck fashion after a leader, the planes described parabolas of fire in the air.

At the sounding of a signal cannon the long line of ships straightened out and, at regular intervals, flew through the white gates of the field and landed at terrific speed.

The lighting effects, made possible by Universal's electrical staff under Harry Brown, chief electrical engineer, were recorded by a battery of cameras.

Yes, There Came a Tapping.
A study in police shadow and innocent sunshine, with Elsie Ferguson in "A Society Exile," her next Artcraft."

Clergy Like "Auction of Souls."

Preliminary to the showing of "Auction of Souls," starring Aurora Mardiganian, of which First National Exhibitors' Circuit is the official distributor at the Strand Theatre, Canton, Ohio, an advance showing of the film was held before city executives and the ministry of that city. High praise directed toward the picture by Mayor C. E. Porrman and a score of ministers appeared in the Canton press with good box office results for the Strand.

Courtleigh Has Big Role in Young Film.

William Courtleigh will play the role of Paolo Salvo, the Italian impresario in Clara Kimball Young's forthcoming production, "Eyes of Youth." The role of Salvo is one of the best character parts to which the screen has fallen heir in several years. It was a sensation in the New York production and Mr. Courtleigh should afford excellent support to Miss Young in his portrayal of this part.

Loew Books "Gray Horizon."

"The Gray Horizon," Sessue Hayakawa's latest Haworth picture, produced as a Robertson-Cole feature and distributed by Exhibitors Mutual, has been booked as a Saturday attraction for Loew's New York Theatre. This will mark its initial showing on Broadway. The theatre is located in the heart of the theatrical district, Broadway and Forty-fifth street.

RESTRICT SCHOOL HOUR ATTENDANCE

Pennsylvania Acts to Discourage Playing Hooky in Law Exhibitors Declare Is Discriminatory

A LAW prohibiting all children between eight and fourteen years of age, from attending motion picture theatres in Pennsylvania, during school hours, unless accompanied by their parents or other responsible adult or holding permits signed by their teachers, has been approved by Governor William C. Sproul, and signed.

Any person violating any of the provisions of the act, a copy of which must be posted in a conspicuous place near the entrance of every theatre will be liable to a fine of $10 for the first offence and $25 for the second and every subsequent offence. In default of the payment of fines and costs, such persons shall be committed to jail for one day for each dollar of the fine and costs.

The Comerford interests of Wilkes-Barre and Scranton have protested to the governor, calling attention particularly to the fact that the entire instrument is directed exclusively against the motion picture theatres thereby excluding vaudeville and other playhouses. This measure is one of the few of the score or more of bills affecting the motion picture industry introduced during the recent session of the legislature that passed and was approved. Other bills that passed finally and reached the governor were the measures requiring advance deposits from distributors who collect advance guaranty payments from exhibitors, which was vetoed; increasing the state fee for examining films from $1 to $2 a reel, and creating the place of deputy chief censor with an office in Pittsburgh.

Among the bills that went down to defeat were those requiring changes in theatre construction, prohibiting the attendance of children at motion picture theatres unless accompanied by adults, placing a tax upon the profits of theatres, prohibiting standees in theatres, placing a state tax of $1 a square foot on billboards, providing equal rights for negroes and others at theatres. Four bills aimed at ticket scalping also went down to defeat during the legislature session at Harrisburg.

"Thirteenth Chair" Press Sheet Is Specially Made

EXHIBITORS who have been denouncing press sheets of late because they contained material that was not fit for publication in newspapers, are referred to the special sheet just issued by Pathe on "The Thirteenth Chair." It contains among other valuable matter, publicity material to be used before and during the run of the picture.

Pathe admits that "this sheet is composed mostly of facts, but with some fancies. The facts are real facts, and the fancies are written with an appeal to your readers."

Pathe believes this press sheet will help to counteract the opinion which motion picture editors have gained that press matter from New York is written merey to fill space, and not with the view of giving the editor information of interest to his readers. The sheet was edited by newspapermen for newspapermen.

Manager Perry of Minneapolis' Strand Does Big Business Through Exploitation of "Nugget Nell"

THE Strand Theatre has been catering to Minneapolis' fashionable circles again. That was during the week of August 10, when Dorothy Gish in "Nugget Nell" was the screen attraction.

By talking fast and furiously Manager Charles Perry induced Miss Stella Baker, member of a Minneapolis riding academy, to impersonate Dorothy Gish

Each day of the showing Miss Baker, dressed in the regalia of a real western type, with broad-brimmed hat, six-shooter, boots and spurs, rode a magnificent pony through the business and residential districts of the city. On the pony was a small banner with the words, "See Dorothy Gish in 'Nugget Nell' at The Strand."

Society gasped, applauded and turned out.

"It was lots of fun," remarked Miss Baker, commenting on her experience.

But the exploitation did not end with Miss Baker's rides through the city. Persons from all walks of life passing the Strand could not resist the desire to see the attraction within after a glance at the lobby display.

The lobby was turned into a real western picture with scenes of mountains, valleys and creeks in the background, while the ticket sellers, door women, ushers and other attendants were garbed as westerners with broad hats and guns strapped at their sides. Even the darky porter was turned into the proudest of wild and wooly cowboys.

The house was filled all week, while other theatres in the city were doing only a mediocre business.

Wild and Wooly Belles Helped Put Over "Nugget Nell" at Minneapolis' Strand.
The western lobby with its foothills helped attract the crowd during the presentation of this Dorothy Gish Paramount.

Southern Exhibitor Uses Heavy Ads Successfully

THE campaign being conducted by Pathe to educate small town motion picture exhibitors in the use of bigger and better newspaper advertising is bearing lucrative results. The manager of the Rose Theatre, in High Point, N. C., has followed out Pathe's instruction in the minutest detail, and in a letter which reached the home office this week he tells of the success he has gained thereby. High Point may not sound like much of a town, but it is one of the livest centers in the South. It has a population of 12,000, and a drawing population in the county of about 35,000. There are a dozen big manufacturing plants in the town, and money circulates freely.

The Rose management recently played Pathe's "Oh Boy" for two days. Four days before the opening date, the Rose Theatre started its newspaper advertising campaign on the picture. Three column ads were carried in the News, Review and the Republican—the town's three papers. This campaign was continued until the closing day of the showing. Campaign book aids were freely used.

This was considerable campaign to wage on a single picture. Yet the Rose management reports to Pathe that the results were more than gratifying. It was impossible to get into the theatre after the beginning of any performance, despite the thermometer registering above the boiling point.

Goldwyn Making Jewish Holiday Picture

How great a strain the faith of an orthodox Jew will bear has been revealed in Madge Kennedy's Goldwyn photoplay, "Daughter of Mine," a picture particularly suitable for the coming Jewish holiday season. The story is a reaffirmation of the blind faith of an old East Side trousers presser for the religion of his fathers; and his faith remains true and firm, even when his only child falls in love with a Gentile. Many characteristic humorous touches abound in "Daughter of Mine."

Select Provides Free Insurance for Employes in Amounts from Two to Five Thousand Dollars

AS an expression of appreciation for the loyalty and co-operation of its employes Select announces an arrangement with an insurance company whereby every member and employe will be provided with free life insurance.

The transaction has already been consummated and policies will be mailed to the various employes within a few days. The action is voluntary on the part of Select and imposes no obligation of any kind upon the employes.

Three forms or classes of insurance are named in the contract. Class A provides that every employe in the Select organization who is designated in this class automatically will become insured, after six months service in the organization, for $1,000. The amount automatically increases $500 every six months, until the amount of insurance will have reached $5,000. It is retroactive and past services will be included.

Class B provides for $1,000 insurance after service of six months, the amount automatically increasing $250 every six months until the amount reaches $3,000. In Class C employes are insured for the amount of $500 after six months' service, the amount automatically increasing $100 every six months until the total reaches $2,000.

Steel Work Is Installed for Fox New York Plant

THE new William Fox motion-picture plant at Tenth Avenue, Fifty-fifth and Fifty-sixth streets, is nearing completion. With the four walls finished and the roofing under way, the building should be opened as per schedule on the first of October. Twelve giant bowstring trusses, each one hundred feet long and weighing five tons, are ready to be set in position. The opening of this "film city" will be marked by formal ceremonies.

The massive one-piece truss used in the Fox building is a new creation in the world of architecture and is especially adapted to this form of construction. Its adoption means that the entire top floor, which will be utilized exclusively for studios, will be free from posts or other obstructions.

Just as soon as the trusses are in position and the roof completed, work will be begun on the proposed aeroplane landing platform. Its installation will not interfere with the original plans of the structure or with the occupancy of the building at the scheduled time. This is the first landing station of its kind actually considered and constructed in the city of New York. It is probable that the platform will accommodate two of the largest new passenger planes of the most modern types.

Exhibitors Interested in Vitagraph's "Daring Hearts"

EXHIBITORS throughout the country are displaying interest in "Daring Hearts," not alone because its joint stars, Francis X. Bushman and Beverly Bayne, have not been active before the screen of late, but because of the general excellence of the picture, made by Vitagraph which is shown in six reels.

"Daring Hearts" has the World War as the background, being rather of the war than in it. The locale is in Alsace, near the German border and the beginning and end of the picture are the beginning and end of the war. The action begins the day war was declared between France and Germany and the final scene comes the day the armistice was signed.

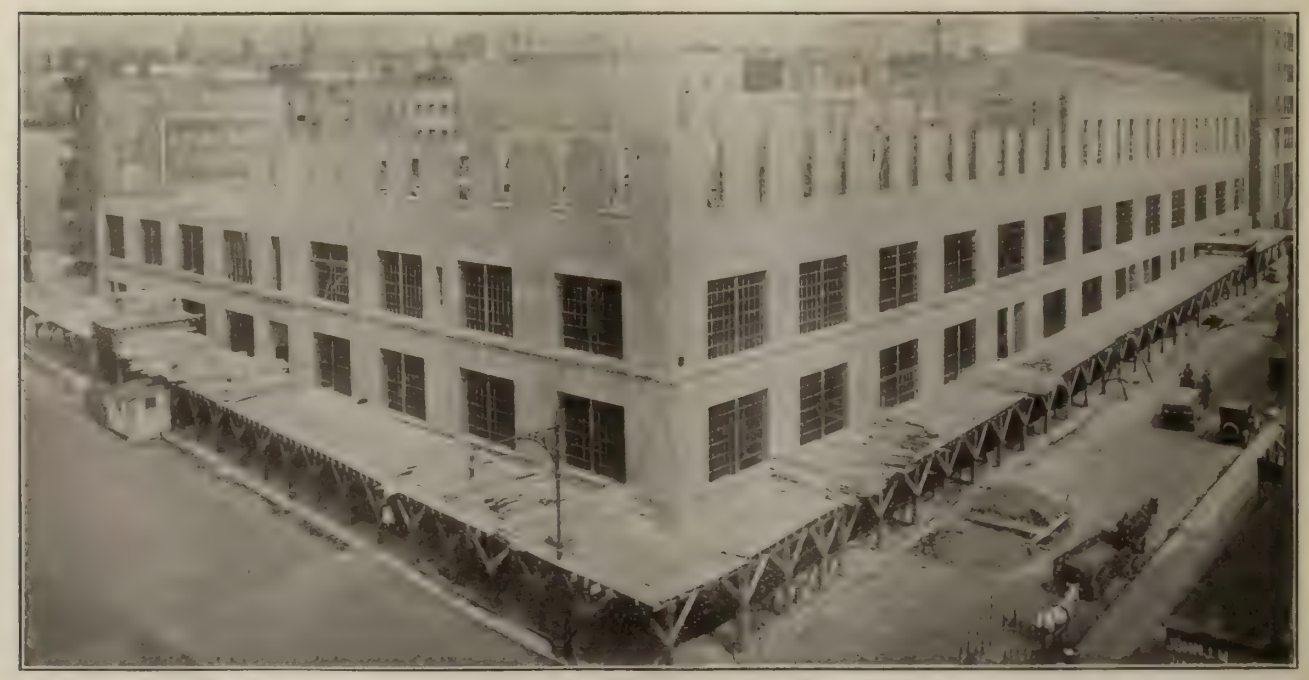
The play was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady. The authors took every opportunity to provide beautiful and unusual settings and the cameraman took advantage of the opportunity provided. While the scenes of necessity were made in this country they are replete with the atmosphere of Alsace. Scarcely two scenes were taken in the same place, but the general effect is one of perfect continuity.

English Writer and Social Authority Ends Film Work

MAJOR IAN HAY BEITH, writer of note, who has been for the last few months a member of Cecil B. DeMille's staff, in the production of "Male and Female," a Paramount-Artcraft Special, has returned to England. Major Beith arrived in New York a few days before sailing from Los Angeles where he has been assisting Jeannie MacPherson, author of the scenario of the new DeMille production.

As an authority upon matters of British social custom and life the English author has been of assistance in producing the correct atmosphere. Miss MacPherson's scenario is founded on Sir James M. Barrie's play, "The Admirable Crichton" and the greater portion of the story deals with the intimate home life of an English household.

Major Beith was unable to get a discharge from the British Army upon his departure from England some months ago, and was forced to be content with a generous leave. An extension of time was granted by the military authorities to enable him to complete his work with the film production.



The Big Fox Headquarters at Fifty-ninth Street and Tenth Avenue Is Being Pushed to Rapid Completion. Part of the Roof Is On.

This view shows the building as it stands today. William Fox is planning an aeroplane landing on the roof, looking forward to the day of aeroplane delivery.

DINTENFASS SIGNS NOTED COMEDIENNE

Producer of Cuckoo Comedies Outlines Plans for Studio Expansion—Will Work in the South

ON leaving for Jacksonville this week, where he will take opportunity to go over the stories and production details of the second installment of the Cuckoo Comedies series, Mark M. Dintenfass gave out a statement bearing on the forthcoming releases to be made under his direction.

"For the Cuckoo Comedy productions I have been fortunate in closing a contract whereby we will secure for the comedy series the artistic services and marked ability of one of the best known comediennes of stage and screen," said Mr. Dintenfass. "Because of the fact that this young artiste has still some little period of her present contract unexpired, I am not at liberty at this time to announce her name, but when the time shortly arrives for that to be done exhibitors will recognize in it one of the foremost feminine exponents of clever comedy with a well established name both on screen and speaking stage.

"I am leaving for Florida and the Dintenfass studios to personally supervise the several comedy productions shortly to be put in hand, following the four two-reelers now completed. Additions and improvements will be made to the plant to cope with the larger productions we have determined upon.

"A highly gratifying response to the announcements recently made through the trade papers regarding the Cuckoo Comedies has already come to hand in the form of a really large number of applications and inquiries from exhibitors for the comedies, the details of release and channel of distribution of which will be announced very shortly. I am able to state that considerable competition exists for the releases, several of the leading distributing firms being in the market for them. Negotiations are at the point where a decision can be made within a few days.

"We are specializing," Mr. Dintenfass adds, "in two-reel comedies of a superior grade, and our first consideration will always be that the Cuckoo Comedies be clean and wholesome. The difficult search for stories that shall appeal to all classes is being pursued with good success, and with such for the underlying basis of the comedies and the notable comedians we have secured, with Bobby Burns in the lead, we have every confidence of succeeding in carrying out our purpose to provide superior comedies that will form a notable feature in the exhibitor's playbill instead of merely acting as fillers."

Mr. Dintenfass is to remain in Florida several weeks.

Ray Ripley, Broadway Star, Joins Universal

RAY RIPLEY, a Broadway dramatic favorite, is now with Universal. The former leading man for such New York successes as "Parlor, Bedroom and Bath," "Kindling," "Lavender and Old Lace" and "The Third Degree," is a newcomer to pictures. On the death of his father he was called away from the New York run of "Parlor, Bedroom and Bath" to his Portland home, later becoming interested in the motion picture business while on a visit to Los Angeles.

Before assuming one of the leading roles in "The Winged Trail" the Universal aerial feature with Lieutenant Locklear, the "sky-satan," who jumps from aeroplane to aeroplane in midair, Ripley had only appeared in two photoplays, one with Walker Whiteside in "The Belgian" and the other with Theda Bara in "Under Two Flags."

Jack Pickford Signs Long Contract with Goldwyn

JACK PICKFORD has signed a long term contract with Goldwyn Pictures. The talented brother of Mary celebrated his twenty-third birthday on August 15 by linking his fortunes up with those of Geraldine Farrar, Paul-

Jack Pickford
Who has signed a contract to star in Goldwyn pictures.

ine Frederick, Madge Kennedy, Mabel Normand, Tom Moore and Will Rogers, all of whom are now stars under the Goldwyn emblem. Two days after signing his new contract, Mr. Pickford left New York for the studios in Culver City, California, where he will begin work at once.

The latest Goldwyn acquisition has had a remarkable career. Although only twenty-three, he has been a motion picture actor for ten years, while his complete histrionic experience dates almost from the time he began to lisp. Mr. Pickford was born in Toronto, Canada, his father dying when he was only eleven months old. Soon he and his sisters, Mary and Lottie, both little girls, were called upon to help solve the situation left by the early death of their parent.

With Mary and Lottie Jack played in various companies. Among the legitimate shows he took part in was Chauncey Olcott's presentation of "Edmund Burke." Incidentally, it may be noted that in that production as well as in others for long afterwards the young actor used his original name—"Jack Smith." It was not until some years later that Jack definitely adopted as his stage name that already taken by his sister. "Pickford" was not a coined monicker but sprang from a family relationship.

Rotary Club Official Likes Keenan's "World Aflame"

THE Rotary Club, through its Oklahoma City branch, is heartily in accord with the lesson taught by Frank Keenan's "The World Aflame." The Rotary Club, comprised of the most level-headed business men of the nation, during its International Convention in Salt Lake City in June, went into with great detail the very questions dwelt on in the film. According to Leonard H. Bailey, president of the Oklahoma City Club, who recently viewed the Keenan picture, "it should be particularly interesting to Rotary Clubs and similar organizations, and I assure you that I shall be only too happy to take advantage of all opportunities of interesting such clubs in seeing it."

While Mr. Bailey was bestowing praise on the film the following tribute was accorded the film by William C. McIntyre, manager of the Rose Theatre, Fayetteville, N. C., in a telegram, dated August 12, to the Pathe home office:

"Frank Keenan's 'World Aflame' a most wonderful picture. Men on strike praised it very highly. Cloudy all day. Raining tonight. Good business. Personally I think during this strike period it is the biggest picture in the world. Teaches a great lesson."

This message was dated August 12.

Alice Brady Says "Sinners" Is Improved by Screen

SINNERS," the photoplay, is a better, bigger and more gripping production than "Sinners," the stage play, according to Alice Brady, as expressed through Realart Pictures Corporation, which will release the picture.

"I was the star of both productions and ought to know," Miss Brady says. "Of course, I am not considered competent to predict the financial outcome of the release of the new 'Sinners,' but I do know that my father made a great deal of money from the stage version."

"Sinners" was written for Miss Brady, her role being that of "Mary Horton," an innocent girl who is plunged unexpectedly into an unhealthy environment. The first public performances of the stage play were given at Wilmington, Del., and were followed by the Broadway opening, at the Playhouse, on Jan. 7, 1915. The New York run reached 243 performances and the success was such that the following season three companies were sent on the road.

Owen Davis, who has to his credit many stage successes, wrote "Sinners." He is the author of two other stage plays in which Alice Brady has appeared to great advantage, "The Family Cupboard," and the drama which marked her successful return to the stage last season, "Forever After."

St. Louis Managers Find That Prohibition Results in Better Attendance at Their Houses

PROHIBITION has increased the nightly crowds at moving picture shows and theatrical performances in St. Louis. Managers say that many men who formerly spent their evenings around bars and cafes now seek the theatre as a retreat.

Hot nights do not show greatly increased attendance over that of July, but when a cool night comes around all theatres are crowded to capacity. Many men who formerly gave their children money and sent them to shows alone, now are going along to enjoy the pictures and vaudeville.

"Attendance is better this month than we expected with so much hot weather," says J. M. Dubbs, manager of the Shenandoah Theatre. "I attribute this to prohibition."

Charles P. Skouras, manager of the West End Lyric, Downtown Lyric, Pageant, Lyric Skydome, and Olympia theatres, declares that while the heat has prevented heavy attendance, there are many new faces in the nightly crowds at his houses.

Arthur Moskowitz, manager of Marcus Loew's Garrick, says there has been increased attendance at both matinee and evening performances there.

While not in favor of prohibition, Harry R. Wallace, manager of the Grand Opera House, believes that the departure of the saloon will greatly add to attendance at theatres.

"It will hurt some persons and help others to have the saloons go," he says. "I believe the theatre is one business that will experience a great increase in receipts.

Engage Rothapfel to Stage "The Right to Happiness"

ALTHOUGH the Eastern premier showing of one of the greatest photodramas of the year, namely "The Right to Happiness," has not yet been held, many prominent persons have expressed high regard for this latest achievement of Allen Holubar.

The production is to be given its first Eastern showing on Saturday evening, August 30, at the Park theatre on Columbus Circle, where the run is to be indefinite. Of more than unusual interest is the fact that Samuel Rothapfel has been engaged to present the production at the Park. Mr. Rothapfel, producer and manager, will include in the presentation many of his successful and long-admired musical and stage settings.

In addition to the opinion of this experienced exhibitor may be added the opinions of the Los Angeles photoplay and dramatic critics who witnessed the Western premier showing of the production held in Los Angeles recently.

World Purchases August Story.

World Pictures has purchased from Edwin August the screen rights to his original story called "The Pointed Pen," which will be put into story form immediately, so as to make it possible for production during the coming month.

Mr. August was for many years a familiar figure in the motion picture business. He not only acted in many one and two reel pictures when this was the limit of length for motion picture stories, but directed scores of one and two reel subjects. For the last two years he has been connected with the spoken drama and has appeared in a number of productions, both in New York and on tour. It is Mr. August's intention to make his re-entry in pictures as a director, in which capacity he will be associated with the World Film Corporation.

Realart Appoints Emanuel to Philadelphia Exchange

JAY EMANUEL, who has been active in photoplay circles for the past ten years, has been appointed manager of the Philadelphia exchange of Realart Picture Corporation.

To accept his present position, Mr. Emanuel resigned from the city sales management of the Philadelphia branch of World Film Corporation, after two years' service in this capacity.

Mr. Emanuel's previous connection in the motion picture industry were as an exhibitor. He was engaged in the business of showing pictures to the public for eight years prior to joining World.

Mr. Emanuel is located in offices at the southeast corner of Thirteenth and Vine streets.

"The Thirteenth Chair" Booked by House Chains

SUCCESS for the screen version of "The Thirteenth Chair" is forecasted in a statement issued by Pathe this week, to the effect that the New York exchange has already exceeded its maximum quota of playing dates on this production. This record was made two weeks before the picture was scheduled to have its premier showing in the Metropolitan district on August 31.

The film, which was produced by the Acme Pictures Corporation, under the supervision of Leonce Perret, has been booked by the U. B. O. and Fox circuits. Poli's has booked it for all their theatres. The New York exchange acted for the Boston office in booking the Poli theatres in Hartford, Worcester, and Springfield. In addition to this the entire David V. Picker circuit in the Bronx was closed. Altogether, in New York suburban territory, the mystery play has been placed in seventy-three theatres, a record that will be a shining mark for other Pathe salesmen to shoot at.

In Chicago, Salesmen Peters and Rogers, in the opening week of their campaign, booked the production in forty-four suburban theatres.

Jay Emanuel.
Takes charge of Philadelphia Realart branch.

Complete First Run Plans for Paramount-Artcrafts

WITH the opening of the new season and the selective booking form of distribution by the Famous Players-Lasky Corporation the week commencing August 31, the company announces that arrangements have been completed for the first run of Paramount-Artcraft Pictures in practically all of the major cities in the United States.

Walter E. Greene's Statement.

"Taking into account," said Walter E. Greene, vice president, in charge of distribution, "many of the statements recently published and attributed to theatre managers that they did not approve of the selective booking form of distribution, our experience in dealings with hundreds of accounts during the last six weeks, and particularly the major first run accounts in the leading cities, has convinced us that the selective booking method is not only the best and most progressive that can be devised, but because of its felibility it is adaptable to local conditions in any city anywhere in the country. Selective booking, as we interpret it, means the selection of one of several ways for the exhibitor to arrange for his season's product. The selective booking combines all the best that any other methods of distribution contain, with the additional benefit that it permits the exhibior and ourselves to come to an understanding of service under whatever plans seem best suited for each individual theatre."

Al Lichtman, general manager of distribution, who returned recently from a visit to some of the leading cities in the East and Middle West, declares that everywhere the exhibitors are pleased with the selective booking form of distribution.

Salesmen Go After Bonus.

Beginning this week and continuing for the next five weeks Universal film salesmen in the New York office will receive a bonus on their gross sales for the week. This is in keeping with the activities of several of the other Universal exchanges.

According to Sam Zierler, exchange manager, who announced the plan, the amount of bonus the salesmen receive is up to them entirely. The bonus system will probably be continued after the five weeks have elapsed, although a different plan will be made.

BLACKTON PICTURES GO OUT VIA PATHE

Distributing Contract Just Signed Between J. Stuart Blackton and Paul Brunet Provides for Ten Pictures

J. STUART BLACKTON has signed a contract whereby he will release his works, made in the studio of the Blackton Productions, Inc., through the Pathe Exchange, Inc. Under the arrangements, Mr. Blackton will produce a minimum of six special features, and a maximum of ten, during the year. Each picture will be produced from stories with a present-day appeal.

In announcing the contract between Pathe and Mr. Blackton, Paul Brunet, vice-president and general manager of Pathe, said: "The acquisition of Mr. Blackton's productions is in line with the Pathe policy of giving the exhibitor the finest type of feature productions available. The reputation of Mr. Blackton and his success in the past, insures the class of pictures resulting from the Pathe arrangement with him.

Paul Brunet Gives Assurance.

"I can assure the exhibitors booking through Pathe that the series will maintain the high standard previously established by Mr. Blackton."

Before making his final choice of a distributor, Mr. Blackton made a thorough investigation of the distribution field—a real, not fancied, investigation. Pathe eventually was selected because, in his opinion, it is essential that a re-releasing organization be in no way associated with the actual production of motion pictures—that the manufacture and distribution of motion pictures should be entirely disassociated.

Pathe, being purely a releasing organization, impressed Mr. Blackton as the organization with which to align himself and his productions. There were other considerations, however.

Many years ago, in Paris, Mr. Blackton met Charles Pathe, founder of the organization bearing his name. The industry truly was in its infancy in those days, and Mr. Pathe and Mr. Blackton were devoted to the task of bringing the cinema to the perfected stage it has now attained. Through the years Mr. Blackton watched the growth of Mr. Pathe's organization, and now he regards it so highly that he now places his product there for distribution.

Commodore Blackton's Statement.

Mr. Blackton made an explanatory statement: "The series of productions I have planned will be the best examples of the screen craft it is possible for me to make. I have already purchased 'Dawn,' by Eleanor H. Porter, author of 'Polyanna,' which she has just sold. I consider 'Dawn' even better picture material than 'Polyanna.'

"Sylvia Breamer and Robert Gordon will be featured in this production, as well as in several of the other pictures I will make. Fanny Rice, who has been a favorite in musical comedies, will also have a prominent part, and there are suitable characterizations for Eddie Dunn and Gus Alexander, whom I consider the best comedians of their type in motion pictures."

Since organizing his own producing company, Mr. Blackton has made "The Common Cause," "The House Divided," "Missing" and "Life's Greatest Problem." It is his desire to surpass these achievements.

"Bigger and Superior" Pictures.

Mr. Blackton promises that his pictures distributed by Pathe "will be bigger and superior" to anything he has yet done. This is a broad statement when it is considered that in the list of his works are "The Christian," "Island of Regeneration," "The Battle Cry of Peace" and "Womanhood." Nevertheless, Mr. Blackton gives assurance that his promises will be fulfilled. All of Mr. Blackton's productions are directed personally, and under his arrangement with Pathe there will be no change in this policy. Blackton Productions, Inc., has its own studio in Brooklyn.

Griffith's New York Season at Cohan's Theatre Ends

THE D. W. Griffith repertory season at the Geo. M. Cohan Theatre, New York, ends on Sunday evening, August 24, with the final showing of "The Mother and the Law," the fourth offering.

Mr. Griffith's season, the first of its kind, began on Tuesday evening, May 13, and reached a total of 204 performances, divided as follows: "Broken Blossoms," 137; "The Fall of Babylon, 41; revival of "Hearts of the World," 13; "The Mother and the Law," 13.

The success of "Broken Blossoms" prevented Mr. Griffith from showing several productions that had been prepared for the repertory. These, it is announced, will be shown during the coming winter season, when it is planned to re-open the repertory for a brief period at a Broadway playhouse.

Mr. Griffith's achievement in New York was an advancement in the art of the cinema and an expression of his talents in their maturity. His season was a combination of motion pictures and the speaking stage, and the character of the entertainment appealed alike to the tired business man and the student of the allied arts.

Two ballads will remain to revive memories of the Griffith repertory season; these are "White Blossom," with music by Mr. Griffith and words by Charles Hanson Towne, and "Broken Blossoms," written and composed by Robert Edgar Long. Each of these compositions contains a melody from the score that added materially to the enjoyment of "Broken Blossoms."

J. Stuart Blackton

Christies Enlarge Plans for Projected Increase

IN order to take care of the increased volume and scale of productions which have already been undertaken and mapped out for the coming twelve months, the Christie Film Company has found it necessary to elaborate on the recently planned improvements of its property occupying the city blocks at Sunset and Gower street, Hollywood.

The program of enlargements which is called for by the demands of the two-reel special productions now under way and for the regular schedule of Christie comedies includes three new stages, the largest of which will be one hundred eighty-six by eighty feet in dimensions. This stage will occupy the center of the studio space, while new buildings will be erected around it. The second new stage will be one hundred fifty by sixty-five feet, while the third will be one hundred by sixty-five feet, the three together furnishing the Christies with more stage room than any other comedy making organization.

A new property building with floor space fifty by seventy feet, and a dressing room building for the leading members of the company, including twenty-four dressing rooms, each with furnishings complete, are among the new improvements; also an eight-room building to house the scenario, art and advertising departments, together with a general administration office building and another structure for stock scenery.

Harry Carey's Latest Is "The Gift of the Desert"

THE GIFT OF THE DESERT," adapted from a story by Peter B. Kyne, has been put into production at Universal City as Harry Carey's newest Western drama. It is being directed by Jack Ford, from a screen script prepared by H. Tipton Steck.

The story originally appeared under the title of "The Three Godfathers," and deals with a trinity of tough old desert rats, who find love and understanding in their affection for a babe.

Carey will play one of the godfathers, with Joe Harris and J. Farrell McDonald playing the two others.

Make Exteriors for "The Climbers."

Corinne Griffith, under the direction of Tom Terriss, is making rapid progress on "The Climbers," Vitagraph's screen version of the famous play by the late Clyde Fitch. Many of the interior scenes already have been taken at the Brooklyn studio and early next week the entire company will go to Bayshore, Long Island, where the major portion of the exterior scenes will be made.

Nationally Advertised "Week" for Paramount-Artcraft Draws Near

ACCORDING to returns from exchanges tabulated at the home office of the Famous Players-Lasky Corporation up to August 9, approximately 1,500 theatres in the United States had already booked Paramount-Artcraft pictures solid for the entire National Paramount-Artcraft Week, August 31-Sept. 6. This tabulation did not include any reports from the St. Louis, Los Angeles, Charlotte and Oklahoma City offices.

Furthermore, the figures submitted in some instances came from exchanges so far distant from New York that they represented only those bookings closed from three to ten days prior to the date above mentioned. It therefore is evident from these figures, which represent only the business done at the very outset of the campaign, and from the record of last year's successful achievement, that when the first week of September arrives it will find that the number of theatres booked solid for Paramount-Artcraft Week runs high up into the thousands.

The bookings reported by the various exchanges to the home office and tabulated up to August 9, were as follows: Boston 50; Portland, Me., 89; New Haven, 51; New York, 200; Buffalo, 52; Philadelphia, 132; Washington 28; Pittsburgh, 54; Cincinnati, 56; Cleveland, 67; Chicago, 132; Minneapolis, 105; Detroit, 56; Kansas City, 58; Des Moines, 30; Omaha, 31; Atlanta, 23; New Orleans, 17; Dallas, 12; Salt Lake, 55; Denver, 23; San Francisco, 128; Seattle, 50; Portland, Ore., 47.

Week Widely Heralded.

The nation-wide advertising that has already announced the coming of the new season and the extensive national advertising and publicity campaign that is being put directly behind the week's efforts will make National Paramount-Artcraft Week for 1919 set a new record.

In this "drive for better pictures," as it is called, posters, slides, magazines, newspapers and other media will be employed. Such were the results obtained from the advertisement placed with the Saturday Evening Post last year in announcing the week that the first formal announcement will be made to the public this year through the same magazine. This advertisement will appear in the issue of August 30, on the news stands August 28.

The schedule of newspaper advertising calls for a full page in each of about ninety newspapers in as many cities. A large blank space appears in this copy which will carry the names of the theatres co-operating in the drive, as was done last year. This year's campaign also calls for advertising in 375 other newspapers, covering every city in America of more than 10,000 population, in which there is a theatre to present properly Paramount-Artcraft Pictures.

Advertising In Pages and Halves.

In the larger cities half-page advertisements will be carried, with space for listing the co-operating theatres. Exchanges will supply the full-pages and half-page ads to the newspapers as far in advance as possible, as was done last year, with the names of the theatres, plays and stars.

In the smaller cities the copy will run about seven columns wide by ten inches deep, thus allowing about two inches across seven columns for listing theatres in the same relative space as in the large cities. All newspapers using this advertising are instructed to co-operate with the exhibitors and are requested to get tie-up mats used in all exhibitor advertising. The cities in which Famous Players-Lasky Corporation will advertise National Paramount-Artcraft Week have been listed in recent trade paper advertisements.

Specially designed postcards will be supplied to exhibitors in towns of less than 10,000 population. These postcards will be given free of charge, to be sent to exhibitors' mailing lists. Special cuts will also be furnished and Famous Players-Lasky will co-operate in every way with the exhibitors, in order to make Paramount-Artcraft Week as great a financial success for them as it will be for the exhibitors in the larger towns and cities, in direct proportion to their population and seating capacity.

Special Forms of Advertising.

A special one-sheet will be furnished free of charge to all exhibitors. The colors are orange and black, as in last year's advertising. A special 24-sheet will also be given free of charge to all exhibitors who will use it, and a six-sheet has also been prepared.

Special trailers have already been placed with all the exchanges announcing the week. These are to be attached to all prints. They bear an animated drawing of the one-sheet used in this campaign, followed by these titles: "A Drive for Better Motion Pictures" and "Beginning the Greatest Motion Picture Season in the History of the Screen." Two slides also have been issued, one announcing the "big week" in advance and the other announcing that the theatre showing them is co-operating in the drive.

George W. Beynon has written a special music number to be distributed free to exhibitors for use as an overture during the week, entitled "Paramount-Artcraft March." The cover of the music is a direct tie-up with the week. Theatres will also be enabled to sell copies at a profit.

A large array of special accessories is provided for exhibitors to assist them in making the week a financial success. These also are distributed to exhibitors free of charge. The list includes calendar cuts in three sizes and styles, to be used in the exhibitor's advertisements.

There will also be furnished electros of special program cover designs in one or two colors, to be given free to all who will use them. Free cuts for advertising and programs will also be supplied, announcing the coming and the presence of the week. Special advertisements will also be designed for exhibitors upon request.

The Great Stone Face.
A characteristic study in facial expression from "Wagon Tracks," William S. Hart's newest Artcraft issue.

EIGHT REELS IN NEW FAIRBANKS FILM

"His Majesty, the American," Ready for Showings and Booked for Long Runs as First "Big Four" Offering

PRINTS for Douglas Fairbanks' first release through United Artists Corporation, "His Majesty, the American," have been distributed to all of the company's eighteen branch offices, and everything is in readiness for release date, September 1. "His Majesty, the American" will be released in eight reels. The picture is 7,900 feet long and is the most ambitious undertaking in Fairbanks' screen career.

The record breaking first run bookings, embracing runs of two weeks, three weeks and even longer periods, forecasted a production of unusual magnitude. It has been known for many week that Fairbanks was going at the making of his picture with longer runs in mind.

Mr. Fairbanks likewise realized the responsibility that was his in being the first of the "Big Four" to release a production through the new organization. It has been an open secret in California, ever since production began, that the big star was putting every bit of energy, ingenuity and all of the resources of his company back of United Artists Corporation's initial release.

It is felt by the officials of United Artists Corporation that the extraordinary booking record made so far by "His Majesty, the American," is the most powerful testimonial that could have been accorded Fairbanks. They claim in this a new high water mark in the rental of films, likewise, an endorsement of single picture bookings.

The leading theatres of the country have taken hold of this single picture with a determination to exploit, as is evidenced by the lengths of the runs, such as has rarely, if ever, been manifested in the show business. This is the "Big Four's" claim.

All of the company's exploitation matter is in the hands of the exchanges. The announcement that United Artists Corporation would sell all of its accessories at cost has been greeted with approval by picture showmen everywhere.

Departing from tradition in this instance, as in many other things, the "Big Four" has endeavored to put its exploitation aids and accessories on a basis that would impose no burden on the exhibitor whatsoever. Through this innovation, showmen are going to be enabled to get greater exploitation out of their advertising expenditure than has been possible heretofore.

Gladys Brockwell Appears in "Broken Commandments"

IN one of the most dramatic roles it has been her good fortune to enact in pictures, Gladys Brockwell will make her bow in her September release under the William Fox expanded scheme of productions for 1919-1920. "Broken Commandments" will be released on September 21.

The picture tells a story that is full of the pathos that make up the every-day life of every-day people. It is full of tragic incident and tears, yet it is a story beautiful and uplifting. It pictures the sorrow and the suffering into which an unexperienced girl plunges herself and two others by the breaking of one commandment—a sin caused by two of that triangle, impulsive with youth, being thrown together into perilously close contact. The film carries those three through the fire of purification and sacrifice.

William Fox has demonstrated not only his faith in Miss Brockwell as an actress, but the more practical fact that she has proved a good investment, by launching her in this first of a series of great pictures—the second of which is being filmed.

Henry Griffin Strong Dies.

Henry Griffin Strong, son of the late Henry A. Strong, president of the Eastman Kodak Company, and the man who financed George Eastman, died in Los Angeles last Wednesday. He had been seriously ill in the coast city with pneumonia for some time, and a few days previously members of his family had been summoned to his bedside.

Mr. Strong was born in Rochester in July, 1876, and was educated at the University of Rochester, later spending two years in the scientific school at Yale University. Upon his return to Rochester he entered the employ of the Eastman Kodak Company, but in later years had devoted most of his time to the automobile business. He was interested in several such companies.

"Her Kingdom of Dreams" Is Now Ready for Release

ANITA STEWART'S latest production, "Her Kingdom of Dreams," on which many thousands have been spent by the producer, Louis B. Mayer, has reached the finishing stages of cutting and assembling. It is now ready to be submitted to the acid test of the box office.

The picture is declared to be remarkable in many respects, but chiefly because of the cast which includes the names of featured players—more, it is said than were ever before brought together in a single production.

"The Kingdom of Dreams" was produced under the direction of Marshall Neilan, who brought to it the experience gained in directing many masterpieces. Three months were spent in its making, during which time the camera man ground out 186,000 feet of negative film.

The production is declared to outrank anything in Miss Stewart's career, and exemplifies the Mayer policy of "great star, great play, great director and great cast." Billy Shea, who supervised the cutting and assembling, declared that it was the hardest picture he ever saw to reduce to the six reels in which it will finally be shown.

It was so full of splendid material that he was at a loss many times to know what to discard and what to keep in. But the result has been six reels of action, without a single foot of pad. The production will have its first showing in New York at the Strand Theatre, September 15.

Hank Mann Comedies Sell Well.

The Hank Mann comedies, that are now being advertised by the Arrow Film Corporation, have been sold for every state with the exception of four. This selling campaign has been accomplished within a period of three weeks.

Life Is a Great Commons and Those Who Live on It Are Entitled to an Equal Share of Happiness.
Such is the opinion expressed by Robert Anderson in "Com mon Property," the Universal attraction in which he stars.

H. E. Hancock, Director of Fox News, Makes Known Personnel and Organization of His Staff

WITH the recent appointment of Ernest Howard Culbertson as editor of the feature department, Herbert Ernest Hancock, director of Fox News, announces that his staff of executive and heads of departments is complete.

Fox News is divided into two distinct sections—a feature department and a news department. As announced in last week's World, Pell Mitchell, formerly in charge of the Gaumont weekly, is Mr. Hancock's news editor, while Mr. Culbertson presides at the feature end of the reel. At present the Fox News force is made up, outside of the offices mentioned, of over sixty staff cameramen here and abroad, and an editor, Eugene Castle, for a special Pacific Coast edition.

An innovation is announced by Mr. Hancock in an affiliation of the Fox News with the United Press, which will give its service exclusively to Fox News beginning September 1. In addition to this regular news service the United Press has instructed its thirty-five branch managers to work in close conjunction with Fox News cameramen all over the world. This arrangement will apply not only to current news events, but also to news features. This is the first time that any deal of this kind has been attempted between a film weekly and a newspaper organization.

Mr. Mitchell's staff consists of six expert cameramen for local news, a corps of assistants, title writers and cutters, and a librarian whose duty it is to maintain an elaborate card index system on all negatives. Assisting Mr. Culbertson is Don Hancock, who is a brother of the director and an experienced film man and former newspaper writer. Mr. Culbertson also has cameramen exclusively assigned to him with special photographic outfits for feature work.

Mr. Culbertson began his career on the Washington Times, and later was special writer on that paper and on the Washington Star. Subsequently he has been with Doubleday, Page & Co., and for a brief period was a writer on the staff of Smart Set. He made his entry into the motion picture game with the establishment of Universal's Screen Magazine. He was associate editor of this for two years and most of the important features which appeared in it during that time were conceived and produced by Mr. Culbertson. Following this he joined Universal's scenario staff, wrote and assisted in the production of "Heads Win," the five reel picture produced in co-operation with the International Correspondence Schools.

He also is co-author with Kilbourn Gordon of "Enemies Within," a war play presented on the road last season by William A. Brady, and is author of the book for "Kiss Me," a rollicking tabloid musical comedy, which appeared at the Palace in New York in June and was one of the hits of the Keith circuit.

De Carlton Joins United Artists.

George De Carlton, New Hampshire and Vermont representative of the Goldwyn Pictures Corporation, has resigned to take a place in the Boston depot of the United Artists' Corporation. Mr. Jenner, formerly Boston manager for the Goldwyn Company, is now manager of the Boston depot of the United Artists. Mr. De Carlton is widely known in and out of theatres throughout the New England states. For years he was a stage favorite and, carrying the same pleasing manner he exhibited on the stage into the moving picture business, has won for himself in New England a host of friends.

Jackie Saunders Engaged to Appear in "Dad's Girl"

WORLD PICTURES announces the engagement of Jackie Saunders for the star role in its forthcoming production of "Dad's Girl." Miss Saunders is no newcomer in the picture industry. She began her career with the Biograph Company, which has oftimes been referred to as the mother of stars. Her first picture engagement was shortly after she graduated from St. Joseph's Convent in Philadelphia, in which city she was born in 1892.

Successive engagements followed with Pathe, Universal and Balboa. Her most prominent successes were made in "Shrine of Happiness," "Flirting Bride," "A Bit of Kindling," "Betty Be Good," "The Wildcat" and "Grip of Evil." Miss Saunders has had success as a writer of scenarios and has also taken a hand at directing.

David G. Fischer will direct the production and work will begin this coming week.

Into Films Via Paris.

Cyprian Giles, who plays the role Vera Vernon, the Vampire, in support of Ernest Truex in "Too Good to be True," his second comedy under the management of Amedee J. Van Beuren, recently arrived in America from Paris, where she appeared before the camera for Gaumont in a serial called "Judex." Miss Giles is an American by birth, the daughter of a New Jersey clergyman.

E. H. Culbertson
Head of feature department of Fox News.

Universal Serial Players Start "Case of Cavendish"

WITH Kathleen O'Connor, who played opposite James J. Corbett in "The Midnight Man," as the star, the production of a serial version of Randall Parish's novel "The Strange Case of Cavendish" was launched this week at Universal City. "The Strange Case of Cavendish" will appear in serial form in eighteen episodes of two reels each.

William Pigott and Joe Brandt adapted the "Strange Case of Cavendish" for the films, while Karl Coolidge wrote the continuity. Jack Perrin will be seen in the principal masculine role.

Perrin, while comparatively young in the picture game, has made rapid strides in Universal two-reel westerns. He will play the part of Jim Wescott, a western mine owner.

The supporting cast includes Barney Sherry; Robert Walker, former leading man for Viola Dana; Gertrude Astor, blonde villianess of Universal pictures, and Henry Barrows. Jack Wells, director of numerous Universal productions, will have charge of the filming.

Hodkinson Exchanges Have Prints of "Desert Gold"

BENJAMIN B. HAMPTON and Eltinge F. Warner, the producers, announce Zane Grey's "Desert Gold" to exhibitors with the accompanying declaration that will whip any other big picture that any other producer has or thinks he has.

Shipment of prints to all Hodkinson managers is now being made and during the forthcoming ten days this production will be shown to exhibitors in all the first run cities of the country. To date no contract for this production has been signed outside of New York with any of the country's first runs. Contracts have been signed for certain local cities in the United States because the owners of the leading theatres in those cities came to New York and there asked for screenings of this unusual production.

The film was directed by T. Hayes Hunter, former stage director for David Belasco, and sponsor for many cinema successes. The photography was in the hands of Abraham Scholtz and A. L. Todd.

Work on Vitagraph Serial.

The fifteenth and final episode of "Perils of Thunder Mountain" arrived in New York on the day that its star, Antonio Moreno, left for Vitagraph's West Coast studio to begin work on the serial written for him by Albert E. Smith, president of Vitagraph and Cyrus Townsend Brady.

William Duncan is now busy in the mountains of Upper California, in the neighborhood of Lake Huntington, making his episode play, "Smashing Barriers." Ten of the chapters already have been completed and the entire serial will be finished and the first episode ready for release by the time the present Moreno serial has played its final chapter at the first-run theatres.

TO CASH IN ON LEE KIDDIES APPEAL

Lou Rogers Preparing to Co-operate with Exhibitors Who Book Two-Reel Comedy Playlets with Tiny Stars

SHOWMEN booking the new series of two-reel comedy playlets in which Lou Rogers is shortly to present Jane and Katherine Lee are to have every facility afforded them for a thorough local exploitation, according to the producer. In keeping with the class of the playlets advertising matter that is high grade is being prepared in anticipation of the release and a thorough billing and press campaign is promised.

As a start the Lee comedies are being advertised through the medium of attractively beautiful inserts in Moving Picture World of a class not usually found in the explanation of short subjects. These inserts are so planned that their appeal extends not simply to the exhibitor, but so that they may be of attractive interest to the ultimate consumer—the public. To that end their design is such that they afford a concrete guide from the point of view of wording and design for the exhibitor to adapt to his use in his local advertising.

Considering New York the great visiting center for so many of the public who eventually form the audiences throughout the country, plans are under way for keeping the Lee Kids attraction prominent in attention by means of specially selected electric sign locations. This aid will be given to the exhibitor by direct advertising to his ultimate public. Tie-ups with national advertising commodities are also promised, together with a billboard campaign.

Mr. Rogers Makes a Statement.

"In story selection, direction and general treatment of production no pains or expense are being spared," says Mr. Rogers, "to make of the Lee playlets an attraction as unique and different from the general class of comedy as the young principals are themselves unique among motion picture stars. In this age of specialists we do not hesitate to claim that in the Lee children we are offering an entertainment in a class by itself.

"Our expectations of a popular demand for the playlets are being well borne out by the large number of booking applications we have already received for play dates. Another point made clear to us by the interest manifested by exhibitors is that the Lee offerings are in no way limited to women and children in their appeal. This is especially gratifying, for we are confident ourselves that these youngsters attract not only their fellow youngsters but, by a peculiar psychology that obtains in the amusement world, the grown-ups as well."

Blackton Lists Cast for His Third Production

J STUART BLACKTON, president and director-general of the J. Stuart Blackton Features Pictures, Inc., is making rapid progress on the production of the third feature to be presented by his new organization. This production, which was begun under Mr. Blackton's direction at the Blackton studios in Brooklyn last week, bears the working title of "Sunset," and presents an original story by Stanley Olmsted, who also wrote the continuity.

Sylvia Breamer and Robert Gordon, the Blackton stars, head the company, and the supporting cast includes Warren Chandler, Eddie Dunn, Fannie Rice, May MacAvoy and George Pauncefort. Eddie Dunn, a regular with the Blackton forces, and Fannie Rice, comedienne, will both be seen in "My Boy" and in "Dawn," the first two productions of the new company. George Pauncefort is also retained from the "Dawn" roster. Warren Chandler comes to the Blackton studios from Vitagraph, where he has just completed work in a forthcoming special.

Mr. Blackton has just closed negotiations with one of the most important distributing mediums in the industry for the releases of his features.

Mayer Replaces Rice.

Joe H. Mayer, former publicity manager and exploitation man at the Universal exchange at Cincinnati, has been appointed acting director of exchange publicity during the absence of Harry Rice, who was injured recently. Mr. Mayer arrived in New York last week and took up his new duties immediately. He was at one time editor of the Billboard and has a wide experience in the theatrical field.

New York Recognizes Worth of Larry Semon Comedies

THE Larry Semon comedies are coming into their own in New York. Always popular throughout the country, blase New York and its environs have now awakened to the fact that Vitagraph was offering something unique in the comedy line and that Larry Semon with his funny face, acrobatic stunts and clean, clever stories was one of the great screen funmakers.

Following the showing of the last Semon comedy, "Between the Acts," at the Strand Theatre, where it met with large success, the management of the Strand signed a contract with Vitagraph for the first run showing of all the succeeding Semon comedies.

The Strand Theatre, one of the most pretentious in Brooklyn and soon to open, also has contracted for the Semon comedies as a regular feature. The new Brooklyn motion picture theatre is under the same management as the New York Strand.

New York is not alone, however, in adding the Semon comedies to its regular program. Bookings are coming in from all parts of the country for "Between the Acts."

Earle Williams in "The Wolf."

Vitagraph's picturization of "The Wolf," the famous play of the Canadian Northwest by Eugene Walter, bids fair to be one of the most popular features ever made by Earle Williams. Unusual scenic effects were obtained in the mountains of Upper California. The early bookings indicate that the Mr. Williams' personal following is anxious to see him in different type of characters from which he is so closely identified and one that takes him far away from society and club life. Jane Novak has the leading feminine role, that of Hilda McTavish.

About the Only Thing Mabel Normand Doesn't Do in "Empty Paradise" Is Grow Raspberries on a Glue Tree.
Her imagination, as displayed in the view at the right, permits her to do everything on the do-able calendar in this, her next Goldwyn.

Success With Pictures Causes Cincinnati to be Unafraid of Theatrical Actors' Strike

THE announcement that the summer season at the regular Cincinnati theatres would close the week of August 17 seems to have been somewhat premature, at least unless the strike of the actors now in progress comes to an end. The managers of the Grand and the Lyric, which, during the winter months are devoted to the legitimate shows, have made tentative arrangements to keep these houses open with feature pictures in case the strike of performers continues.

Interest in first class pictures has been so great during the summer, that no financial loss would be incurred if it became necessary to continue with the film shows. It is really a question as to whether or not it would be better policy to continue the summer seasons for two or three weeks longer, even if the regular shows were available. Often the opening weeks of the regular season have drawn comparatively small audiences, and the pictures at these houses this summer have almost invariably played to capacity.

In speaking of the summer's business, Manager Aylward, of the Grand, said: "We have had the most successful summer season in the history of this theatre. Several engagements were tremendous. 'Mickey' gave us a flying start and we followed it up throughout the summer." Present plans call for the closing of the Grand's season of pictures after one more week of "Checkers," and "The Eyes of the World" for a week.

Creighton Hale, Serial Actor, Joins with World

CREIGHTON HALE has been billed as a star by World Pictures, which had for some time been looking for a young actor who had a following. He was the type that the scenario department had visualized to create the principal role in this story of Raymond C. Hill, which bears the title of "The Black Circle." The continuity was the work of Giles R. Warren.

Creighton Hale was born in Cork, Ireland, and received his education in Dublin and London. He came of a theatrical family and his debut on the stage was made when he was a small child. After appearing in a number of London productions he was brought to America by Gertrude Elliott and appeared with her in New York and on tour. He scored hits in several New York successes before going into pictures. His screen career is associated with the history of the development of Famous Players, Eclair, Pathe and Metro. While with Pathe he appeared as the featured player in a number of the most noted of the serials put out by this company. Lately he was most prominent in the cast of "The Thirteenth Chair." He is also remembered by his performance in the feature, "The Woman the Germans Shot."

"The Black Circle" will be directed by Frank Reicher, late with the Lasky Company, but now associated with World Pictures. This feature will be released by World Pictures some time during the month of October.

Supporting Mr. Hale the following actors have been engaged: Virginia Valli, Jack Drumier, Walter Horton, Clarette Clare, Edwin Denison, John Davidson, Carl Sauerman and Eva Gordon.

Robson Enters Pittsburgh Service of Famous Players

CLAUD SAUNDERS, exploitation manager of Famous Players, has appointed as his representative in the Pittsburgh district William N. Robson, a native of the erstwhile smoky city.

Mr. Robson had remarkable success in the exploitation of "Mickey." One of his best known stunts in connection with this well known production was his newspaper supplements. Pages and double pages of newspaper tie-ups are seen occasionally, but whole supplements running as high as eight pages, all exploiting one moving picture, were heretofore unknown. They ran all the way from big cities to small towns and showed the exhibitor a new way to tie up with the merchants.

Mr. Robson was recently re-elected president of the Jesters Club, of which he was the first president. The Jesters Club is the social organization of the amusement men of Pittsburgh.

Despite Clergy, Mayor of Elyria Bans Censorship

ELYRIA, Ohio, furnishes an example of co-operation between an exhibitor and the city fathers. According to a report furnished the Moving Picture World by Melton Phelos, of the Elyria Theatres Company, it seems that church officials of that city several times petitioned the mayor to appoint them a body which would view and pass upon every film before it was shown to the public. They also demanded a local censor board.

That the mayor of Elyria, Asaph R. Jones, believes in the integrity of exhibitors to the extent of relying on them to show suitable pictures without being forced to is indicated by his consistent refusal to establish any such censorship. His further confidence in the city's showmen in general and Mr. Phelos in particular is shown by the letter received by Mr. Phelos which follows:

I wish to take this opportunity to express to you our appreciation for the service rendered by you during the war period. We feel that the pictures shown during the campaign had much to do with the splendid results obtained. The picture show is now playing a very important part in our community life, and where a feeling of co-operation exists between the city officials and the men conducting the business, such as was shown in our city during the past two years, we are unable to measure the good that can be accomplished.

Thanking you for your help in the past, and wishing you the best of success in the future, I remain very truly yours,

ASAPH R. JONES,
Mayor of the City of Elyria.

Melton Phelos.

Vitagraph Preparing New Serial for Antonio Moreno

ALBERT E. SMITH, president of Vitagraph, has announced that Antonio Moreno, who has been visiting in the East, is to be starred in a new serial. Mr. Moreno recently finished "Perils of Thunder Mountain," a Vitagraph serial which was immensely successful.

Like "Perils of Thunder Mountain" and "Smashing Barriers," the episode play on which William Duncan is now at work, the new serial was written by Mr. Smith and Cyrus Townsend Brady. Both have made an exhaustive study of this particular form of motion picture entertainment and are convinced of the value of the chapter play as a form of entertainment. They declare that the possibilities of the serial are unlimited and promise many new thrills in their next effort.

Pauline Curley will play opposite Mr. Moreno in the new serial and Brinsley Shaw will play the heavy. The casting for the new serial is being done by Director William J. Bauman.

Blanche Sweet Takes Rest.

Blanche Sweet is taking a much needed rest after her strenuous work in "A Woman of Pleasure," a seven reel melodrama, filmed by Jesse D. Hampton for Pathe. This story was written by James Willard and presented upon the stage at the Adelphi in London.

It will be several weeks yet before the film will be ready for showing. It is being carefully edited by Mr. Hampton and his corps of film editors, working under the direction of K. E. Anderson.

One Serial to Follow Another.

Burton King, director-general for Wistaria Productions, Inc., announces that the first episode of "The Lurking Peril," a new serial in which Anne Luther and George Larkin are co-starred, has been completed. Mr King expects to have production completed some time in November after which he will commence work on a second serial.

There is a matter of interest to all of our readers presented on page 1377 of this issue. Turn to it.

ANOTHER SERIAL ADDED TO THE LIST

"The Radium Mystery," Featuring Cleo Madison, Eileen Sedgwick and Bob Reeves, Is in West-Coast Production

THE Pacific Producing Company announces their new serial, "The Radium Mystery," which is now in the making. It will be in eighteen episodes and will have in the cast: Cleo Madison, who has just returned to moving pictures; Bob Reeves, who will play the lead; Eileen Sedgwick, also to be featured; Ed Grady, Bob Kortman, Jeff Osborne, Gordon McGregor and Robert Gray.

The story is promised to be of interest to both the boy on the street as well as the man in college, because it will deal in various forms of radium and explain an interesting part of radium. It will contain humor, science and mostly out-of-the-ordinary thrills. The mysterious outstanding character will be that of a "baby tank" which seemingly comes from nowhere and disappears into space.

The serial will also embody some crack horsemanship by Bob Reeves and Bob Kortman, who are experts. The director is Robert Broadwell, who has been directing for William S. Hart and recently completed a Helen Holmes serial.

The story was written by Fred Burnett, whose novels have been published and have met with favor. He has created some hair-raising stunts for the players in this serial.

Story Has Scattered Locales.

The opening of the story is laid in northern Montana. After the three episodes it will be taken in the Barbery Coast, San Francisco, and then to tropical climes.

The theme is the impending loss of one of the greatest fortunes on earth, and the mysterious disappearance of the heirs. It bristles with mystery, according to promise, and suspense is its middle name.

Some of the big stunts are done by Bob Kortman, who for years played opposite William S. Hart. The first three episodes are expected to be finished by September 1.

Cleo Madison will play the lead in this serial and will be known as the Countess Nada, which will be the mysterious character who holds the solution to the Radium Mystery.

She was the star in the Universal serial "Trey of Hearts" and since then has been playing leads in several subjects. She will do most anything, from jumping off a bridge to riding a bucking broncho.

Eileen Sedgwick has been cast for the ingenue part. She is a daredevil rider and keeps her director and manager on needles and pins, refusing to be "doubled" in many of the breakneck stunts. She plays the part of Eileen Marston, heiress to the billions.

As speedy as his riding is the rise of "Bob" Reeves. From an "atmosphere" cowboy rider to leading juvenile in a serial in a few weeks is his record as a screen actor.

He has been cast for the part of Jack Turner.

Devotees of Vaudeville Like "Topics of the Day"

SCREEN gems of humor, "Topics of the Day" have been booked by the State-Lake Theatre, Chicago, according to an announcement made by Timely Films, Inc., the producers. This popular attraction has been scoring a big success at the Palace Theatre, New York, and in other vaudeville theatres allied with the B. F. Keith Booking Offices. This showing in Chicago is considered a "feather in the cap" for the producers, as the State-Lake is among the finest houses devoted to vaudeville in America and is the pride of the Orpheum Circuit.

These timely and humorous paragraphs selected from the press of the world by the Literary Digest have become one of the recognized "headliners" of vaudeville. In fact, the vaudeville officials are strong in their commendation of this screen subject because it always puts the audience in good humor.

Motion picture theatre managers are also having success with "Topics" and requests for bookings are piling up in the offices of Pathe Exchanges, the distributors of this reel.

Scardon to Direct for Crest.

Carlo E. Carlton, general manager of the Crest Pictures Corporation, announces that he has engaged Paul Scardon to direct his forthcoming productions. Mr. Scardon has been identified with Vitagraph, for whom he superintended the direction of approximately thirty-nine feature pictures, one of his most recent being "The Gamblers," by Charles Klein. Mr. Carlton's first feature film is to be "No Children Allowed." Edith Day, whose success in the musical comedy "Going Up," was one of last season's theatrical events, will appear in the play, surrounded by a distinguished cast of players. Mr. Carlton is planning to produce from four to six feature films with all star casts headed by Miss Day.

Emmett J. Flynn
Who will direct William Russell pictures for Fox.

E. J. Flynn Will Direct William Russell for Fox

THE most recent addition to the staff of Fox Film Corporation directors is Emmett J. Flynn. He is a director of reputation in every branch of motion picture production from two-reel comedies to special features and lengthy serials.

The first picture which Mr. Flynn will direct is a William Russell production of the Victory series, and it will follow, according to present plans, the first of the Russell pictures, "Sacred Silence," now nearing completion under the direction of Harry Millarde.

"Eastward Ho!" is the name of this picture. It it an adaptation of the well-known novel of the same name from the pen of William McLeod Raine, which appeared between the covers of Munsey's Magazine recently. The story is one of the West and East, with a thrilling plot revolving around a central character which suggested to William Fox an ideal role for Mr. Russell.

Mr. Flynn has gone to Lake Hopatcong, N. J., with Roy Somerville, of the Fox staff, to prepare the scenario for the production, which it is expected will be completed about the time Mr. Russell has finished "Sacred Silence."

Three of the Stars for "The Radium Mystery," the Pacific Serial.
Cleo Madison, Bob Reeves and Eileen Sedgwick will be seen in this chapter play made by the Pacific Producing Company.

ROBERTSON-COLE'S HAS BIG FALL FILMS

September Arrangements Prepared and Announced with All Their Stars Listed for Effective Work

FIVE features of announced class will mark the September Robertson-Cole offerings, distributed by Exhibitors Mutual. Two of them are adaptions of noted books and three are from original stories.

The casts will include stars of box office value. "In fact," declared one of the Robertson-Cole officials, "it is the finest series of pictures from every viewpoint that we have ever released in any one month.

"The Robertson-Cole organization is thoroughly alive to the fall situation and the keen competition that will face exhibitors. These pictures were produced with an especial view to prospective demands and showmen will find in them productions of consistent box office value.

"They are answers to both the star and the story questions. Robertson-Cole features released throughout the summer through Exhibitors Mutual proved their value to exhibitors.

Maintains a High Standard.

"Notwithstanding the merit and class of these summer offerings we have in no way permitted them to detract from a consistent improvement which we have established in our fall releases. We have raised our already high standards and this alone is assurance of better Robertson-Cole features.

"It has not been the Robertson-Cole policy to withhold the better productions and release them when there is the greatest demand. Instead, it is our endeavor to make the best pictures possible and release them according to schedule.

"Exhibitors Mutual reports that the Robertson-Cole stars have box office value and that their pictures are in consequent demand. On the September program are four of our best stars—H. B. Warner, Bessie Barriscale, Sessue Hayakawa and William Desmond. This insures a wide range in the variety of the productions as each of these players is a specialist in especial types."

We further quote the Robertson-Cole authority:

Naming the Attractions.

"'The House of Intrigue' is one of the thrilling tales Arthur Stringer wrote. It carries romance, mystery and suspense, elements which contribute to an ideal motion picture. This story received wide publicity, first as a Sturday Evening Post serial and later in book form. This in itself is an invaluable asset.

"The Bessie Barriscale picture will be 'Her Purchase Price,' a picturization of an original story written especially for Miss Barriscale by M. B. Havey. It is a story of Egypt that picturesque land where the East and West meet.

"In Cairo, the girl Sheka is raised by a Bedouin bandit, posing as a silk merchant. She is raised in the culture of both the Orient and the Occident that she may bring a higher price at the slave auction.

"The role of Sheka offers Miss Barriscale a part which she has never before attempted. It gives her opportunity for emotional acting and to year Oriental creations. It is a novel part and one in which Miss Barriscale should be especially popular. 'Her Purchase Price' is another 'B. B. Feature,' produced under the direction of Howard Hickman."

Going on with his statement the Robertson-Gole official says:

"The Hayakawa picture is a Haworth production, produced under the direction of William Worthington, who has been having conspicuous success in handling this star. The story is one of the few novels that are adaptable to Hayakawa's use. This will be the first of the new series of Hayakawa productions to be released as Superior Pictures.

William Desmond's Newest.

"Jesse D. Hampton will present William Desmond in 'Dangerous Waters' based on an original story by George Elwood Jenks. It is a society drama founded on the developments of an Olympian revel held by members of New York society. The characters for a time assume the roles of various Gods of the Pantheon. This is a unique touch which gives opportunity for picturesqueness.

"H. B. Warner will also be presented by Jesse D. Hampton in a colorful drama laid in a foreign country. It is the story of an English army officer, stationed in India, who risks everything for the woman he loves."

"What Ho! The Guard! A Sardine Off the Starboard Bow!"
Sings Louise Glaum, star, to J. Parker Read, Jr., producer of "Sahara," a Hodkinson release. While cruising off Catalina Island.

William Farnum Commences Work on "If I Were King"

HAVING completed the William Fox Screen version of Zane Grey's great novel "The Last of the Duanes," and Louis Tracy's book of adventure, "Wings of the Morning," and having also enjoyed a brief vacation at his Sag Harbor, L. I., summer home, William Farnum, Fox star, has returned to the New York studios and begun work in J. Huntly McCarthy's famous story "If I Were King." In this he has the role of the poet dreamer.

On August 18, Mr. Farnum stepped before the cameras in the first scenes of this story under the direction of J. Gordon Edwards, and work is now swinging along with fine progress.

The cutting and titling department have nearly completed their part of the work on "The Last of the Duanes," which it claimed will be a revelation in artistic titles the tone of which will be in perfect harmony with the action of this colorful tale of the West—a subject of which no writer has a greater knowledge than Zane Grey.

The cutting and joining departments are busy on "Wings of the Morning" which was filmed at extraordinary expense, it is claimed. J. Gordon Edwards directed both "The Last of the Duanes" and "Wings of the Morning."

It was the aim of William Fox to put into "Wings of the Morning" the most startling shipwreck scenes ever attempted for the screen; and Mr. Edwards, having satisfied himself on this score, is interesting himself in the cutting and joining of these particular scenes.

"Oh Boy!" Does Well in Detroit.

"Oh Boy," the Albert Capellani special, distributed by Pathe, played for an entire week at the Adams Theatre, where the filmusical comedy had its first run showing in Detroit. The house was crowded at every performance. More out-of-town exhibitors were attracted to Detroit to view this unusual feature than have attended a production there in months. Bookings on the feature have already been extensive, with the De Luxe, Stratford, Ferry Field and Regent leading the field in Detroit.

Gladys Brockwell
Whose beauty and art make the thread linking up the shattered bits of
"Broken Command-ments"
Her Next Fox Feature

"Should a Wife Forgive" Is Completed; Nature of Story and Cast Is Announced

IRENE CASTLE has completed her second Paramount-Artcraft production, "Should a Wife Forgive?" for the Famous Players-Lasky Corporation, and with her husband, Robert Treman, has gone to her home in Ithaca, New York. Since her marriage to Mr. Treman she has had little time to enjoy any of the pleasures of home life.

The scenario of "Should a Wife Forgive?" is taken from the novel by Sophie Kerr, "The See Saw." Charles Maigne both adapted it and directed the production. The Taughannock Falls at Ithaca, the highest east of the Rocky Mountains, were used as the setting for the scene in which an automobile plunges over a cliff.

Is Play of Divorce.

Huntley Gordon plays the part of Harleth Cressey, a spoiled and strong headed man who marries Marcia (Miss Castle), a girl with high ideals who attempts to reform him. Harleth flirts with Leila Templeton, a dashing and showy girl. His wife remonstrates to no avail and finally gets a divorce. Leila forces Harleth to marry her and then treats him in exactly the same manner as he treated Marcia.

Mr. Gordon had his first engagement upon the stage with Ethel Barrymore in "Our Mrs. McChesney." He also played with Miss Barrymore in the screen version of this play. He has been leading man in a number of Ralph Ince productions.

Claire Adams is seen as Leila Templeton. George Majeroni is Wasson the chauffeur. Helen Green plays Imogene, the maid. Warburton Gamble plays Otis Vail. Flemming Ward appears as Curtis Jennings. Ida Waterman plays the role of Mrs. Cressey.

Mr. Maigne was assisted in the direction by A. Dorris and F. H. Dean was the cameraman.

Cincinnati Exchangemen Represented at Cleveland

THE Associated Film Exchange Managers of the Cincinnati Chamber of Commerce was represented by six of its members at the conference of exchange managers held at Cleveland during the past week. The principal subjects discussed at the meeting had to do with ways and means for increasing business and affording better service, and also the question of transportation and the return of films to the exchanges within a reasonable time after their use.

The latter subject probably received the greatest amount of attention and discussion, especially from the standpoint of overcoming the abuses of service which have become more or less prevalent. A plan of action was adopted which will tend to decrease the "bicycling" of films, and the managers declare it is their firm determination to eradicate this evil. So far as the Cincinnati association is concerned, a great deal of progress already has been made in this direction.

Representatives from Cleveland, Buffalo, Pittsburgh, Detroit and Cincinnati were at the conference. The Cincinnati Association was represented by President Jack Stewart, of the Distributing Corporation; Secretary C. V. Zimmerman; Lou Baum, of the Universal Exchanges; O. F. Bower, of Goldwyn; Gus Muller, of Standard Film Service, and R. W. Rowland, of Metro. All of the Cincinnati representatives expressed themselves as well pleased with the results of the conference.

Novagraph Shows How Billiard Shots Are Made

THE secret of the masse and other difficult billiard shots is exposed in the Pathe Review 17, released on August 31, in which the Novagraph slow motion process shows in the minutest details the intricacies of the great indoor pastime. Alfred G. Cutler, at one time the national three-cushion champion, illustrates the shots which bring gasps from the spectators at championship billiard matches. Most people who play billiards believe they know just why they make every move, but they can learn much about their favorite sport by seeing the evolution of their shots by means of the Novagraph process.

Other features include "France, the Picturesque," showing the quaint towns and pastoral spots of France enhanced by the Pathecolo process; "Big Game Fish," action pictures showing the catching of Tarpon; "Old Capers of Animals," showing striking pictures of baby elephants at play, and "Crocodile Hunting," scenes in Pathecolor of a hunt and the killing of the giant Saurian.

These references indicate to picture showmen the effectiveness of Pathe Reviews.

Levey Invites Screen Advertisers to Submit Samples of Films to Advertising Convention

PRESIDENT HARRY LEVEY, of the Screen Advertisers' Association, which is planning a great program to offer several thousand of the biggest men in the advertising field at the convention of the Associated Advertising Clubs of the World at New Orleans, September 21-26, has asked other members of the association to forward to him films they wish shown during the five days of the assemblage.

Corporations and motion picture producing companies who have made industrial and advertising films are eligible to have their pictures shown during this convention, according to Mr. Levey, who is determined to show representative advertisers of the country that the films compose an almost ideal medium for the exploitation of products, ideas and themes. Mr. Levey, as president of the association, has made complete arrangements for the showing of these films.

The most important thing, however, under Mr. Levey's supervision is the production of a lengthy feature film which will exploit the parent association, and which will lend much to the success of the entire venture. The history of New Orleans provides much in the way of romance, legend and tradition which can be used as a setting for a really delightful story. Scenario writers and directors have already been placed at work, studying the history of the famous Louisiana port.

President Levey is particularly desirous of having other companies bring or send films to the convention and will assist in making suitable arrangements to that effect.

New England Will Soon Have Several More Film Houses

NEW ENGLAND'S moving picture business is booming. This district is at present breaking records for the number of theatres under construction. Here are some of the new projects under way in New England:

A $250,000 theatre now being built at Springfield, Mass., by A. Goodside, of Portland, Maine; theatre at Bangor, Maine, being erected by A. S. Black; another at Portland, Maine, being built for Mr. Black; photoplay house being constructed in South Boston for James Powers, proprietor of the Congress Hall Theatre, Boston; Scenic Theatre, Providence, R. I., opens; Keith's vaudeville theatre on Westminster street, Providence, is remodeled for moving pictures; Park Theatre, Manchester, N. H., is renovated; also the Codman Square Theatre and the Magnet theatres in the Dorchester District of Boston and a score of smaller theatres in the six New England states.

Goldwyn Is All Set for Big Anniversary Drive

EVER since the announcement of the enlargement of Goldwyn Pictures Corp. by the increase of the capital stock to twenty million dollars and the affiliation of the Shubert, A. H. Woods and the Selwyn interests, Goldwyn exchange men have been preparing to make Goldwyn's anniversary week, September 8-14, surpass all records.

Every member of the twenty-two exchanges is out to make the six days memorable. They mark the third anniversary of Goldwyn, and even more than that they stand as the beginning of a new era in the life of Goldwyn Pictures Corporation, which now has unequaled resources in capital, play material, stars, directors and authors.

Immediately after word of the Shubert-Woods-Selwyn deal had been wired to the exchange managers, meetings were called at the exchanges that the entire selling force might be made thoroughly familiar with the meaning of the new line-up and what it signifies for the future of Goldwyn Pictures. Several exchange managers suggested that a sales drive be made on the strength of the expansion of Goldwyn, and anniversary week, coming at the launching of the fall season, was selected as a suitable time.

The sales force has supplemented the slogan, "This Is a Goldwyn Year" with "This Is a Goldwyn Week." For six days every salesman is going to drive home the line, "Don't Book Goldwyn Pictures Until You Have Seen Them," which expresses the keynote of Goldwyn's new booking policy.

Five of Paramount-Briggs Comedies Will Be Released in September; Show Childhood Scenes

SEPTEMBER will see the release of the first five of the Paramount-Briggs Comedies, one-reel subjects based on the stories told in the cartoons of Briggs in the New York Tribune and nearly 500 other newspapers throughout the country.

The releasing of these comedies will be coincident with the completion of a comprehensive array of publicity and advertising aids for exhibitors. The first of the comedies, to be released on August 31, is "New Folks in Town." Skinny is played by Johnny Carr, in whom, it is said, screen fans will find a new comedian of a unique type.

In support of Johnny Carr, are his brother, Stephen Carr, who plays the role of Buck, Skinny's pal, and his sister, Rosemary Carr, who is seen as Her, the new little girl. Lynn Hammond is Mr. Malloy, Skinny's father, and Myra Brook plays the role of Skinny's mother. Others in the cast are Hilda Darron, Skinny's sister, Mary, Robert Armstrong and Mary Carr.

"Skinny" Helps Dear Teacher.

The second release will be "Skinny, School and Scandal," in which Skinny, by overhearing a conversation while riding on the back of the carriage of the chairman of the school board, uncovers a plot to have his teacher removed and have the chairman's niece put over the class in her stead. The cast is practically the same as that of "New Folks in Town," with the addition of Phil Robson, who plays the role of the school board chairman, Deacon Appleby, Helen Cooper, who is seen as the deacon's niece, and Clarence McGinty, who plays the role of Fat, one of Skinny's friends.

"S'prise Party 'n' Ever'thing" is the title of the third Paramount-Briggs Comedy release. In this picture are scenes which are expected to carry the spectator back to the days when children had surprise parties, and played postoffice, and drop-the-handkerchief and ate cake and ice cream and everything.

In "A Rainy Day," the fourth Paramount-Briggs release, Skinny and his friends are seen in the attic. After his hour of organ-practicing is up, he and the others go into the attic, where they dress in the cast-off garments of Mr. and Mrs. Malloy, and have a wonderful time generally. They come to grief, however, when Buck, as leader of a parade, pokes a staff through the roof, which lets in the rain in a flood. The picture ends with Skinny placing a geography inside that part of his trousers where it will give the most protection.

The fifth Paramount-Briggs release next month is "Fotygraft Gallery," an amusing picture of the old-fashioned photographer's shop, with its horribly stiff poses and his torturing methods. The cast is a large one, including besides the three Carr children, Myra Brook, Lynn Hammond, Hilda Darron, Clarence McGinty, Henry Gerold, Anita Brown, George Murphy, Dorothea Allen and Maurice LaVigne.

Kniskern Made Supervisor of Contracts of Realart

LEWIS KNISKERN has been appointed supervisor of contracts of Realart Pictures Corporation. He comes to the new film producing and distributing company with a business record aggregating fifteen years.

After being graduated from the University of Syracuse, Mr. Kniskern went into the mail order business and was for four years office manager of the Kansas City branch of a mail order house. He then became associated with a Pittsburgh mail order firm as an efficiency manager. Following his experience in the business of selling through the mails, Mr. Knishern became sales manager of the West Virginia branch of an adding machine company. He stayed there five years.

It was at that time that the photoplay industry began to become established in a business way, and Mr. Kniskern joined the old Famous Players as office manager of the Pittsburgh branch, later holding the same position for Artcraft in Pittsburgh. Then the consolidation of Famous Players, Lasky, Artcraft and Paramount took place and Mr. Kniskern became Pittsburgh branch manager of the affiliated companies, a position which he held until last fall. Mr. Kniskern's film career in Pittsburgh lasted three years.

In addition to his experience as a business executive in film circles, Mr. Kniskern has been an exhibitor. He resigned from Famous Players-Lasky to become affiliated on a partnership basis with the Nathan-Friedberg Company, which operates a chain of seven photoplay theatres in Pittsburgh and Cleveland. Mr. Kniskern supervised the management of the Pittsburgh houses. This was Mr. Kniskern's last connection before joining Realart. In his present capacity, Mr. Kniskern handles all matters relating to contracts with exhibitors.

How Loew's New York Theatre Heralded a Warner

AN EFFECTIVE display, conservative, attractive and inexpensive was used by Loew's New York Theatre in connection with its showing of H. B. Warner's picture, "The Pagan God," a Robertson-Cole Superior Picture distributed by Exhibitors Mutual.

"H. B. Warner" and "The Pagan God" in letters twelve inches in height are in a rack of bronze moulding above the ticket booth and covering the space of both entrance and exit. The letters are of a white opalescent material lighted from within and they catch the eye just as quickly in daytime as at night. They are set in a bronzed background and rack. They are easily readable a block away.

The remainder of the display consists of photographs and well printed signs announcing the bare facts, "H. B. Warner in 'The Pagan God' now playing." The signs are placed in frames on each side of the entrance. Covering the wall on the left of the ticket chopper are the photographs mounted on a dark background and with plenty of space surrounding each picture in order not to detract from its effectiveness.

Pathe Review Becomes Weekly

Complying with the requests of hundreds of exhibitors Pathe announces that beginning October 19, the Pathe Review will be issued every week, instead of semi-monthly. Contracts under the new arrangements are now being circulated.

"Checkers" Moves So Fast That It Has Slipped by the Seventh Inning Before You've Thought of Stretching.
The Darktown Strutter in the center puts some stable jazz into this big Fox racing special with Tom Carrigan and Jean Acker.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Programs.

HOUSE programs are little or no good unless they have proper distribution. It does no good to print up a couple of thousand and then trust the distribution to a few irresponsible boys. In our home territory, our house is supposed to be covered by the two neighborhood theatres, yet only twice in three months have we had both programs the same week, and often we get neither. Both houses trust almost entirely to the distributed advertising. They get out no window cards or poster paper, and do no advertising work. One house does put up an oilcloth sign near the most used elevated station; the other trusts to the house front sign, which gives the three best plays of the week. Apart from this they must depend upon custom and the programs, and yet they make no special efforts to see that the programs get into the proper hands. It is more than a waste of money—it is a waste of opportunity to work in such a slipshod fashion. It would pay better to hire older boys who can be depended upon to get the programs into every home.

McCormicks.

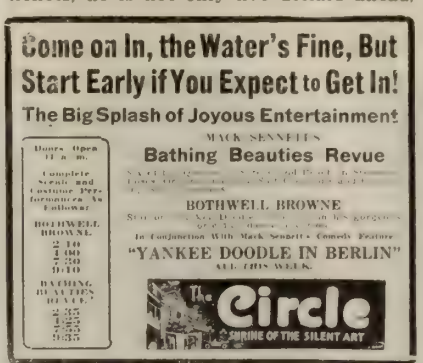
Naturally S. Barret McCormick made much of the Sennett bathing girls, as these cuts will show. The first example shows the dual use of a cut layout.

A Five Fifteens and a Four Twelves Using What Is Practically the Same Cut Copy.

Apparently the larger design was first used, without the Kaiser and the soldier. Then a spray design was worked in on the strip, doing away with the lower straight edge and the second cut was made, saving much art work. Mr. McCormick often cuts down a large design to work in a smaller space, but here he gets practically two drawings at little more than the cost of one. The larger space was also used for the colored advertisement, with the upper white space in orange and the uniform and the soldier's shirt in blue with a blue lower portion and the draperies of the figure pointed up with the red. Both red and blue were employed to touch up the draperies of the girls. The right hand cut in the second example is pretty much along the same lines, which seem to be favored, a black belt cutting the talking space into two portions. This is an excellent device in that it gives two distinct spaces and allows two big talking points to be made. This is worth more than twice as much as the same space without some sort of division, for the two halves of the display each carries its appeal direct and has virtually the effect of two advertisements. The Sunday displays carry the time table for the personal appearances of Browne and the girls and the later announcements

A Three and a Four Elevens for the Bathing Beauties.

still further elaborate by giving each act a time table, though one follows the other. The displays were cut down to two three and a halfs by Wednesday. The last cut shows one of these smaller spaces, of which several were used, for the copy was not repeated. McCormick makes his big splash with the Saturday and Sunday papers and after that cuts down to what is a small space for him, though it would be regarded as a splash in many towns with similar advertising rates. He knows that advertising pays and that larger spaces pay better than small ones in proportion to their extra cost. If he can spend an extra twenty-five dollars, and through this sell thirty dollars worth of tickets, he is not only five dollars ahead,

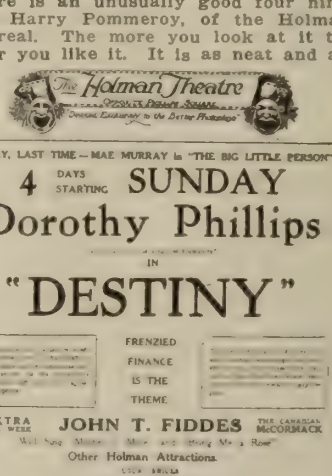


A Double Three and a Halfs for a Mid-week Announcement.

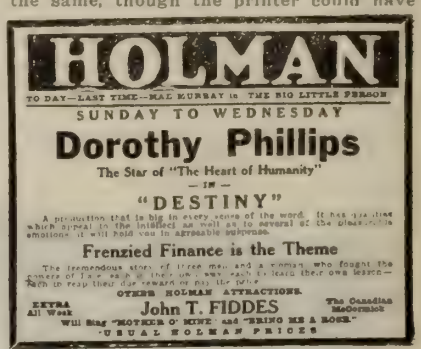
but he has also impressed every one of the patrons and not merely this extra thirty dollars' worth. The moral effect of big advertising runs for the entire clientele, though it may not influence much greater business. This is something that small advertisers are apt to lose sight of. They do not figure that moral effect, yet it is powerful and far reaching.

Open and Attractive.

Here is an unusually good four nines from Harry Pommeroy, of the Holman, Montreal. The more you look at it the better you like it. It is as neat and attractive as a pretty girl in a fresh gingham gown. Nothing is crowded and yet there is plenty of selling talk, one of the panels being devoted to the production and the other to the story, but the big facts of star and play as well as playing date fairly yell at you. Even the house signature is better than usual. But here is virtually the same copy, cut to two three and a halfs, and the effect is by no means the same, though the printer could have



An Exceptionally Good Four Nines from Harry Pommeroy.



The Same Copy Set in Two Three and a Halfs.

done rather better than this even in the smaller space. As it stands the title is faded in favor of "Frenzied Finance is the Theme," though the type face is the same. Using the lower case letters gives a blacker and therefore bolder effect. The finance line could have been taken down six points, which could have been added to the title with a better result all around.

Here's Cobb Again.

A. H. Cobb, Jr., who used to send in very good stuff from the Temple, Hartville, S. C., sent in a bunch of recent stuff from the Strand, Marietta, Ga. None of the stuff will reproduce, for it is all on colored stock, but we are going to try and get a copy of his program on white paper, for

it looks particularly nice with boxed dates and a neat arrangement of type. He also sends in a couple of throwaways in which he uses the stock cuts. The two and three-column cuts from the ready-made advertisements in the press books work better as throwaways than in the newspaper columns very often. Few managers care to pay space rates on these cuts, but they can afford to put them out on throwaways, and Mr. Cobb appears to use them regularly. For throwaways he uses a light stock, but of good quality and a light yellow in tint. They make very sightly sheets as he gets unusually good press work from his printer.

What Sold.

Nat L. Royster, who has taken hold of the publicity end of the Goldwyn Atlanta office, sends in an advertisement for the Strand in that city and says that it must have pulled because the house had a big week. It is a four fourteens with

A Four Fourteens from Atlanta, Prepared by Nat L. Royster.

about half a column of press story on the same page. We think the pull lay entirely in the bank of two point italic, underlined with hairline rule just below the cut. It reads:

> The mystic hour of twelve. Roars of thunder and crashes of lightning driving fate's crumbled victims God knows where. Then the savage imp of hunger grinning and sneering. A light in a distant window—just one light—in the dead of night at that mystic hour of twelve. Like a beast of prey he leaped forward. What happened within the room? Frank Melford found the greatest thing in life, the love of a good woman. He was in the city of comrades—and he won.

That is capitally written copy, but the artist was not on the job. He drew what he thinks is probably a good picture, but he did not make an advertisement. In a fourteen-inch space the S. and D. of the "Strand" are four and a half inches deep. The "Tom" is a quarter inch letter and the "Moore" five-eighths. The title is a scant half inch. This is crazy proportioning and we think that Mr. Royster wrote the copy and did not ride hard on the artist. Possibly he was afraid he would kill him if he did not turn his back on the botch, for it is an awful mess. "The greatest human interest story ever put into motion pictures" is a good line, but it does not show against a hatched background, and a house signature nine times as large as the play title is a capital crime. A two-inch signature and a three-inch letter for the title would have been better. As it stands, the only effective selling point is the type matter. Wherever the artist got a chance he killed the stuff. It is terrible.

What Does It Mean?

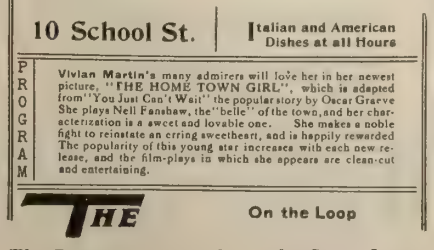
Back in those dreadful days around July 1, the Third Street Theatre, Easton, Pa., sent out its June 30-July 5 program in an envelope, at the bottom of which was a desert scene with a lot of camels. We wonder if the decoration had any bearing on the drought. They were about the only house to make capital of the big news event.

Another Program.

Annabel Davidson, of the Strand, Brockton, Mass., has added a weekly program to its advertising string, a sixteen pager with pages 4½ by 6. The cover design is neat except that the fool artist had to muss up the house name with some lines which do not belong, spoiling the solid effect of the white letter. No one

A Program Front Page in Which Lines Spoil the Solid Effect of the White Letter in the House Name.

knows just why an artist is usually impractical, but all over the country men who should know their business indulge in this same stunt of mussing up good work with fussy, mussy touches. The remedy is very simple in this case for the letters can be routed out or the operation performed with a jack knife if necessary, but the artist should not be permitted to err again. Inside, a space one and one-eighth inches is used on each of the right hand pages for the program, the rest being given over to trade advertising save for a local railroad time table on one of the back pages. This program box is labeled

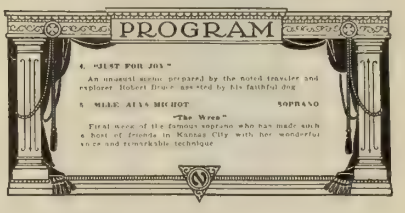

10 School St.
Italian and American Dishes at all Hours
PROGRAM
Vivian Martin's many admirers will love her in her newest picture, "THE HOME TOWN GIRL", which is adapted from "You Just Can't Wait" the popular story by Oscar Graeve She plays Nell Fanshaw, the "belle" of the town, and her characterization is a sweet and lovable one. She makes a noble fight to reinstate an erring sweetheart, and is happily rewarded The popularity of this young star increases with each new release, and the film-plays in which she appears are clean-cut and entertaining.
THE
On the Loop

The Program Space from the Same Issue

at the left with a rather unlovely typewriter type; probably the handiest thing the office had. It would be better to make boxes of twelve point border. Since the space is always the same, the handiest plan would be to get border slugs from the linotype cut so that mortising is not necessary. Two 24-em strips for top and bottom and two 7-em pieces for the sides will work nicely, then the slugs for the type matter are set short and cut to fit. This would make a considerable improvement, but we think it would pay to cut out a page of trade advertising and use it to promote the popularity of the house.

Swagger.

The Newman Theatre, Kansas City, Mo., uses an unusually elaborate house program, a 32-page form with cover, the latter printed in blue and gold to get both a solid blue and a tint. The pages are 6 by 9 inches and in the front are a number of full page cuts of stars to be seen shortly, while the back pages carry a lot of readable notes about plays and players in general. It makes a very sightly issue and deserves the very liberal patronage of the outside advertiser which it receives. It carries the usual device of advertising programs of scattering the program proper over as many pages as possible to give all advertisers a preferred position, but it overcomes the objection to this scheme by making a special frame for the program. This is generally done by using heavy rule or border, but this drawn design is more desir-


PROGRAM
4. "JUST FOR JOY"
An unusual scenic prepared by the noted traveler and explorer Robert Bruce assisted by his faithful dog
5. MLLE. ALMA MICHOT SOPRANO
"The Wren"
Floral queen of the famous soprano who has made such a host of friends in Kansas City with her wonderful voice and remarkable technique

A Very Effective Frame for the Program Announcements.

sirable in every way. Once the design is made the extra electros are not costly and they give a finish to the job that is worth very much more than the cost. The program devotes a full page to a complete roster of the house staff and another to the price schedule and house information. Away back in the early days the Tenth or Twelfth street theatre (we forget which) had a very complete program, but we have not seen one of them in years. Kansas City seems to be strong on good programs.

Cutouts.

Here is one of the most effective cut-out displays we have had the pleasure of seeing lately. It was devised by Thomas C. Grindley, of the Liberty, Astoria, Oregon, to advertise Wives of Men. The suggestion that cut-outs be used so often

A Capital Cut-out Effect Devised by Thomas C. Grindley, of Astoria, Oregon.

contained in the press books are not merely schemes to sell paper. Often a cut-out will attract several times the attention that a full sheet would, and if corrugated paper is used instead of beaver board, the cost is cheap. It can be stiffened with common lath and will last through a showing.

On White, Please.

If you have a specially good program or throwaway, please send in a copy on white paper. Colored stock prevents reproduction. Thanks!

Which?

Suppose that you were a drummer, sitting in your hotel room after a hard day's work and that you wanted to see a show. Which of these advertisements do you think would be most apt to get your money? Don't you think that the one on the right—the one you could read with ease—would be most likely to get your eye and your coin? All three are good, in their styles, but the type display is so much clearer that even without the added advantage of better cuts it is most apt to sell. You can read it without having to take a fresh breath. It is all there for you to see and at a glance you can get the house name, the play and the star. The middle advertisement gives a good display to the star and title, and you can puzzle out the house name if you are interested, but you have to look three or four times to make out just what the design is before you can see that it is the face of Nazimova with a dragon in the

Three Displays for Nazimova Running from Three Thirteens to Four Eighteens. Which Type of Display Do You Think Will Sell the Most Seats?

background in the light supposed to be radiated from the lantern. It is an exceptionally artistic bit of work—but it isn't advertising. That on the right is a compromise between the two; fantastic hand lettering to conform to the conventional idea of Chinese lettering, but the only merit to the display, as an advertisement is that it gives the running attraction a better show because that announcement is set in type. All of these displays were prepared by J. L. Johnstone for the New Garrick, Minneapolis, and all three are above the average in their class, but the advantages of the type display are so much greater for advertising purposes, that we think the point proves itself. We do not mean to suggest that type should always be used and reverse never, but the more "artistic" you get, the more apt you are to lose the advertising value of the space you are paying for, and space is space whether you pay fifteen cents an inch or seventy-five cents a line. Look those three cuts over and see what you think yourself.

The Moral.

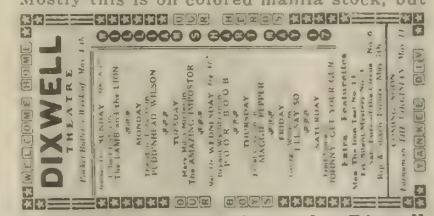
Here is some smartly written stuff from an advertisement of the Grand Theatre, Harrisburg, Ill., for Help! Help! Police!

The story, it is said, deals with safety razors, the police and a love affair. It is denied that the safety razors are introduced to give George a chance to cut up—the police provide that opportunity. However, it is obvious that if it hadn't been for the razors George would not have gotten into so many scrapes. George, it seems, falls in love with the daughter of his dad's principal business rival. Both fathers consider this is a stroke against the grain and one of them is rather inclined to assist the police in ticketing George "over the road."

This is very well done and will probably help to sell the play, but the people who are attracted by the advertising will wonder what sort of a manager the Grand has that he knows nothing about the attraction he offers, for the story as released has nothing to do with safety razors, a deal in rubber being substituted. The moral is to leave the press book alone or at least check up the press agent with the story as told in Advertising Aids in this paper, these stories being written from the film and not from the company synopsis. Fox usually runs pretty close to the film, but you can be certain of **no** press book. Check up and be safe.

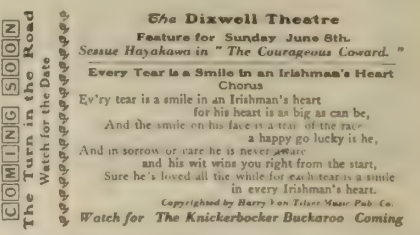
Prints His Own.

L. H. Rossiter, of the Dixwell, New Haven, Conn., is the whole works on the advertising end. He is in Dan Connor's class in that he sets his own type, but he goes Dan one better and prints his own displays. Every now and then the sends in a batch of stuff, but this last batch is mostly on colored stock and difficult to reproduce. He has accumulated a lot of ornamental stuff lately, but he uses it with good taste. His standard program is called a pocket bulletin and is 3¼ by 6. Mostly this is on colored manila stock, but



A Weekly Bulletin from the Dixwell, New Haven.

sometimes a straight manila is used. He has two sorts of border letters with stars to match, and he gets from one to four messages over with this material. The cards are mailed out in envelopes specially printed up for the next really big attraction, and these coming attractions are also advertised by means of small cards which carry the chorus of some recent song. The cards are saved for the song, and keep on carrying their message. It is in the same class with calendars and "useful" information cards, but is apt to make more of an appeal to the average picture lover. Mr. Rossiter also does the house printing and sends in one of the booking charts. This is printed up in blank on a sheet about nine by eleven with 35 spaces, like a blank calendar, but with the days named. The days are dated by hand with pen and ink and the serials set in with red ink at the bottom of the box. The other features are written in with pencil and as the stock is stout, it will stand a number of erasures. It is a

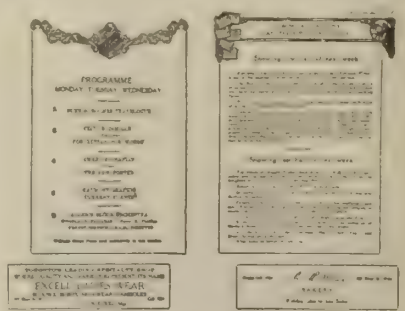

COMING SOON
The Turn in the Road
Watch for the Date
The Dixwell Theatre
Feature for Sunday June 8th.
Sessue Hayakawa in "The Courageous Coward."
Every Tear is a Smile in an Irishman's Heart
Chorus
Ev'ry tear is a smile in an Irishman's heart
for his heart is as big as can be,
And the smile on his face is a tear of the race
a happy go lucky is he,
And in sorrow or care he is never aware
and his wit wins you right from the start,
Sure he's loved all the while for each tear is a smile
in every Irishman's heart.
Copyrighted by Harry Von Tilzer Music Pub. Co.
Watch for The Knickerbocker Buckaroo Coming

A Card on which a Song Chorus Is Printed to Ensure Preservation.

very handy form and better than a book since it shows the bookings for the month on the same sheet and two or three months can be put in a row without inconvenience. From what we remember of previous offerings, Mr. Rossiter has made a decided improvement in handling his faces and he seems to have a better selection of type. He puts in ten hours a day on another job and still has time to get this stuff up, post the bills and write the signs.

A New Program.

H. G. Jennings, of Allen's Bloor Theatre, Toronto, a neighborhood house on the Allen string, sends in some of his new eight-page programs which are gotten up in unusually good taste. The program is a 6 by 9, with white pages printed in a strong blue. We show a pair of the inside pages, the coming attractions facing the bill for the first half of the week, while that for the last three days faces



The Program of the Allen's Bloor Theatre, Toronto.

an answer department. An answers man is useful on a program, but he should know the answers. This chap says that "Charles Clary played the part of Alan Douglas, Dorothy Dalton's husband, in Extravagance. Never heard of him before in pictures, but remember him in Charles E. Blaney's melodrama stage productions." Evidently the Answers Man does not remember the old Essanay Stock Company. A better feature is a page on the music edited by Ernest Johnson, the orchestra leader, in which the music for the current and coming week is commented upon in a manner to interest the lay reader, which is not always the case with these music departments. The house wisely takes the best of the space and uses only a genuine inch at the bottom of the page for the trade advertisement. They could do better than this, but it is well to err on the safe side. The house needs space, too.

A Slogan.

For its program front the Brevoort, Brooklyn, uses a clever slogan which runs:

Good habits are easy to cultivate;
Make the Brevoort a habit.

Try it on your own program if you need a new slogan. Use it anyway.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

One Armed Projectionist

G. Kingston Howard, Business Manager Baltimore Local Union 181, says:

"My Dear Brother Richardson: Our Board of Examiners has just granted a projectionist license to a man who has had his left arm amputated below the elbow. While it is true this man has had five or six years experience working as assistant to a projectionist, is of proper age and doubtless passed a satisfactory examination as to knowledge of projection, still, in your opinion, is a one-armed man entitled to license as projectionist under any circumstances? Let us hear from you on this matter in the department."

One-Armed Men Not Capable.

Broadly speaking, I would say no, such a man would be entirely incapable of handling certain situations that may arise, for instance, in case of a film fire, in anything like a satisfactory way. That there are rare cases where thus handicapped such a man has trained himself to such an extent that he can do almost incredible things, rivaling the average performance of men with both hands, does not alter the fact that a one-armed man would under ordinary circumstances be incapable of performing the duties of a projectionist. The exception noted merely proves the rule. Situations arise in projection rooms where it puzzles a man with a quick brain and two good arms to handle matters. I have myself seen the time when I would have given at least a week's pay to have been possessed of a third good hand for a brief space. What would have happened had I possessed but one, God only knows!

Maybe the Examiners Thought.

Maybe the examining board of your city has been so accustomed to passing men handicapped by insufficient knowledge that it thought the added handicap of one missing arm wouldn't matter. I have myself seen licensed projectionists who had no head. True, they had something which looked like one, but a glance at the screen showed it to really be some sort of an imitation. No, Brother Howard, I could hardly imagine any circumstances under which I would, if an examiner, issue a license to a one-armed man. For one thing I would be afraid that he might get burned to death, and if he did it would be I who would have to shoulder the burden of the guilt of his death, because I would know that neither he or the property within the walls of the room he had charge of would be safe.

New Carbon Adapter

The Al-Bro Company, Cleveland, Ohio, manufacturers of projection specialties, have sent in a new carbon adapter, which they propose placing on the market. We have examined the adapter and pronounce it good. The parts are strong, the grip powerful and the contact ample. The whole adapter is coppered and then nickled in order to prevent the carbon from sticking and the metal from corroding. The adapter will be advertised presently. Its inventor is a working projectionist, and a corking good one too. His adapter is now being used in many Cleveland theatres. It has the approval and commendation of this department and its editor.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

Department Has Proven Invaluable

P. E. Irving, manager, Forsyth, Montana, orders a handbook and lens chart; also he makes certain pertinent and interesting remarks, as follows:

"Dear Mr. Richardson: Your department has always had my close attention, and has proven itself to be invaluable. I have, however, not noticed anything exactly covering conditions existing in my theatre, hence take the opportunity of laying my problem before you for consideration and possible solution. Before becoming a theatre owner I was a projectionist, hence fully realize the importance of projection and am willing to stand back of my projectionist in any undertaking calculated to promote better screen results.

Has Fine Screen Results.

"I am told by film salesmen that we have projection equal to any they have seen, but I think there is room for improvement. These results are the fruits of practical experimentation, as I have not specialized in optics, etc. We have a large, fireproof projection room, finished dull black inside. Same complies with all underwriters' requirements. Have two Power's Six-Bs, motor-driven, a Hertner 50-50-ampere transverter and a Minusa screen, especially designed for the house. Use from 40 to 50 amperes. Objectives are 6.5 E. F. Gundlach. Condenser is 7.5-in. meniscus bi-convex combination. Carbons are 5/8 cored upper and 5/16 Silver Tip lower. Distance of projection eighty-two feet from screen to aperture. Center of screen one inch lower than center of lens. Picture is eleven feet six inches. This rather small size is made necessary by limited height of ceiling. Building is but twenty-five feet wide, so that there is but very little distortion even from front side seat twelve feet from screen.

What He Wants to Know.

"What I want to know is this: What is proper distance between condensers; from condenser to aperture and from aperture to shutter? Reason for using 40 to 50 amperes is that projectionist increases amperage on dense scenes. Use three-wing shutter of my own design and get no flicker, even with the least dense scenes. My idea in getting 7.5 meniscus bi-convex condenser combination was to get arc back far enough to eliminate lens breakage. Have done that, all right, but perhaps have weakened my optical train and am wasting light. Have several books on motion picture projection, but not your latest volume, but you will find enclosed check covering its cost, with fifty cents added for lens chart for framing."

That's What They All Say.

Without intending to cast the least doubt on the excellence of your present screen results, I would say that film salesmen (judging by what projectionists and managers tell me) seem to tell every projectionist and manager they meet that they have the best screen result. It seems to be a part and parcel of their superior line of bunk. Sort of a "jolly" to get all hands in a good humor to listen receptively while the salesman spins his web of lies about the (according to him) p-e-r-f-e-c-t-l-y w-o-n-d-e-r-f-u-l (?????) production he is selling. But, nevertheless, I have no doubt that you are really producing excellent results, because you are a progressive. You say you have a 7.5-inch meniscus bi-convex combination. By this I suppose you mean that both lenses are 7.5 focus. The handbook and lens charts will answer your question. Condenser lenses must be spaced so that their apexes come within not more than 1/16th of an inch of each other. The lens charts are based on the E. F. of lens combinations spaced that way. To space them further not only alters the results obtained from a given line-up, but also wastes light between the two lenses.

Slide Your Lamp Post.

For 50 amperes you should have a 6.5 meniscus and an 8.5 bi-convex. This will be right for both forty and fifty amperes, but for fifty the distance from center of condenser combination to film is nineteen inches, whereas with forty it is twenty-one. You could easily arrange to slide your lamphouse back and forth when altering amperage, though you might need to have the Power Company supply longer rods. The diameter of your objective can be obtained from the lens chart. The distance of shutter from lens is of importance only as enabling you to trim down your interrupter blade to its lowest possible value, thus utilizing the greatest possible percentage of light.

How Does the Handbook Compare?

You have "several books on projection."

All right; you by now have the third edition of the handbook. May I ask an expression from you as to how it compares in actual value to the other books you have? A reply on that point will be appreciated. By the way, you have about a 6.5-inch E. F. lens, which same will probably have a working distance (back focus) of more than four inches, so I think the meniscus bi-convex will be best, as it gives you about two inches greater distance from condenser to film, hence makes for less divergence of ray beyond aperture, which, in its turn, enables an objective of less diameter to collect the light, and the less the objective diameter you can have without waste the better and—there you are.

An Excellent Working Agreement

Local Union 509, Duluth, Minnesota, sends us copy of a most excellent working agreement, or, as it is headed, "Working Contract and Wage Scale," with request that I advise them of any changes which might be made for the better.

There is little to criticize, except in the heading. The name or title might better be "Working Agreement (or contract) and MINIMUM Wage Scale." For that is precisely what it is. It is NOT a "wage scale" at all, but merely a schedule of MINIMUM wages. No union man can accept less, but surely any union man may accept more. As I have repeatedly pointed out, the words "wage scale" creates a false impression. It tends to fix in the mind of the employer one single standard of wages, whereas every union man should strive in every legitimate way to raise himself above the minimum scale. In the Duluth scale seven hours constitute a day's work, and every man has the privilege of a day off by supplying a union substitute. Personally I believe every man should be obliged to take one day in seven off.

Twenty-five Per Cent. for Hand Drive.

Where hand-driven projectors are used twenty-five per cent. is added to the scale. The seven hours must include time necessary for care of equipment. Drunkenness, incompetency, flagrant insubordination and smoking are prohibited, but charges of same must be made on day offense is committed and must be accompanied by competent proof. The local agrees to reimburse the employer for any film destroyed through negligence or incompetency of any of its members. The rate of payment is to be five cents per foot, but guilt must be established in a court of law, the finding of which shall be binding on the local.

The agreement is, taken as a whole, very good—very much better than some that I have seen. The minimum scale ranges from $30 for evening theatres to $50 for theatres not regularly running pictures. Afternoon and evening houses carry a minimum scale of $37.50.

New Film Cement

W. G. Griste, Florence, South Carolina, is the inventor of a new film cement which makes, according to his claim, an instantaneous and smooth joint. He asks that we examine and test same and give our opinion in the department.

This we are unable to do. Past experience has taught us the lesson that while one sample of film cement may be all that its inventor claims, the next sample, a few months later, may be quite different, even though made from the same identical formula. In the early days we were fooled many times on this. We believe it to be due to difference in different lots of chemicals. Anyhow we promised ourselves about two years ago that we would never again recommend a film cement. Mr. Griste says twenty theatres in that section are now using his cement and like it very much. Very likely it is just what is needed, but all I can say is: Try it out—at your own risk.

Economizer Connections

Ralph V. Plew, projectionist, Linton, Indiana, submits sketch of his economizer connections together with following remarks thereon:

"I am running two Simplex projectors which take current through a Fort Wayne A. C. compensarc and a Hallberg econo-

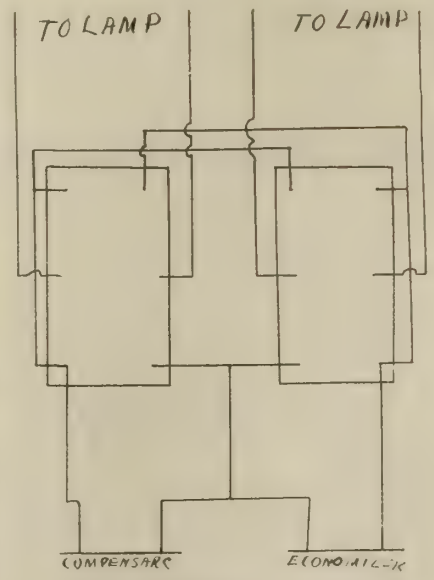


Diagram 1.

mizer. These I have wired in what I believe to be series multiple, as per diagram attached.

"By this plant two D T D P switches enable me to use one transformer on either machine, or both on one machine. With this scheme I always have a good light. Last night, after a fuse blew, I discovered that the primary coil of the Hallberg was shorted, and further investigation showed that there was not a bit of insulation on either of the coils. The transformers are both about ten or twelve years old, and I thought this to be the reason why the insulation had burned off, but a local electrician said they should not be wired as I have them. Is this true? Would rather

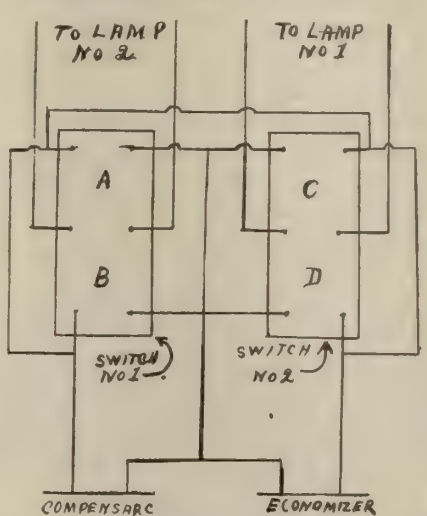


Diagram 2.

buy new coils myself, even though they only last a few months, as I cannot keep good light with one transformer. Have been using them the way I now have them wired for the past eight months. Am using two 6.5-inch condenser lenses, spaced one-eighth of an inch apart, with sixteen inches from condenser to film. Distance from lens to shutter, four inches. Is this right?"

Get a Lens Chart.

Could not tell you, without knowing your amperage, since these things depend on amperage. Get a lens chart. That will answer all your questions as to optical system; price, fifty cents, from Moving Picture World.

If your transformers are twelve years old it is about time that the insulation went bad. You will have to send them back to the maker for rewinding. You are wrong in saying there is no insulation at all on the coils, because if that were the case there would be a dead short circuit. As to the wiring, always provided both the compensarc and economizer are for the same voltage, there is nothing in the wiring which would in the least degree injure them, provided you wired them the way you say you have; but your diagram does not show it that way. You have one end of the transformer secondary connected to the two lower binding posts only. When you throw the switches to the other end you would have no current at all. For your benefit I have drawn the correct wiring, as you probably really have it.

As you will see, when switch No. 1 is closed in position B, and switch No. 2 open, you would be using the compensarc on lamp No. 2. With switch No. 2 closed in position C and switch No. 1 open you would be using the economizer on lamp No. 1. With switch No. 1 closed in position A and switch No. 2 open you would be using both economizer and compensarc on lamp No. 2, and with switch No. 1 open and switch No. 2 closed in position C you would be using them both on lamp No. 1. You could not, however, use the compensarc on lamp No. 2 or the economizer on lamp No. 1. By "the switch open" I mean with its blades in contact with neither upper or lower contact points—in neutral position. When using both the economizer and compensarc thus this would be in "multiple."

Some Stunt—If Possible

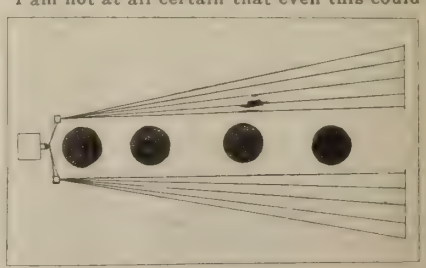
Every once in a while we have a queer one sprung on us. Here is the latest. The Business Manager of a large union in a large Eastern city writes:

"Have a problem concerning which would like your help. One of our large hotels desires to install a projection machine, but the auditorium has a row of large pillars down its center. This would not only obstruct the projection, but would interfere with view of the screen. They want to know if it is possible, instead of having one screen in center of front wall, have two screens, one at center of section on each side of pillars, and to project same picture on both screens from one projector? Owner of house claims he saw this done somewhere in Mexico.

"Attached drawing will make certain your understanding of the matter. Have you ever run across such a thing in your travels? If not, do you think the thing can be done?"

Can You Climb a Sunbeam?

The accomplishment of such a stunt would, in my opinion, be just as possible as it would be for the gentleman who "saw it in Mexico" to climb a sunbeam. It is barely possible that by means of a prism or suitably constructed mirror the picture itself might be split in half and each half projected to a different screen. I am not at all certain that even this could



be done; anyhow, it does not matter, for there could be no reason for doing it.

What the Man Probably Saw.

What can be done and what the man most likely saw is this: It is entirely possible to join the driving shafts of two projectors together by means of a coupling rod, so that the machines must run in synchronism with each other, set them any reasonable distance apart and, using duplicate films, project the same picture to two screens. That is often done at the Simplex factory, New York City, where two projectors are thus coupled for experimental purposes.

Baird Company Behind with Orders

In response to an inquiry as to the present status of the Baird projector and what the company intends to do as regards manufacturing now that the Hun is squelched, the following was received from Robert J. Emory, president of the Baird Motion Picture Machine Company:

"Dear Mr. Richardson: We have not yet been able to accumulate any stock of projectors, and while we are bending every effort to increase production, without taking chances on decreasing quality, orders still keep us behind and striving to catch up. As you well know, accuracy is very important in a projector; also, as you doubtless well know, it is not so easy to get help sufficiently experienced except after an extended period of breaking in. The company proposes to push things as fast as possible. It intends to see the Baird occupy a leading position with regard to numbers of projectors in use.

Very truly yours,
ROBERT J. EMORY,
President.

Don't Like the Petzval Type Lens

V. Davis, projectionist, Sterling, Colo., has the following to say:

"We are trying to get a pair of extra good lenses and are willing to pay for same. Some time ago you advised a lens of the anistigmat type, but where can they be obtained? Have written to all lens-makers of whom I have been able to get the addresses, but they say nothing doing. We have Gundlach 5.5 E. F., with 1⅝-inch opening. They are good, but I have the first Petzval type lens to give a perfect field and depth all over the picture. Would certainly appreciate help in this matter. It seems to me that it is about time some manufacturer got busy and put out a real objective for projection. No matter what the cost, let us have the lens. The sale might be limited, but there are those who want the best, regardless of price. Incidentally I, for one, would like to see a discussion of the objective and its possibilities for improvement in the department. Have my lens system matched up as per chart, with the exception of objective aperture. If I had to lose light or sacrifice definition I decided that light must suffer. Have my objective stopped down to one inch. Was able to gain some of the loss back through reduction of shutter blade width. That question idea would be fine."

Doubts the Possibility.

Sorry, Brother Davis, but I doubt the possibility of securing anything better than you now have at this time. Friend war just simply raised merry hallelujah with the lens proposition. The Sabo lens is most excellent under certain conditions. Yes, I did recommend anistigmatic lenses, but I am not so sure my recommendation would fit all cases. We live and learn. Here is what this depth of focus and curvature of field amounts to, as I now understand the matter. You can judge for yourself how far its application has bearing on your own condition:

In figure A we see a flat screen, A, B, and lens C. Now all rays from lens C will "focus" at the same distance from the object, provided the object itself be flat, as is the photograph in projection. But it is a greater distance from a point at the top, bottom or sides of the screen to the object than it is from a point in the center of the screen, and this difference will increase as we (A) increase the size of the image, (B) decrease the distance from object to screen. The difference in distance is represented, in exaggerated form, by curved line DE, figure A.

THE PROJECTIONIST

Is the future moving picture showman.

He is a subscriber to the Moving Picture World.

He is reading to-day the expression of ideas that will aid him, as a manager, to-morrow.

Glance at Figure B.

Now let us glance at figure B. At the top we use the full aperture of the lens, projecting to screen represented by the center line. The angle is a wide one, and if the screen be moved ahead or back to either screen line the focus is very quickly blurred, as is readily understood. At the right we have stopped down the lens, so that the angle is narrowed. Under this condition it will be seen that definition will not suffer so quickly or so much

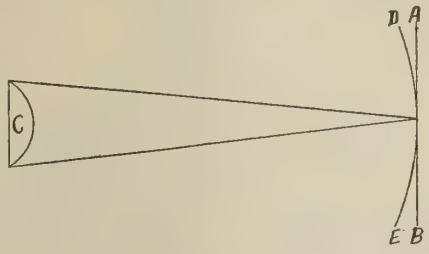


Figure A.

by alteration of distance from lens to screen, hence we have "increased depth of focus."

Personally, I believe there would be gain in high-grade lenses quite sufficient to justify increased cost. I have seen that demonstrated to my satisfaction, but I cannot say just what type of lens would be best, hence shall make no further recommendations along this line until I have conclusive evidence in hand as to exactly what is what. That there was no actual loss by those who followed my former recommendation as to anistigmatic lenses I feel sure because they all reported satisfaction, but whether that satisfaction was due to the type of lens or to increased excellence in quality I do not know. I doubt if stopping down the objective will improve definition very much when distance of projection is long and picture of normal size. I have been studying this particular thing quite a bit of late.

Projection Experience

MOTION PICTURE

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A Perfectly Legitimate Kick

Recently Roy Howell, Howell's Opera House, Coleman, Tex., asked me to have some supply dealer send him certain condenser lenses, and to have them be sure the lenses were of good quality and of the focal length ordered.

I at once sent the order to a supposed-to-be reliable New York City supply house. Here is a letter just received from Brother Howell: "Condenser lenses received. Two of the lenses were broken and of no use whatever. The two meniscus lenses were marked respectively 6½ and 4½, the first named being what was wanted. I do not hold you as in any way responsible, but do want to register a strenuous kick against the utterly rotten methods of most supply houses. For three months past I have been trying to get some condenser lenses of correct focal length for my conditions; also "Grippo" carbon holders. In these three months I have spent a considerable sum of money in this endeavor. C. O. D. parcel post and express packages, when opened, have been found to contain wrong sizes, or something else wrong. Why in the name of common sense cannot supply houses send what is ordered? I am three months back from "Over There," and was very anxious to rebuild the business of the theatre, which had almost ceased to be since I left, two years ago. The first thing that I tackled was the projection, and it is extremely discouraging and almost a hopeless task when one just simply cannot get what is ordered from supply houses."

We Back Up Howell's Protest.

This department has had hundreds, if not thousands, of kicks on this particular thing. If a supply house will not send proper goods, properly packed, on order from the editor, what in Heaven's name will they send on order from the projectionist. Two lenses broken and one lens two inches out on focal length in an order for four lenses! Pretty nearly the limit. The manager of the house in question replied to our letter requesting him to send the goods and to be sure the lenses were of proper focal length, by saying "we will do all in our power to comply with your request and send proper lenses." Well, the "power" of this supply house must be very weak indeed. Almost no voltage at all, as it were. The thing is an outrage! It is a stench! It is an affront to decency! And the pity of it is that so many supply houses seem to be tarred with the same stick. Of course it is difficult for supply dealers to always send exactly the focal length condenser demanded, when the lenses, as received from the manufacturers, are not accurate as to focal length, and there is no very accurate method for measuring the focal length of such a lens. But if supply houses raised the right sort of howl over this inaccuracy it would soon be a thing of the past. Howell is absolutely right. The lack of method of all too many supply houses is absolutely without possible excuse.

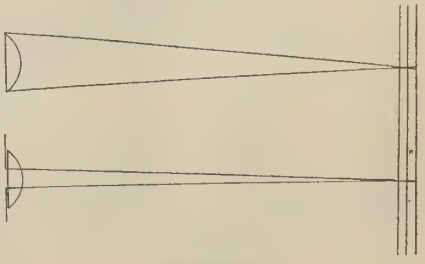


Figure B.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"It's Easy to Make Money."

Released by Metro Picture Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse D'Amour), Zamecnik.
1—D. At screening. 4:45. That Naughty Waltz (A La Jazz), Levy.
2—T. Yo' Sho is some Shopty. 2:00. Fluffy Ruffles (One-step), Green.
3—D. When James looks at watch. 1:15. Karian (Fox Trot), Dulmage.
4—T. This is a fine way of treating. 3:00. Taxi (One-step), Kaufmann.
5—T. Paternal pride. 2:45. Theme.
6—T. When are you going to take up a. 2:30. Mimi (Allegretto Moderato), Leigh.
7—T. You heard what I said. 1:00. Agitato No. 37, Andino.
8—T. Good morning, Judge. 1:45. Moon Glow (Moderato Intermezzo), Barth.
9—T. Winning a bet from dad. 2:00. One Sweet Day (Valse Intermezzo), Zamecnik.
10—T. Music hath charms. (Ukalele effects.) 2:15. Popular air in 2/4 time.
11—T. Old man Slocum knew he was licked. 2:00. Flight of the Birds (Allegretto Moderato), Rice.
12—T. Mr. Morgan is here to see you. 2:45. Theme.
13—T. Like Columbus and Jesse James. 4:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
14—T. Ethel Wheeler. 3:45. Theme.
15—T. Did Jimmy lose his heart. 3:15. Air de Ballet (Allegretto Moderato), Borch.
16—T. There's a fortune in this water. 4:15. Flickering Firelight (Shadow Dance), Penn.
17—T. I'm going to pay my depositors. 1:30. Theme.
18—T. The opening of the Slocum bank. 3:30. Hunkatin (Half-tone one-step), Levy.
19—T. The thief in the night. :30. Misterioso, Andino.
20—D. When Jimmy enters bank. :45. Agitato No. 69, Minot.
21—D. When Jimmy recognizes burglar. 1:30. Theme.
22—T. Did Jimmy make good. 3:00. The Dance Queen (Caprice Moderato), Lodge.
23—T. What do you mean by treating. 2:00. Pierrot-Serenade (Allegretto Molto Moderato), Randegger.
24—T. Dad this is the most wonderful girl. Theme (to end).

"The Pagan God."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Love Theme—Premier Amour (Andantino Expressivo), Benoist.
1—At screening. 1:15. Chinese-Japanese (Moderato), Langey.
2—T. Daniel Tanner, the U. S. Consul. :45. America (Play f a few bars and then p).
3—T. And in the garden. 1:15. Love Theme.
4—T. While a few paces away. :45. In a Pagoda (Chinese Characteristic), Leigh.
5—T. Tai Hing, the sly half-caste. 1:45. A Japanese Sunset (Theme for Tai) (Lento), Deppen.
6—D. Back to consul's office. 2:15. Dialogue (Andante). Meyer-Helmund.
7—T. But a certain high official of his. 3:15. Nocturne No. 13 (Lento Serioso), Chopin.
8—T. An opportunity so promising. 1:00. A Japanese Sunset (Lento), Deppen.
9—T. Another pair with little in common. 1:15. In a Chinese Tea Room (Andante), Langey.
10—D. After fadeout—Warner and consul. 1:00. Dramatic Tension No. 36, Andino.
11—T. And the heavier cross. 1:15. Love Theme.
12—T. At the palace beautiful he worked. 2:30. The Lady Picking Mulberries (Giocoso), Kelley.
13—T. And only at night did he seem. 2:45. A Japanese Sunset, Deppen.
14—T. And while he dreamed. 2:00. Dance of the Mandarins ("Suite Oriental"), Berge.
15—D. When the Chinese attack Beryl. 1:00. Nipponese (C) (Allegro Agitato), Sullivan.
16—T. But there was one who looked upon. 3:00. (Watch cue for small gong.) Dramatic Agitato No. 32 (Moderato Appassionato), Berge.
17—D. Interior—Tai and Warner. 1:30. A Japanese Sunset, Deppen.
18—T. A full-fledged hatchetman of the. 3:30. Sinister Theme, Vely.
19—D. Exterior—Garden scene. (Waterfall effects.) 2:00. In a Tea Garden, Grey.
20—D. Tai and Warner entering secret chamber. 2:00. Misterioso No. 3 (Dramatic Misterioso), Andino.
21—D. Interior—Tai and Warner. 1:45. A Japanese Sunset, Deppen.
22—D. When Tong leaders enter Tai's room. 3:30. Misterioso Infernale, Borch.
23—T. Sieze the foreigner and torture him. 1:45. Dramatic Allegro (Agitato), Falck.
24—T. And by the time Wong Fu became. :45. Chinese-Japanese, Langey.
25—T. While Chantung slept. 1:15. Misterioso No. 29 (Moderato), Andino.
26—T. But stolen goods must be disposed of. 1:00. In the Bazaar (Morceau Oriental), Leigh.
27—T. The very next day a saffron hued. 1:15. Dramatic Tension No. 44 (Moderato Agitato), Borch.
28—T. In Nanching again—and rendered desperate. 4:15. Sinister Theme, Vely.
29—T. If you wish to save her. 2:30. Agitato Misterioso, Langey.
30—T. Stop them! He has read the list. 2:30. Orgies of the Spirits (Allegro Agitato), Iljinsky.
31—T. The mysterious impulses of a woman. 2:00. (shots.) Nipponese (Oriental Dramatic), O'Sullivan.
32—T. And once again while the Mongolian. :45. Love Theme (to end).

"The Gamblers.

Released by Vitagraph.
Prepared by S. M. Berg.

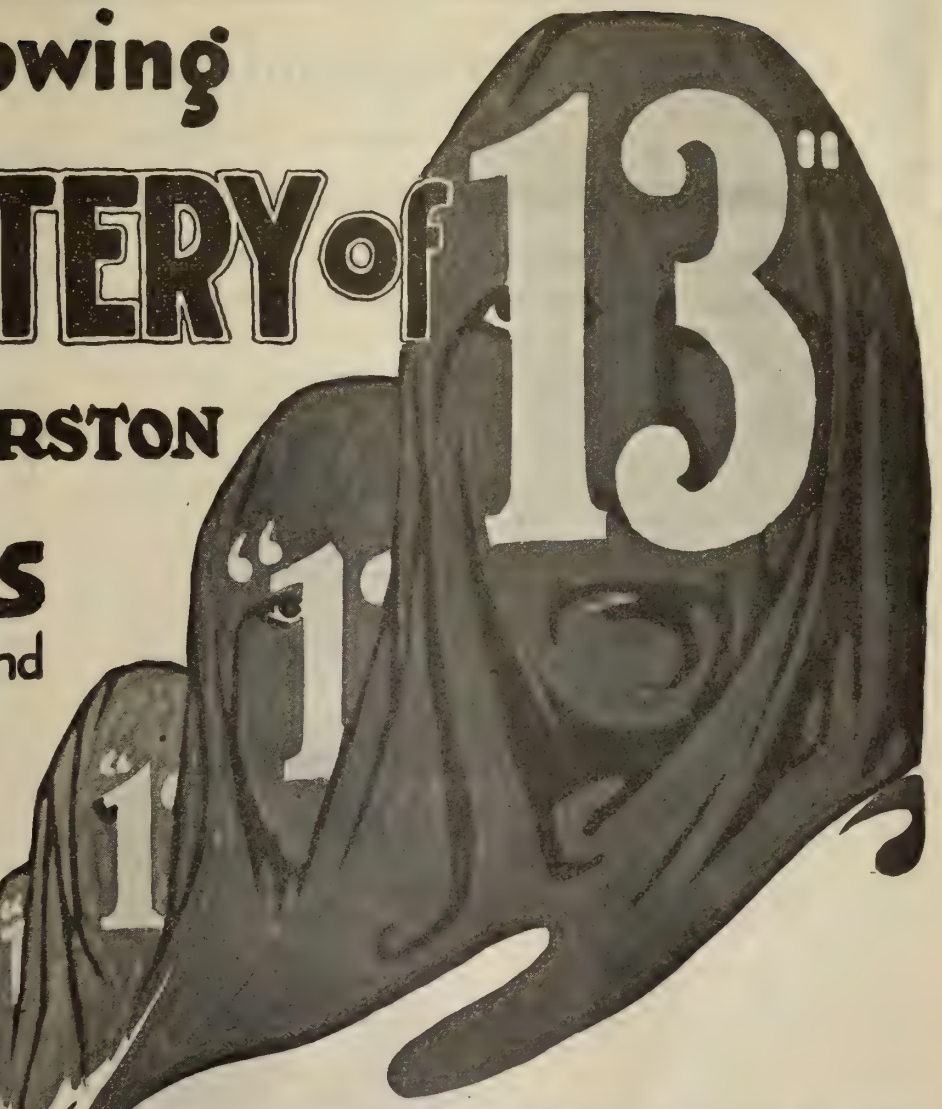
Theme—When You are Truly Mine (Ballad Sentimental), Dorothy Lee.
1—D. At screening. 3:00. Admiration (Novellette Moderato), Jackson.
2—T. I'm too old to play the game. 2:45. Mountain Song (Andante Moderato), Borch.
3—T. My boy, whatever you do. 2:00. Theme.
4—T. Oh, yes, success is wonderful. 4:00. May Dreams (Andante), Borch.
5—T. But today's meeting. 1:00. Theme.
6—T. We've got to raise the money. 3:15. Dramatic Recitative, Levy.
7—T. Father is at Darwin's. 3:00. Simplicity (Moderato), Lee.
8—T. And promise me that we shall. 1:15. Theme.
9—T. In less than three months. 1:30. Heavy Misterioso, Levy.
10—T. If we can hold them off. 2:30. Valse Danseuse, Miles.
11—T. Do you know that your husband? 2:45. Heavy Dramatic (No. 18 A. B. C. Series).
12—T. And I will be—free. 4:00. Heavy Andante (No. 18 A .B. C. Series).
13—T. What is the trouble Wilbur. 3:45. Budding Spring (Andante Grazioso), Platzman.
14—D. When Catherine enters room. 2:00. Theme.
15—T. [illegible] 2:15. Birds and Butterflies (Allegretto), Vely.
16—T. It isn't the note I signed. 3:15. Heavy Dramatic (No. 10 Luz Photoplay Series).
17—T. Take your hands off. 2:45. Dramatic Narrative, Pement.
18—T. My family, Wilbur I couldn't. 2:30. Rememberance (Andante Moderato), Deppen.
19—D. When Wilbur leaves. 2:00. Misterioso Dramatico, Borch.
20—D. When Wilbur enters house. 2:00. Misterioso No. 29, Andino.
21—T. Catherine, I have come for. 3:30. Andante Appassionato, Castillo.
22—T. Then perhaps I can get an answer. 2:00. Agitato No. 49, Shepherd
23—T. Nine a.m. and Wilbur Emerson. 4:30. Cradle Song (From Tragic Suite).
24—D. When men sit at card table. 2:45. Adagio (From Tragic Suite).
25—T. Get your affidavits ready. 3:00. Andante Doloroso, Borch.
26—T. I've come for the packet. 2:15. Dramatic Suspense, Winkler.
27—T. Get out on the porch. Watch. 1:45. Theme.
28—T. Get a cigar lighter. 2:15. Dramatic Reproach, Berge.
29—D. When Wilbur opens envelope. :45. Dramatic Agitato No. 38, Minot.
30—Take him along. Theme (to end).

"A Sporting Chance."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

Love Theme—May Dreams, Borch.
1—At screening. 2:26. Capricious Annette (Andante), Borch.
2—T. Meanwhile at the. 5:01. Canzenetta (Allegro), Godard.
3—T. Look out! Glass. 4:00. Romance, Frommel (Omit first two bars).
4—T. Mr. Stripes is indeed. 4:46. Florindo (Allegretto), from "Carnival Venetian," Burgmein.
5—T. After slipping in the back way. 1:49. Adieu (Andante), Karganoff
6—T. Pemela I've engaged. 3:11. Sweet Bells (Allegretto), Gruenwald.
7—T. Many nights Inchcliffe. 4:40. Love Theme.
8—T. But why did you kiss her. 3:56. A Dutch Windmill (Allegretto), Zamecnik.
9—T. Of course, Inchcliffe. 2:24. Dramatic Andante No. 24, Berg Series.
10—T. And so the next morning. 3:45. Heart Wounds (Andante), Grieg.
11—T. Pamela voices a protest. 1:41. Cossack Lullaby (Andante), Jiranek.
12—D. Fade out Miss Clayton—fade in automobile. 4:00. Intermezzo (Allegretto), Arensky.
13—T. Pamela's distress grows. 1:33. Dramatic Andante No. 32, Berg Series.
14—D. Inchcliffe enters telephone booth. 2:16. Dramatic Tension No. 44, Berg Series.
15—D. Miss Clayton hangs up telephone receiver. 4:20. Dramatic Tension No. 64, Berg Series.
16—T. Marry you? I'm going. 2:52. Allegro Agitato No. 8 (Allegro), Berg Series. (Start quietly and increase to action.)
17—T. Thus Carey becomes a mesenger. 3:16. Melodie (Andante), Huerter.
18—D. Inchcliffe takes Miss Clayton's hand. 2:47. Love Theme (to end).

The growing "MYSTERY of 13"



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FRANCIS FORD and
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If some producers could see the way we have spent money on "The MYSTERY of 13" they would holler about the dent in the old bank roll.

But the result is a constantly growing interest, and a deeper and deeper mystery that is going to pull them in as readily in the fifth and the ninth episode as at the first showing.

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Burston Films, Inc.

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Among Independent Producers

Conducted by C. S. SEWELL

Tom Gibson Will Direct Series of Hank Mann Comedies Which Are to Be Distributed by Arrow

THE Hank Mann Comedy Company, of which Morris Schlank is the head, announces the engagement of Tom Gibson as a writer of comedy, to direct Hank Mann in the series of one reel comedies being made for The Arrow Film Corporation.

Mr. Gibson is the author of over one hundred and fifty reels of produced comedies, having written for Eddie Lyons and Lee Moran, Gale Henry, Wm. Franey, Neal Burns, Jack Dillon, Billie Rhodes, "Bill" Parsons, and others. For over a year he was a staff writer at Universal City, where he made a record of seventy-four reels of produced material in eleven months.

Lately Mr. Gibson has been confining his efforts to the drama, having written "Are You American," "The Wolves of Wall Street," "The Last of the Open Range" and others for the Art-o-Graf Company, of Denver, and "The Other Half," King Vidor's new Brentwood production.

His first production as a director in his new connection is "When 'Spirits' Move," and has as its theme the cellar idea, so interesting since July first. Hank Mann plays the part of a detective hired to run down the thieves. Madge Kirby again appears as his leading lady and his supporting cast includes John Kelly, Wm. Vernon. V. L. Walker presides at the camera and M. MacDermott is assisting. The David Horsley Studios is being used.

Bee Hive Exchange Expands

R. C. CROPPER, president and general manager of the Bee Hive Film Exchange Company, announces that on September 15 his company enters the feature film field. Two pictures a month, of five or more reels, are to be released from the exchange in Chicago, Milwaukee and Indianapolis. The first will be Texas Guinan's five-reel Western "The She Wolf."

Bee Hive has also acquired territorial rights on the series of two-reelers being produced by Capital Film Company, in which Neal Hart and Al Jennings are featured.

Mr. Cropper also announces he will soon have at least two or more exchanges in nearby states, which he hopes to invade with Bee Hive Service just as soon as deals are completed. He presoon as deals are completed.

Robert McLaughlin Is a Dramatist of Note

ROBERT McLAUGHLIN is an American who has written himself into popularity within a comparatively short time. His latest creation, "The House Without Children," is said to be one of the strongest works of fiction by a modern author, and as a motion picture entertainment, it surpasses anything he has ever achieved.

Mr. McLaughlin is a dramatist of originality, and his works deal with the struggle of human emotions, with the conflicting elements of life, sex, romance, riches, poverty, love and hate, and he is a champion of woman, with her trials, struggles, vices and virtues.

Mr. McLaughlin has several new pieces under contract for production this autumn. The first, "The Pearl of Great Price," will be presented by A. H. Woods. It is a pretentious allegorical drama. "Fires of Spring," recently given a tryout, is scheduled for Broadway in October.

Robert H. McLaughlin

Author of "The House Without Children," an Argus production.

Alfred Butts and J. H. Sacks will produce in London "Decameron Nights," a dramatization of the "Decameron" of Boccacio. Another McLaughlin play, "Home Again," based on the poems of James Whitcomb Riley, was presented for twelve weeks in New York and is scheduled to reopen in Chicago.

First Burrud Scenic October 15

The premier release of the Burrud "Legends of the Wilderness" scenics is scheduled October 15, instead of Oct. first, as previously announced, according to a statement issued by the Bulls Eye Film Corporation, which will market the "Legends" on the state's rights basis. Leland J. Burrud, who is filming the "Legends," was last heard from in the northern American Rockies, where he is picturizing the second series of the "Legends."

Burston Is Enthusiastic Over King Baggot Serial

FROM the Pacific Coast it is announced that the new King Baggot serial being produced by Burston Films, Inc., is well under way, the fourth episode being filmed without injury to any of the cast in spite of the thrilling scenes in which the actors portraying leading roles took daring risks.

The title of this latest Burston production has not yet been announced, however, it is stated, it will be one which will give an idea of the thrilling story and be of value from the exhibitors' standpoint.

The already strong cast has been further augmented by the addition of Rhea Mitchell, who is well known for her work in several Thomas H. Ince productions as well as pictures for other companies.

Grace Darmond is also in the cast, portraying the role of sister to Miss Mitchell.

So that the finished production will meet with his ideas as to excellence of photography, direction and acting, Mr. Burston is in Hollywood supervising the work. He recently wired his office in New York: "Without a doubt, this new serial will prove a revelation. Everything that is needed for a successful production, we have. It is to be the greatest serial story ever released, if I know anything about the serialt business."

Max Cohen to Make Trip in Interest of Monopol

MAX COHEN, president of the Monopol Pictures Company will leave New York in a few days for a swing around the country in the interest of his two state rights pictures, "Crimson Shoals" and "Alma Where Do You Live," and announces that this trip is the result of inquiries from state rights buyers who have expressed great interest in the two productions.

"I believe that two present Monopol attractions have all the requirements necessary for success. "Crimson Shoals" might be termed a serial in six reels. Starring Francis Ford, it presents this popular serial star in an unusual triple character which will baffle any photoplay audience," says Mr. Cohen. "The story has a distinct mystery element and at least six big punches, culminating in a climax involving several hundred people in a big fight scene.

"In contrast to 'Crimson Shoals,' 'Alma Where Do You Live' is a comedy drama based on the Broadway stage success of a few years ago.

Bulls Eye to Film "Tid-Bits"

A sixth short subject has been added to the already crowded Bulls Eye Film Corporation's program. The newest "recruit" to the Bulls Eye banner is a short-reel attraction of about 300 feet, to be marketed under the title of "Tid-Bits" on the state rights plan.

Supercraft Productions Locate in Philadelphia

SUPERCRAFT PRODUCTIONS, INC., a new company of which Fred Bezerril is president and director general, and which will make a series of two-reel comedy dramas, has decided on Philadelphia as the place to produce its films and has taken over the spacious studios at Twenty-fifth street and Lehigh avenue.

Mr. Bezerril, who is a South American producer, and has now entered the North American field, announces that all of the pictures will be made in Philadelphia and adjacent territory, and that the company has adopted as a trade mark "photoplays of quality" and will produce only high class pictures.

Irma Harrison and Jack McLean will be featured in the first production, which is well under way. Miss Harrison appeared in feature productions with Taylor Holmes also in "The Red Viper," while Jack McLean was featured in "Hate" and "When Men Betray" and recently played opposite Corinne Griffith in Vitagraph features and had a prominent role in "The Lost Battalion."

Lou Marks, who has a number of comedies to his credit, will write the scenarios and co-direct with Mr. Bezeril. Others in the cast include Jane Adler, who appeared in a prominent role in "For the Freedom of the World," and John Altierri, who portrayed a unique character in "The Virtuous Model." Frank Perugini, formerly with Victor Moore, is the camera man.

Fischer Changes Name of Thanhouser Plant

THE studio and plant built and formerly occupied by the Thanhouser Film Corporation at New Rochelle, N. Y., will henceforth be known as the Fischer studios, after A. H. Fischer, who recently acquired the property to be the home of B. A. Rolfe productions.

Since purchasing the property, Mr. Fischer has spent a large amount in adding equipment and making improvements to accommodate Mr. Rolfe's producing policy, which calls for the picturization of specials, which will be based on works by noted authors.

Trade Showing for "The Red Viper"

Tyrad Pictures, Inc., will give a trade showing of "The Red Viper" at the Rialto Theatre on Tuesday, August 26, at 10 a. m. The story was written by Winifred Dunn, and directed by Jacques Tyrol. Gareth Hughes, Ruth Stonehouse, Jack Gilbert, Alfred Hollingsworth, Irma Harrison and Alberta Lea are members of the cast. The production is now being sold on a state right basis. "The Red Viper" is not a propaganda picture, but is said to contain a powerful love story showing the right to happiness of those who understand and appreciate the principles of American institutions.

Rolfe Announces Exceptional Cast For "The Amazing Lovers," First Chambers Special

IN accordance with B. A. Rolfe's statement that only players with established reputations would appear in the Robert W. Chamber's series of features which he is producing for A. H. Fischer Features, Inc., an exceptional cast is announced for the initial production, "The Amazing Lovers," which is being produced with Chester DeVonde as co-director with Mr. Rolfe at the former Thanhouser studios at New Rochelle.

The cast includes Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, E. J. Ratcliffe, G. v. Seffertitz, John Goldsworthy, Robert Paton Gibbs and John L. Shine, and account of the prominence of the individual players, no one of them will be featured over the others in billing.

Grace Darling first came into prominence through a transcontinental trip in the interest of the Hearst-Selig weekly, which received many columns of newspaper publicity, she then appeared in a series of International productions, and recently in the features, "Virtuous Men" and "False Gods."

Though a comparative newcomer to the screen, most of his work having been on the speaking stage, Ramsaye Wallace has appeared before the camera as leading man for Norma Talmadge in "The Only Way," Lillian Walker in "The Grain of Dust," besides playing the lead in "The Woman and the Law."

Sally Crute has been prominent in pictures for a number of years, during which time she has played prominent roles in a large number of pictures. Formerly an ingenue, she has more recently been seen in "heavy" roles, a type of part in which she will appear in "The Amazing Lovers."

Marc McDermott, like Miss Crute, has appeared in pictures for a number of years. He was a featured player with the Edison Company during almost its entire existence, and has been featured in a number of productions since. In this production he has been assigned a big character role.

E. J. Ratcliffe, who appears as the leading "heavy," has filled many important engagements, both in stage and screen productions. In pictures, he has appeared with Marguerite Clark, Ethel Barrymore, Florence Reed and Eugene O'Brien, and in addition delineated the late Theodore Roosevelt in "The Fighting Roosevelts."

G. v. Seffertitz is also a former stage player who has earned praise for his intelligent characterizations on the screen. For eleven years he was general stage director for Charles Frohman, and in the picture field has appeared in several Cecil DeMille productions, also in the support of Julian Eltinge and Mary Pickford and others.

John Goldsworthy, to appear in "The Shining Band," divided his time between the stage and studio, as he has been appearing in George M. Cohan's "The Royal Vagabond." He is a musical comedy favorite, but appeared with Catherine Calvert in "The Career of Katherine Bush" in pictures, and also with Lionel Barrymore, Ethel Barrymore and Valeska Suratt.

Richard Paton Gibbs is another well-known stage player. In films he has appeared in Pathe productions and also with other companies. The same is true of John L. Shine, who has the role of a whimsical multi-millionaire in "The Amazing Lovers."

First Year for Bulls Eye Closes with Six Series

AT the close of its first year, during which time its growth has been very rapid, the Bulls Eye Film Corporation starts upon its second year as a producing and distributing organization for short length subjects with the announcement that it now controls the right to six series one and two reel features. As this company specializes in comedies, four are of this type.

The "big six" includes the Gale Henry Comedies, the Bulls Eye master comedies, A Lincoln Miller's "Weakly Indigestion" (a comic news weekly), the Napoleon and Sally Monkey Shines, also "The Legends of the Wilderness" (Burrud Scenics) and "Tid-bits," a prose novelty.

According to Milton L. Cohen, president of Bulls Eye, several other attractions will be added during the coming year, one of which will be a big "scoop."

Song Written for Fay Tincher

Thomas Bruce, organist of J. H. Christie's Strand Theatre, Tacoma, has written a song, "Dangerous Nan McGrew" around Fay Tincher and the picture of that title, a Christie Special.

Mr. Bruce, whose song is a one-step, received his inspiration from seeing Fay Tincher in a previous Christie Special.

Here They Are—All Three of 'Em—"The Amazing Lovers."
Grace Darling, John Goldsworthy, and Sally Crute, three of the all-favorites cast of "The Amazing Lovers," first picturization of Robert W. Chambers' series by B. A. Rolfe for A. H. Fischer Features.

Argus Company Blazes Way By Producing Picture Under Direct Supervision of Author

IN connection with announcements made recently by some of the large producing companies that arrangements had been made by which works of well-known authors would be filmed under the actual supervision of the authors themselves, attention is called to the fact that "The House Without Children" was produced under these conditions eight months ago by the Argus Motion Picture Company of Cleveland, and the producers claim that this is the first picture to be produced on this basis.

The Argus company has for its president Robert McLaughlin, a distinguished dramatic playwright, and coincident with the preparation of the play he prepared a scenario which his company produced under his supervision, and the result is said to be a vindication of the policy of having the author actively associated in the production of the film.

Both Film and Stage Play.

As already announced, both the spoken and film version were presented in Cleveland at the same time to capacity business and both engagements have been indefinitely extended.

Mr. McLaughlin states that his decision to personally handle the picturization of his own play was the result of distressing experiences with two of his previous works, and that one which should have lent itself admirably to screen presentaation was handled in such a manner that big dramatic opportunities were overlooked, the story revised, and even the names of some of the characters changed. The other, which had enjoyed a successful Broadway run, met the same fate.

With this in mind, the Argus Motion Picture Company was formed, and the services of Samuel Brodsky, a young director of great promise, secured, and work begun on "The House Without Children."

Tom Johnson's House Used.

"It happened that the residence of Tom L. Johnson, the late mayor of Cleveland, was vacant," say Mr. McLoughlin. "This we rented and installed the necessary equipment, a company was engaged to suit the requirements, and I wrote the scenario following the play without a single deflection. For subtitles, bit of dialogue from the drama were used.

"We engaged capable actors and the best mechanical assistants procurable, and it took less than five weeks to complete this eight reel picture. The result has exceeded our most sanguine expectations, and buyers from all over the country have hastened to get in touch with our sales agent, Robert W. Priest, who is rapidly disposing of territory.

"The drama contains a terrific punch in the third act and that punch has been faithfully transferred to the screen. There has been no padding, and we started with our narrative at the same point where the play opens and proceeded directly to our goal.

"This one experience has taught me a lesson, and so long as I am writing for the stage, I shall never permit a play of mine to be made into a picture without my immediate supervision. If this is the essence of the 'authors' idea, I'm for it, and the Argus company is entitled to some consideration as the real pioneer of this innovation."

Many Screen Hopefuls Pose For Bathing Beauty Roles

NOTWITHSTANDING the statement that it was an old stunt and could not be worked again, the management of B. S. Moss' Broadway Theatre, New York, where "Yankee Doodle in Berlin" is being presented, with the Sennett Bathing Girls in person, by Sol Lesser, arranged for an "Amateur Night," and it went over big.

Publicity regarding this affair was carried in the daily press and three large signs were placed in the lobby requesting any girls who desired to come on the stage and pose in the various bathing costumes, to notify the management. There was a generous response.

After the first performance of the evening, the curtain was raised, disclosing a studio on the stage, with lights, cameramen, dressing tables, make-up and all. Each of the girls who had volunteered had to appear before the judges, who were prominent theatrical and motion picture men, and if found near the type desired were sent to put on the bathing costumes and parade before the camera. There were all kinds of girls, tall, short, large, slender, and otherwise, all of whom laid claim to Mack Sennett beauty.

By a process of elimination, seven of the most attractive from the audience standpoint were selected. Mr. Lesser then offered the girls positions with a road show in connection with "Yankee Doodle in Berlin," and after a certain length of time, they will be sent to the Coast to appear in Mack Sennett Comedies, under contract.

"I Don't Believe in Numbers,"
Says Rosemary Theby, co-star with Francis Ford in the Burston serial, "The Mystery of '13'."

Hirsch Makes L. I. Barent Manager of Aywon Branch

NATHAN HIRSH, president of the Aywon Film Corporation announces that L. Lawrence Barent, formerly of the Fox Film Corporation and New Jersey representative of the Pioneer Film Corporation, has been appointed manager of the Aywon New York exchange.

Mr. Barent, in assuming his new duties, calls attention to the fact that it has always been his endeavor to treat exhibitors in a fair and business-like way and that he will continue to guard their interests the same as heretofore.

"Besides the six Security Pictures, we are now releasing in New York," says Mr. Barent, "'Beyond the Law' and 'The Law of Nature' and will soon release 'The Birth of a Race' in New York City and New Jersey, in addition we are releasing 'Once to Everyman' and the new Mack Swain Ambrose Comedies in New Jersey.

"We are also negotiating for three other big productions, which we hope to announce within a short time. Runs on 'Yankee Doodle in Berlin' in the legitimate houses are now being arranged for through the Aywon Exchange."

Victor Kremer Will Make Whirlwind Tour in East

VICTOR KREMER, who recently returned to New York after a trip through western United States and Canada, is preparing to start a whirlwind tour of the Eastern states, visiting the various cities between Chicago and the Atlantic Coast.

"I expect that my Eastern trip will be as satisfactory as my Western," said Mr. Kremer, "if such is the case, as I am confident it will be, from the number of inquiries received from state rights buyers, I shall have the domestic territory pretty well sold. Business is coming in splendidly from all directions."

In addition to three series of Essanay short subject reissues, as well as reissues of Essanay feature, Mr. Kremer is handling five Shorty Hamilton's which are not reissues, "Strife," starring George LeGuere and "Stripped for a Million," by Crane Wilbur. The latter is a comedy drama of a society man cut off without a cent, who made good.

Pioneer to Hold Meeting of Its Affiliated Members

WITHIN the next week a meeting will be held in New York between the heads of the independent exchanges handling Pioneer product and the producers who are to make pictures under the supervision of Pioneer.

The plans announced last week of the Pioneer's purpose to create a chain of co-operative exchanges are progressing and it is expected that several other prominent film men will take their places at the council table, as members of the Pioneer's body of co-operative exchangemen.

Christie Films with Pacific Fleet

According to first class printer Dooley, of the U. S. S. Wyoming, Christie Comedies accompanied the Pacific fleet on its cruise from the Atlantic to the West Coast. Mr. Dooley, who is one of the publicity men of the fleet made his first stop in southern California at the Christie studios to meet personally the comedians who made such a hit with the sailors on the screen.

"Hall Room Boys" Are Own Salesmen, Says Joe Brandt

JOE BRANDT, special Eastern representative of The National Film Corporation, reports that State Rights territory on the "Hall Room Boys" comedies is selling fast. Although the announcement was only made a few days ago that Mr. Brandt, Jack and Harry Cohn would offer the series of comedies to the state rights buyers, the response was so immediate that already a great deal of territory has been closed.

Within the last few days Standard Film Service, Cleveland, bought the rights for Michigan, Ohio and Kentucky, while California, Arizona and Nevada rights were purchased by Consolidated Film Corporation of California with offices in San Francisco and Los Angeles. Western Pennsylvania and West Virginia have been acquired by Quality Films Corporation of Pittsburgh.

Mr. Freedman, of Celebrated Players, Chicago, has signed contracts purchasing the rights to the states of Illinois, Wisconsin and Indiana and the rights for eastern Pennsylvania and southern New Jersey have been bought by Masterpiece Film Attractions of Philadelphia.

"It has not been a very difficult task to sell rights to the 'Hall Room Boys' comedies," says Mr. Brandt. "The films themselves are their best salesmen. All that it has been necessary to do is to show the pictures to the buyers who were not slow in seeing their value and signing up for their territory.

Linnick and Jacoby Close Big Deal with Sol Lesser

ONE of the largest deals in the independent field during the last few months has just been closed between Sol Lesser and Linnick and Jacoby Enterprises, whereby the latter for what is said to be a very large figure secure rights to the presentation of "Yankee Doodle in Berlin" with the Mack Sennett Bathing Girls for eight states.

This territory includes Louisiana, Mississippi, Kansas, Missouri, Minnesota, North Dakota, South Dakota, and Wisconsin. After seeing this production at the Ziegfeld theatre in Chicago, Messrs. Linnick & Jacoby, who had an option on these states, wired for Mr. Lesser to come to Chicago and the deal was closed immediately. Two companies will be put on the road.

This completes the sale of territory in the United States, as Mr. Lesser will retain the New York city rights. It is announced that due to previous booking for another production, the run of this picture at the Broadway Theatre, New York, will close on August 25, and will reopen on August 25 at the Montauk Theatre in Brooklyn.

Pioneer Opens an Exhibitor's Service Bureau to Aid in Effective Exploitation of Its Films

ONE of the results of the tour of observation recently made by M. H. Hoffman, General Manager of the Pioneer, is the decision to reorganize the policy and methods of the publicity and advertising activities of his concern.

Mr. Hoffman is convinced that the big need of the exhibitor is co-operation from the exchange selling him his pictures, and that this co-operation must not cease upon the signing of the contract but must continue until the very last day of showing.

To this end an Exhibitor's Service Department is being installed at the Pioneer Home Offices, where all information, stills, press stories, and business-like co-operation will be offered gratis to exhibitors playing Pioneer pictures.

Large stocks of advertising accessories are being collected in New York from which the exchanges handling the Pioneer output can draw upon for immediate use. In the reorganization of this branch of the Pioneer business several exchangemen have given valuable aid and practical suggestions. Among them are Chas. Rosenthal, of the M. & R. Exchange of San Francisco and Los Angeles, Herman Rifkin of the Eastern Feature Film Co. of Boston and Messrs. Elliot and Brockall of the Greater Star Productions of Chicago. These gentlemen are handling the Pioneer attractions in their respective territories, and will have a voice in the formation of the exploitation layout of the Pioneer output.

"Alma Where Do You Live" Is a Monopol Attraction

IT is believed by the Monopol Pictures Company, sponsors for "Alma Where Do You Live" production, that this attraction will provide the kind of "comedy special" which many buyers have been seeking. Picturized from the Broadway stage success of the same title, this feature unfolds a story containing a strong comedy element interpreted by George Larkin and Ruth McTammany.

"Alma Where Do You Live" was written for the stage by Adolf Philipp in musical operetta form. Originally played by the producer in a small hall in New York City on a stage twelve feet wide, it sprang into instant favor, and four weeks after its opening performance was purchased by Joe Weber, the famous comedian, and placed in Weber's Theatre on Broadway, where it ran successfully for more than one year.

Kitty Gordon was starred in the original stage version. For two seasons three companies toured the United States and at the present time the piece is a favorite among stock companies.

The Monopol film version is said to have retained the charm and humor, and all the situations are of the type which will keep motion picture audiences in a pleasant frame of mind from start to finish. The chorus of the famous song has been interwoven into the picture in such a manner as to cause spectators to hum and whistle the tune.

E. K. Lincoln
New star of American Cinema Corporation.

Vigorous Americanism in Film Novelization

THE novelization by H. C. Witwer based on the W. H. Production's photoplay, "Everybody's Business," is said to be one of the best things that this popular author has written. Mr. Witwer, it will be recalled, is author of the novels, "Baseballs to Boches," "A Smile a Minute" and others, and is also a contributor to several popular magazines.

Mr. Witwer has written a 30,000-word novelization, the foreword to which is "Written with the fervent hope that this novel will arouse a latent Americanism of every human being who calls America 'Home.'"

Throughout the story there are striking passages which combat Bolshevism and breathe Americanism, such as "Bolshevism has attacked America and we have got to fight that as hard as if it was Germany, and fight it to a finish." "Don't let the Reds take the white and blue out of our flag." "A united, whole-souled patriotism, unswerving support of our government and one hundred per cent. Americanism will kill Bolshevism surely and effectively before it fastens its hideous tentacles on America and crushes it in its poisonous grip as it has Russia."

Arrangements are now being made by the W. H. Productions Company for the widest possible distribution in connection with the release of this photodrama.

Bert Ennis Still with S-L

Bert Ennis denies the rumor that he has severed his connection with S-L Pictures. While he is at the present time engaged in handling special exploitation work for another state rights concern, he is still handling publicity for the Sawyer-Lubin organization. Upon the return of Herbert Lubin from the Pacific Coast next month, Mr. Ennis announces that he will again devote his entire time to the interests of Arthur H. Sawyer and Herbert Lubin.

Krellberg Says The Story Is Biggest Factor In Production of Successful Serial Pictures

IN the opinion of S. L. Krellberg, president of the S. L. K. Serial Corporation, producing "The Fatal Fortune" serial, starring Helen Holmes, the story is the big factor in serial making. "When I set out to produce this serial, my endeavor was not only to make it excel any other serial, but to equal any feature in point of logic, situations and excellence of production.

"I realized that the story was the biggest factor, and after reading many scripts, began to feel discouraged, as none embraced all the necessary elements, where the action can never slow down for a moment, where situation upon situation must unfold itself, and each episode must have a counter plot in addition to the master plot; in which romance must blend with intrigue, and each episode have hair-raising thrills, where the characters should be human and each a distinct type.

"I then went into the open market. This brought me "The Fatal Fortune," I communicated with the author, Walter Richard Hall, and secured the story at an unusually high price. With the story now in my possession, I then looked about for a capable serial director and secured Donald Mackenzie who directed the popular serials, "Perils of Pauline," "The Shielding Shadow" and "Seven Pearls."

Then I secured such prominent players as Lieutenant Jack Levering, Leslie King, Frank Wunderlee, Bill Black, Floyd Buckley, Sidney Dalbrook and Nellie Lindrith to support Miss Holmes, and in connection with elaborateness of setting, am endeavoring to eclipse any exploitation or advertising campaign ever attempted on a serial production.

Fay Is Wilder Than Ever in New Christie Special

SEVERAL months ago Al E. Christie discovered the possibilities in Fay Tincher as a wild western cowgirl heroine, when he produced the Christie Special "Rowdy Ann." Up to that time Fay Tincher is said to have never ridden a horse nor donned a boxing glove. So rapidly did she take to these forms of sport that in a few weeks punching cowboys in the nose and riding cow ponies were as child's play to her.

Then Maie Havey wrote what Christie terms a "knock-out" western comedy, "Dangerous Nan McGrew," which will be the Christie Special for August. The story presents Nan as the soda fountain queen in Dead Dog. She was in love with Billy, but she got a letter from a New York lawyer saying that she and her cousin, Hezekiah, a New England school teacher, would have to marry in order to share a bequest of some thousands of dollars. Hezekiah was on his way west and because Nan would lose the money if she turned him down, she conceived the idea of rejuvenating the wildness of Dead Dog to frighten poor Hezey out of marrying her.

With the scene all set and Hezekiah duly shocked, Nan made her entry, riding her horse up the steps and into the bar.

In spite of his terror, Hezekiah was willing to go on with the ceremony, and just as Nan and he were about to say "I do," Billy made his entry and began to shoot up the place. This was too much for Hezekiah, and he started running, caught the observation platform of a train starting for the east.

This production was directed by Scott Sidney, W. Scott Darling prepared the scenario. With Fay Tincher in the cast are Earl Rodney and Eddie Barry.

Hartford Papers Praise "The Lost Battalion"

THE W. H. Productions Company, distributing "The Lost Battalion," predicts that it will establish box office records for years to come, and in support of this statement refers to the enthusiastic comments carried in the Hartford, Connecticut, newspapers on the occasion of a recent showing of this picture.

The Hartford Courant says: "Somehow, in some miraculous manner, the producer and director of 'The Lost Battalion' have caught the glorious spirit of the American doughboy, and in every scene filmed, is reincarnated for history the homely, humorous and noble characteristics of the product of the 'melting pot of the nations,' the American soldier. In its mightily playing on the chord of human interest, in its appeal to the individual's patriotic pride, and lastly, in its power to produce tears of laughter and tears that spring from sight of rows on rows of tiny white wooden crosses in a graveyard in France 'The Lost Battalion' is far superior to 'The Birth of a Nation.'"

The Hartford Post says: "The film story of 'The Lost Battalion' brings back the spirit of '76."

Film and Stage Version Both Playing to Capacity

FURTHER reports from Cleveland, following the telegraphic despatch published in our last issue, indicate that "The House Without Children," which is appearing in film form at the Klaw & Erlanger Opera House and the spoken version at the Shubert Colonial Theatre continue to play to capacity business.

The film version is produced by Argus Enterprises under the direction of Samuel Brodsky, and with this achievement, the author Robert McLaughlin is said to be the only author to write for the stage and screen at the same time and then produce both simultaneously according to schedule.

Another innovation is claimed in the manner in which the film was produced. Mr. McLaughlin dramatized what he thought would get over with an audience, and then co-operating with Samuel Brodsky the director, rehearsed the actors just as they do for the theatre, at the same rate of speed or tempo befor the camera as they would before an audience in a theatre, speaking the lines word for word. The result is announced as being astonishing, and to be a step nearer to the elimination of subtitles.

The sales campaign for "The House Without Children," which will be distributed on the independent market, is in the hands of Robert W. Priest, president of the Film Market, Inc., who reports widespread interest among state rights buyers.

Mr. Priest also reports that account of the success of the innovation in Cleveland a number of prominent Broadway theatres in New York are now carrying on negotiations for the production, which will probably be shown at an early date in one house while the stage version is presented simultaneously at another.

The Waters Are Easily Troubled in "Crimson Shoals," the Monopol Feature with Francis Ford in a Triple Role.
The star is seen in all three parts in the center view from this six-reel production now being put on the state rights market.

Helen Keller
Has found happiness in this moment from her picture, "Deliverance," now showing at the Lyric, New York.

First Chambers Special Is "The Amazing Lovers"

THE title of the first production of the Robert W. Chambers series of stories which B. A. Rolfe is picturizing for the A. H. Fischer Features, Inc., is announced as "The Amazing Lovers." The production is based on Mr. Chambers' story, "The Shining Band," with adaptations for the screen by Charles A. Logue.

Adventure, romance, intrigue is furnished by a group of cynical characters and an eccentric recluse, his pretty daughter, and a band of fanatics. The group has put a fence around a paradise in the Adirondacks. In the midst lives O'Hara, recluse and man of mystery, who guards his holdings against intrusion with a hatred for all society.

The club wishes to evict O'Hara and the members of the Shining Band determine to try to settle the dispute. Dr. Land, the leader, a cynic meets Eileen O'Hara, who is guarding her father's property, marking the beginning of a romance between two amazing lovers.

Big Poster Campaign for Two Pioneer Productions

A SIMULTANEOUS billboard showing of twenty-four sheet stands of the two next Pioneer releases, "The Boomerang" and "The Unpardonable Sin," is now under way in New York and New Jersey. This showing precedes the first runs of these pictures by about three weeks.

Bookings on these productions are now being received in New York and Buffalo Pioneer exchanges, as well as at the exchanges handling the Pioneer attractions in other territories.

These two pictures will be followed shortly by "The Sins of the Children," Walthall in "The Long Arm of Mannister," and "Atonement," in which Grace Davison and Conway Tearle make their bow as Pioneer stars.

Frohman Corporation Holds Its Annual Meeting at Which Plans for Coming Year Are Discussed

THE annual meeting of the stockholders of The Frohman Amusement Corporation was held at the office of the company, August 13. William L. Sherrill was re-elected president and treasurer; M. H. Scully, of Chicago, vice president; and Jesse J. Goldburg, secretary and general manager. The report of operations for the year ending July 31 was submitted by Mr. Sherrill and revealed a prosperous condition of affairs.

The stockholders elected the following as members of the Board of Directors; William L. Sherrill, M. H. Scully, of Chicago; William H. Burn, of Chicago; C. S. Anderson, of Hot Springs; Grover D. Edwards, of Chicago; H. W. Davis, of Wilmington, Del.; and Jack Sherrill.

Plans for enlarged operation were discussed, and Mr. Sherrill outlined the scheme of the further activities which includes the production and release of thirteen two-reel Western productions; twenty-six comedies of either one or two reels; a serial of fifteen episodes, and two special features of seven reels each.

"The serial which we are about to produce I shall endeavor to make an individual example of concentration and specialization," says Mr. Sherrill. "The end of the year 1919 should see produced and released worthy examples of the single, two reel and multiple reel productions.

"So long as the hand of The Frohman Amusement Corporation is upheld by independent buyers, so long as the state right exchanges in the United States will, through the acquisition of worth while productions, guarantee 100 per cent. distribution, I shall ally myself with that medium of distribution.

Many Foreign Sales on "The Mystery of '13'"

IT was recently announced that the foreign rights to Louis Burston's latest Francis Ford serial, "The Mystery of 13," had been sold to Jacob Gluckman, 110 West Fortieth st., New York. Evidence of the popularity of this film is seen in the fact that Mr. Gluckman has already disposed of the Australian territorial rights to Australian Films, Ltd., who also have taken over the Far East Rights.

Max Gluckman has retained the Argentine and Chile rights and announced that another distributor has purchased the rights for Porto Rico, Mexico and other Central American countries.

Mr. Gluckman had never seen the serial, but purchased the foreign rights because of the estimate of its value he had formed through the reports from the West and recommendations of his own representatives.

Allens Buy Rights to S-L Film for Eastern Canada

S-L PICTURES announces that the rights for its production, "Virtuous Men," for eastern Canada have been purchased by Jules and J. J. Allen. This deal was recently completed between Arthur H. Sawyer representing S. L. Pictures, and Phil Kaufman, general manager of the Monarch Film Company, which is the distributing branch of the Allen interests.

In order to close this deal and go over the details of an extensive exploitation campaign which will be started next month, Mr. Kaufman visited New York. During his trip he placed an order for a large quantity of special aids, and also arranged for the personal appearance of Grace Darling in conjunction with the initial presentation at one of the Allen theatres.

Messrs. Sawyer and Lubin are both well known in the Dominion, account of their former control of the Metro franchise there, and it is said that Canadian exhibitors are therefore particularly interested in this production. Western Canadian rights have been sold to Big Four Limited, of Winnipeg.

S. L. K. Announces Song Featuring Helen Holmes

A SONG entitled "Pretty Helen" has been writen around Helen Holmes star of the S. L. K. serial, "The Fatal Fortune." While several feature actresses have had songs written about them, it is unusual for a song to be written about a serial actress. The words are by Walter Richard Hall, author of the serial in which Miss Holmes is starring, while the melody is by William A Sullivan, a popular song writer.

The producers announce that this is but one of the strong and novel advertising specialties which have been prepared in connection with this picture, as Mr. Krellberg is a firm believer in giving exceptional advertising aid to exhibitors.

Within a short time the song will be placed on the market, and in the hands of song "boosters" and it is believed that large numbers of people will be singing and whistling it soon.

Sunk!
Are H. B. Warner's hopes in "For a Woman's Honor," a Robertson-Cole feature distributed by the Exhibitors Mutual.

Live News from Everywhere

BUHLER EXPECTS HIGHER ADMISSIONS

The Managing Director of Philadelphia House Says That Exhibitors Must Protect Themselves

THERE will be a big change in the motion picture business next fall," asserted Frank Buhler, managing director of the Stanley Company. "Owing to the advance in the price of films, due to the change in the policy of the large producing companies, it will be necessary for all the modern theatres showing pictures to raise the price of admissions. However, this is not the only reason for the raise of prices, because today first-class organists are receiving $70 a week where a few years ago they worked for about half that sum. In fact, the price of supplies, equipment and help has jumped skyward, and in protection to ourselves the proper adjustments will have to be made." According to recent rumors, there will be an increase in the prices of admission also by the Nixon-Nirdlinger theatrical enterprises.

Wright Corson Visits Film Row.

Wright Corson, formerly bookkeeper for the Fox and Triangle exchanges, who recently received his honorable discharge from the service, recently paid a visit to his old friend, Bill Humphries, of the Triangle. Sergeant Corson fought in all of the principal battles, beginning with the second battle of the Marne, and escaped without a scratch. He states what he enjoyed the most was the "Battle of Paris."

Harry Kline Returns.

Harry Kline, who was recently mustered out from the service, has resumed his old position as assistant manager at the Victoria Theatre of the Stanley Company. Harry was overseas for over one year and was in nearly all of the big battles, starting from the second battel of the Marne.

Max Will Go Across.

Max Milder, manager of the Select exchange, will shortly sail for London. He will be the foreign representative and supervise the opening of several branches throughout the United Kingdom. A farewell dinner will be given by his many friends before his departure.

Morris Will Redecorate.

S. Morris, of the Hippodrome and the Franklin theatres in this city, will spend the summer making extensive alterations and redecorations at both of his houses.

Denbow Takes Over Grand Opera House.

George Denbow, manager of the Fox exchange, has taken over the Grand Opera House, at West Chester. This theatre formerly ran vaudeville and pictures and has a seating capacity of over 1,200.

Manheim Is Renovated.

The Manheim Theatre in Germantown will be reopened September 1, after having been thoroughly renovated and redecorated, by M. Steifel, who is also owner of a large chain of theatres in this city.

Fisher Announces Engagement.

N. Fisher, the popular booker of single reels at the Stanley Company, announces his engagement to Miss Rose Berger, of New York.

Clark Goes to Vitagraph.

J. Clark, assistant to Jack Delmar, of the Stanley Company, has resigned to accept a position as salesman for the Vitagraph exchange.

Cleveland News Letter

Cleveland Heights Will Get House.

CLEVELAND HEIGHTS, a suburb of Cleveland, will have its first moving picture theatre within another year. This village, which is practically a part of Cleveland, has 40,000 people residing in it or in close proximity, and has been theatreless because in years past an element opposed Sunday shows. Since the war, however, a change has come about, and the majority of the residents want the shows

Louis Isreal, part owner of the Fountain and Haltnorth theatres, and Jacob Makoff, a baker, have bought land for the house, and will build at once. The theatre will seat 1,800.

Exchange Boards Meet.

A meeting of representatives of the exchange boards from Detroit, Buffalo, Pittsburgh and Cincinnati was held in conjunction with the regular weekly meeting of the Cleveland board at the Chamber of Commerce, August 8. This meeting was called for the purpose of establishing closer relationship among the different boards and with the thought in mind that a more uniform policy among the exchanges in the Central West would eventually rebound to the benefit of exhibitors and exchanges alike.

Forty-one representatives of the exchange boards in the different cities mentioned above were in attendance.

Warner on His Own.

Dave Warner, for several years employed by Cleveland film exchanges as a salesman, has gone into business for himself, having purchased the entire stock of films and office fixtures of the Capitol Film Company in Cleveland.

Mr. Warner also retains his interest in the Warner and Fox Keystone Bathing Beauties. George Fox, his partner, is handling these troupes, they having four out on the road now.

No Riot Pictures for Ohio.

Governor Cox has issued orders to the Ohio Board of Censors to eliminate all scenes of race riots which occured in Chicago and Washington or any other city on the ground that such pictures are likely to be detrimental to the peace of the state.

Alice Joyce Returns to Work.

Alice Joyce, who has been resting at White Sulphur Springs, Va., will return early next week and begin work on her next Vitagraph feature. Miss Joyce worked hard on her last picture, "The Winchester Woman," which awaits an early release, and welcomed the vacation.

Which Sister Had the Right to Happiness, the Daughter of Radical Russia or the Spoiled Child of American Society?
Dorothy Phillips has a powerful dual role in her new Universal, "The Right to Happiness," in which she does the finest work of her career, playing the parts of sisters of widely separated characters.

Emile Chautard
Whose productions for Mayflower will be distributed by Realart.

Pittsburgh News Letter

Clarion Will Have a New House.

THE Orpheum Theatre, at Clarion, Pa., a small house which has been conducted for several years by Lewis Hepinger, has been closed and discontinued. A new house is being equipped by Mr. Hepinger on the best location in the town, with a greatly enlarged seating capacity as compared with the old stand, and which he expects will be ready to open Labor Day. The new theatre will be up-to-date in all respects, comfortable, with the best of ventilation and beautifully decorated.

Miss Lissman Resigns.

Miss Ida Lissman, booker at the Pittsburgh Metro exchange for the past four years, has resigned her position in order to become associated (for life) with Henry Heyman, a member of the 319th Infantry, recently returned from service. The wedding will take place in September and the young couple will reside in the West End. Miss Lissman's coworkers at the Metro exchange gave her a rousing sendoff, recently culminating in the presentation of a fine chest of Community silver.

Miss Rose Liebhardt succeeds Miss Lissman as booker.

Realart Settles Permanently.

The Realart Pictures Corporation, which has been temporarily located at 412 Ferry street, is now occupying its permanent home on the sixth floor of the Paramount Building, at 1018 Forbes street. Manager Nat Barach is pleased to get into the new quarters.

Harvey Acquires Ground for New House.

Manager Harvey, of the Grand Theatre, Woodlawn, is said to have purchased a large lot in that town, on which he intends to build a large photoplay house.

Simplexes for Goldwyn and Pathe.

The Goldwyn and Pathe exchanges, Pittsburgh, have installed Simplex projectors in their projection rooms. The machines were purchased of the Hollis, Smith, Morton Co., of this city.

Fourth Select Man Returns.

Manager L. F. Levison, of the Pittsburgh Select branch, is in receipt of a card from A. E. Rosenberg, aboard the U. S. S. Finland, going to Camp Merritt, N. J., where he will be discharged from the army and will immediately return to Pittsburgh to resume his position as salesman for the Select exchange. This is the fourth Select man from Pittsburgh to return from duty with Uncle Sam and completes the quartette who left during the past year.

THEY ARE HUSTLING IN MOUNT VERNON

The Illinois Town Is Remodeling Its Plaza and Will Shortly Build a $20,000 Theatre

A DEAL has been closed for the purchase of the Mount Vernon Plaza Theatre and all equipment by a group of theatre operators.

The new owners took possession August 1. Among the principal stockholders in the company, which also operates theatres in Benton, Murphysboro, Christopher and other neighboring Illinois towns, are Robert Cluster, theatre operator, and Herman Ray, banker, of Christopher; George Newsome, of Murphysboro; Charles H. Camp and Delbert Whittington, of Benton. Mr. Hicks, who formerly owned the Plaza, will retire from business.

Work of remodeling the Plaza, to make it a modern, fireproof house, with gallery and seating capacity of about 1,000, has already begun.

Probably three months will be necessary to make the repairs.

Will Build a Real House.

Instead of constructing an airdome as first contemplated, Aris Zicos and James Zarkadas have decided to erect a big modern theatre at Mount Vernon. They consummated a deal for the Junker lot 39 by 140 feet, just north of Main street, on Ninth street, where they propose to erect a building costing between $20,000 and $25,000.

Construction work has been begun and the building is to be completed in about three months.

Moving pictures and vaudeville will constitute the program of the new theatre, which will have a seating capacity of 1,200.

Fans Meet Wallace Reid.

A delegation of moving picture fans and members of the local office of the Paramount Film Corporation, headed by Mayor Henry W. Kiel, met Wallace Reid at the station when he stopped off in St. Louis on his way west to work in the Paramount studios.

The popular star was badly bruised in a railroad wreck at Lackland, Mo., thirteen miles from St. Louis. The train on which he was traveling ran into an unlocked switch, two rear coaches turning over. He was able to resume his journey without medical aid.

Mr. Reid, who is a St. Louis boy, was tendered a banquet by local exhibitors.

The star appeared at King's Theatre, West End Lyric, Lyric Skydome and Mozart Skydome, where he delivered short talks to the audiences.

Lyric Will Be Remodeled.

Arrangements for the complete remodeling of the West End Lyric Theatre, of St. Louis, have been made by the management. The work will begin immediately.

The theatre will be newly decorated and paintings hung throughout the house. A water fountain will be installed in the lobby and also in the balcony. It is planned to move the orchestra back twelve feet from its present position and place it on the stage, instead of in a pit as at present.

Plans had been made to enlarge the house, but the St. Louis zoning law prevented this. Three amendments were recently added, which would have allowed this work to be done, but the amendment was too late.

Trick Photography in New Aubrey Comedy

Jimmy Aubrey has just completed a clever comedy for Vitagraph, as yet without a title. It was made under the direction of Noel Smith and is full of trick photography. As it is replete with surprises, the star and director are not telling the story until it is ready for release. They want to keep it as a surprise.

Reviews in Moving Picture World are written from the screen—not press books.

"The Girl from Outside" Gets on the Inside of the Man's Heart.
Her eyes did it, and we can't blame him for looking like that in this Rex Beach story of the North picturized by Goldwyn.

ALLENS RETURN TO SUNDAY SHOWINGS

Westmount Theatre Changes Policy and Many Are Pleased with Adoption of the New Plan

AFTER several weeks of voluntary Sunday closing, the Allen Theatre, of Westmount, a suburb of Montreal, has returned to its policy of holding Sunday performances. Programs are changed for Sundays, Tuesdays and Fridays, making the long run of pictures during a week from Tuesdays to Thursdays inclusive.

Music a Special Feature.

The management of the theatre is also making a special bid for patronage with good music. The orchestra gives a short recital each evening at 9 o'clock and special recitals are given on Saturday and Sunday afternoons at 3 P. M. The theatre is also catering to automobile parties, having considerable space adjacent to the theatre which is reserved for private parking. The theatre boasts of the largest theatre floor space without balcony post or other obstruction in the Province of Quebec, and a special point is made in newspaper and other advertising to this detail.

The Tide Has Turned.

When the theatre decided to discontinue Sunday performances on its own account, church officials of the neighborhood sent a letter of appreciation to the manager. The tide has turned, however, with the result that a greater number of people are pleased. The Allen Theatre was the only moving picture house in Montreal which has been dark on Sundays for years.

Plan New Montreal House.

Plans are under way, it is announced, for the erection of a brand new Allen Theatre in Montreal proper. The theatre in Westmount was erected by the Allens only two years ago. It was practically the first theatre venture of the Allens in the Province of Quebec. The Allens now control the New Grand Theatre, in Montreal, as well as other properties, but the New Grand is only a made-over church. Something more pretentious is now in contemplation.

Incidentally, the Allens recently took out a charter in the Province of Nova Scotia for the Allen Theatre Company, Ltd., with a capitalization of $700,000. This is part of the plan to build a handsome new theatre in Halifax.

Up Go Admissions.

The high cost of living has again reached the moving picture theatres of Montreal. On Monday, August 17, practically all of the local houses put a new admission scale into effect, with the result that theatre patrons were called upon to produce an extra nickle or dime for admittance to a show.

A meeting of many local exhibitors was first held to discuss the subject, and it was resolved that prices would simply have to be boosted. One of the reasons for the advance was that the musicians had just been given a healthy increase in wages, and another factor was the recent ruling of the administration that the statute which forbids the admission of more people than can be seated would be enforced to the letter. It was also pointed out that the Canadian Government was persisting in the collection of the 15 cents per day reel tax.

Adding to Local Tolls.

A number of Montreal's downtown theatres have been charging prices up to 25 cents, and the top price at fairly large theatres has been 15 cents or 20 cents. This is very low in comparison with other large cities, it was pointed out. Figures were also given to show the increase in rental charges for feature bookings. Several Toronto moving picture theatres are charging 35 cents general admission, so it was decided to add something to the local tolls.

At Loew's Montreal Theatre, one of the largest in the city, Manager Mills decided not to advance matinee prices, but for evening performances the admission will be ten cents more for the ground floor, or 35 cents. The balcony will be 25 cents nights, whereas the previous scale provided for a large number of 15 cents in the rear of the balcony.

Indians Like Animal Pictures.

The discovery has been made by Ontario Government representatives at the Hudson's Bay post, in the Temagami Forest Reserve, Northern Ontario, that the Indians like Chaplin comedies. A recent presentation of "Shanghaied" was received by the redskins with "spontaneous appreciation." One of the most interested patrons was Dan Misabi, familiarly known as Shunas (Old Man), who is said to be 125 years old.

The Squirrel Was Applauded.

A space was cleared in the store of the Hudson's Bay Company for the show, and the presentation was made under the direction of William Dawson, director of the Ontaria Provincial Motion Picture Bureau, Toronto. The Chaplin comedy was the first picture shown. A few of the Indians were frightened at the start, but they soon reached the point where they were able to laugh. They were also greatly interested in an official film, "The Making of Maple Sugar," and there were real shouts of approval when a red squirrel flashed into the picture. The Indians also were delighted when they saw pictures of the animals in the New York Zoo.

Many questions were asked by the Indians, and some of them asked to have the pictures repeated. The presentation of the pictures was the first step in a move to modernize the natives of the North Country.

Manitoba Will Teach Farmers.

The Government of the Province of Manitoba has undertaken to teach farming to rural residents with the help of moving pictures. Manitoba is the second Canadian Province to undertake this feature, Ontario having already made considerable progress with the work. Twenty educational reels have been borrowed from the Ontario Government and twelve moving picture projection machines have been bought by the Manitoba authorities. S. T. Newton, director of Extension Service, is in charge of the new moving picture department. Ten reels of pictures have already been taken in Manitoba districts, and these were recently edited and printed at Toronto for immediate use. It is intended to present the reels in moving picture theatres and other places during the coming fall and winter.

Allens Invade Stage Field.

Messrs. Jule and J. J. Allen, the prominent Canadian film magnates, have made a step into the "legitimate" amusement field as their latest move, according to a recent announcement. It is reported that they have secured a half interest in the Russell Theatre, Ottawa, which is the only "speakie" in the Canadian Capital. The lease of the Russell Theatre was acquired some weeks ago by James T. Moxley, manager of Allen's Regent Theatre, Ottawa, and he has sold a half interest to the Allens, it is stated.

The Allens have hitherto confined their attention strictly to the moving picture field, having a large interest in both the distribution and presentation of pictures in Canada. They have decided to broaden out, however, with an invasion of a number of American cities with new picture houses, and now they have taken a dip into the speaking stage sphere.

Turned Down Strike Picture.

Jean Arsin, of the Winnipeg Publicity Bureau, recently approached the city of Winnipeg with an offer to sell to the municipality a moving picture record of the recent general strike disturbances in the city. The film is 350 feet in length, and some of the views are close-ups of

It Was a Moving Scene. Sob Followed Sob. . . . Even the Checkers Were Moved. "Skinnay," without an engraved invitat ion, breaks in on the meeting of the Cut Plug Club in his Paramount-Briggs, "New Folks in Town."

the street rioting. The picture was given a special presentation in the Lyceum Theatre, when it was found that the views were truly realistic.

The finance committee of the city turned down the offer, however, on the ground that the authorities already had an interesting record for the archives in the police court reports and other documents.

Releases Special Weekly.

The Pathescope of Canada, Ltd., Toronto, has brought out a Canadian Weekly, the first runs of which are being seen in the Allen Theatres across the country. It is an all-Canadian reel with news and scenic views along with a collection of editorial jottings from Canadian newspapers. The latter feature is somewhat similar to the "Topics of the Day," which is released under the auspices of the Literary Digest.

Manager Joe Price, of the Allen Theatre, Calgary, has arranged a special local feature, which consists of a Calgary News Weekly. He calls it the "Allen Screen Magazine."

Talk Over Regulations.

Winnipeg, Manitoba, moving exhibitors were interested in the holding of a joint session of representatives of the theatre managers, the operators and the City Government on Tuesday, August 12, for the discussion of details of proposed new regulations governing local theatres. The conference was attended by George A. Graham, representing the Manitoba Exhibitors' Association; V. Armand, representing the operators' local, and Ed McGrath, the Government representative.

Claim Posters Frighten Children.

The Toronto police have been engaged in a crusade against local exhibitors for the exhibiting of lobby posters which have not been submitted to the chief of police for official approval. Seven exhibitors have been found guilty, and the fines range from $2 to $5 and costs. A local storekeeper who had been showing moving picture posters in his window was also convicted. Two of the exhibitors were charged with showing posters "that might frighten children."

Ice Cream Cones for Children.

Just by way of little encouragement, the management of the Empress Theatre, Calgary, arranged for the distribution of ice cream cones to all child patrons at the theatre for the matinee performance of August 12. The cones were on deck until five o'clock. A local ice cream company donated the ice cream and cone biscuits for the purpose.

Old Stones for New Front.

Part of the ornate stonework in the old Customs Building, at Toronto, Ontario, which is now being torn down, has become an incorporated section of a new front to the Colonial Theatre, City Hall Square, Toronto. The stones, though old, are beautifully carved, and, when renovated, make ideal material for a theatre building. An upper floor has been added to the theatre structure.

Write Bushman-Bayne Story Especially for the Stars

ALBERT E. SMITH, president of Vitagraph, and Cyrus Townsend Brady, who wrote "Daring Hearts," which is nearing its release by Vitagraph, took two of the greatest days in history as the time for their story. The action of the play begins on the day war was declared on France by Germany and ends on the day the armistice was signed, more than four years later. But while the play is of the war it is not in it. The stirring events in France and Alsace which fell between those days have little to do with the story.

Francis X. Bushman and Beverly Bayne have the two leading roles. The authors wrote the play to fit the peculiar talents of the joint stars. The play gives splendid opportunities for unusual scenery and camera work.

PACIFIC NORTHWEST BOOMS BUILDING

Many New Picture Theatres Are Contemplated or Already Under Way in the Seattle Districts

THE motion picture industry of the Pacific Northwest is enthusiastic over the tremendous building activity in the territory.

It is understood that three fine new theatres are shortly to be built in Seattle. One of these is to be erected and operated by the trade unions. Plans of the other are not far enough along to announce as yet.

In the residential districts of Seattle are also new houses going up. One of these is being built by Frank Stannard, who now operates the Olympus in West Seattle, having formerly operated all the theatres in Wenatchee. The new house is in West Seattle, and Mr. Stannard will close the Olympus when he opens the new one.

House for University District.

Another suburban house soon to be built is one in the University district, which H. W. Bruen, now operating the Majestic in Ballard, and his brother-in-law, Edward H. Flohr, will build and operate. They will continue to operate the Majestic. The fine new house going up in Wenatchee will be completed in a few weeks. It is not yet definitely settled who will assume control.

Fred Mercy's magnificent new house in Yakima will be completed in about two months. This is said to be the finest house in the country for a city of the size of Yakima.

George Reizner's new house Raymond, which is one of the finest for a small town, will also be finished for fall opening.

Rogasner Is Optimistic.

Emil Rogasner, salesman out of the Seattle Universal office, returned from the Pasco territory this week with news that the motion picture business in that locality was decidedly "looking up." The new Liberty at Pasco, he said, was doing a splendid business under the management of G. P. Reynolds and Mrs. Reynolds. Mr. Rogasner was particular to add Mrs. Reynolds' name, because he said she was a big help in making the theatre a success.

Mr. Rogasner was enthusiastic over the new theatres being built in Yakima and in Raymond by Fred Mercy and George Reizner,, respectively. He reported the old Central theatre nearly ready for reopening by W. G. Ripley, of the West-American Theatre at Sunnyside, who lost spoke of M. Barnett, manager of the American Theatree a tSunnyside, who lost a leg six months ago and is just now returning to active management of his house. Mrs. Barnett took charge in his absence.

Ben Garretson
Goldwyn's press and service representative in Chicago exchange.

Greater Feature Changes.

Virgil Adams has been advanced from booker to salesman for Greater Features and will leave within thirty days for an extended trip through the territory. Mr. Adams was booker for Mutual before he left to enter the army. He returned from service three months ago and went to work recently for Greater Features.

Alfred G. Keighley will take Mr. Adams' place as booker. Before the war Mr. Keighley was booker for General. He has seen a year's service in France and has just returned.

R. A. Landstrum, who was booker for Greater Features up to about two months ago, when he was taken seriously ill with appendicitis, is now out of the hospital, after an operation, and is rapidly regaining his strength.

Tacoma's Victory Changes Hands.

The Greater Theatres Company of Seattle this week purchased the Victory Theatre, of Tacoma, which has been operated for the past year by Ed. James. The house will be remodeled and elaborately decorated before it is reopened as one of the chain of motion picture theatres operated by Jensen and Von Herberg. This makes the eighth house in the Greater Theatres chain, the others being the Coliseum, Liberty, Strand and Mission, of Seattle; the Liberty and Columbia, of Portland; the Rialto, of Butte.

To Sell Adventurer.

John Rantz and H. H. Brownell have left for New York to dispose of the first series of their Adventure travel pictures. Besides being president of the Adventure Pictures Company, Rantz also operates the two motion picture theatres of Bremerton, Washington. Brownell was formerly manager of the Mutual office in Seattle.

Realart Opens.

Albert W. Eden has opened the Seattle Realart branch office at 216 White Building until a new building is erected for them on film row. Two salesmen will soon be at work for him. J. S. Woody, general manager, who spent several days last week here before going on down to San Francisco, will return for a short stay.

James Q. Clemmer and H. B. Wright recently left for Spokane to hold a convention of the exhibitors in the Spokane territory who are members of the Northwest Exhibitors Circuit.

Two Managers Visit Seattle.

Harry Lustig, West Coast special representative for Metro, is in Seattle for a ten-day stay.

A. S. Aronson, Coast division manager for Goldwyn, was in Seattle a few days this week.

Select-ed Notes.

Charles R. Rogers, director of sales for Select, after spending a week at the Seattle office, left this week for Salt Lake.

Hugh Rennie, manager of the Seattle Select office announces that he has secured the services of A. B. Knox as salesman in the Washington territory. Mr. Knox has been for the past three years manager of the First National office in Salt Lake City.

NEWARK IS COMING WELL TO THE FORE

With Two New Theatres Building and Additions Being Made to Others, the City Is Looking Up

WITH two new theatres under construction and alteration and additions being made to half a dozen theatres already built, Newark is coming to the front as a theatrical center. The two houses under construction are the Rialto, at 915 Broad street, under the management of Max Spiegel, and the Branford Theatre, occupying the site of the old Star-Eagle at Branford place and Nutria street. The houses, which will reopen after repairs and renovation, include Fox's Terminal, 84 Park place; Lyric Theatre, 211 Market street, Anita Theatre, 81 Sixteenth avenue, Carlton Theatre, 138 Market street, and several of the legitimate theatres.

Rialto Plans Filed.

With an authorized capitalization of $500,000, the Newark Rialto Theatre Corporation has been incorporated to finance the construction of the Rialto, at 915 Broad street, Newark. Stein, Stein and Hannoch, counsellors, with offices at 31 Clinton street, are listed as registered agents. The incorporators include Max Spiegel, William F. Rafferty and Sol Brill. The plans of the new theatre, as filed with the building department, call for the construction of a one-story brick theatre building, with an entrance at 915 Broad street, and extending through to 36-42 Pearl street. The estimated cost is $125,000, after plans by Thomas J. Lamb, architect. Max Spiegel, who is also interested in the Newark Theatre, 195 Market street, and the New York Strand, will assume active management of the Rialto.

Branford Has 3,500 Seats.

The other theatre now being built, the Branford, at Branford place and Nutria street, will be one of the largest in the state. It is announced that the seating capacity will be 3,450. The new theatre will be controlled by the Fablan, Zucker, Steiner & Co. The building will cover the entire plot at Branford place and Nutria street, having a frontage of 175 feet on the former, and a depth of 148 feet. It will be mostly one-story, the main portion being seventy feet high. Every known convenience and improvement will be installed in the theatre. Special attention will be paid to the convenience of lady patrons, even to the point of having a nursery where babies may be left during the performance. Fred W. Wentworth, architect, of Paterson, designed the building, which is expected to be opened in February.

Fox's Terminal Improved.

Fox's Terminal Theatre, 84 Park place, Newark, is undergoing extensive alterations and improvements, preparatory to the opening early in September. The estimated cost of alterations, after plans by William E. Lehman, architect, is $35,000. Henry W. Doremus, 36 Orange street, Newark, has the general contract. The Fox Film Co., of New York, is the owner. Manager Shafer will most likely resume the managerial reins of the house.

Films Figure in Politics.

State Controller Newton A. K. Bugbee, candidate for the Republican nomination for Governor of New Jersey, believes in the advertising possibilities of the screen. He will soon be exploited throughout the state in a film called "How New Jersey Is Caring for Its Wards."

Moving picture photographers accompanied Mr. Bugbee on his recent visits to various state institutions, and took views of scenes in which he was featured. The pictures were taken under the direction of Dr. L. B. Blan, publicity agent for the Department of Institutions and Agencies.

Bugbee Bears Cost.

The staff correspondent of the Newark Evening News quotes Dr. Blan as saying that the entire cost of the films is being borne by Mr. Bugbee, and that the state will not incur any expense in connection with the film, which will be ready for distribution the week of August 24.

The foreword to the pictures by Dr. Blan as director will be exhibited in each performance as follows:

"The object of this picture is to show the public how well New Jersey takes care of her wards who need protection. Due care has been taken not to disclose the identity of any patient. New Jersey jealously guards these wards, and no tender wound can here be opened."

Take Picture of Candidate.

Warren C. King, of Bound Brook, another candidate for the Republican nomination for Governor of New Jersey, is another who believes in the publicity value of motion pictures. Mr. King recently gave a reception to newspaper men at his Bound Brook residence, at which fifty guests were present.

By previous arrangement moving picture photographers were on hand, and took views of Mr. King and also of the party. These pictures will soon be exhibited throughout New Jersey in the interests of Mr. King's campaign.

New Paterson Producing Company.

The Orpheus Photo-Play Company, Ltd., the purpose of which as contained in the charter, is to produce motion pictures, has filed articles of incorporation with the Secretary of State at Trenton. The authorized capital is $10,000. The registered agent, Seldon S. Gordon, has headquarters at 305 Broadway, Paterson, N. J. The incorporators include beside Mr. Gordon, George F. Winchester and Alfred B. Robinson.

New Trenton Theatre.

W. E. Slack & Son, architects, with offices at the St. Regis Theatre building, Trenton, N. J., will soon ask bids for the erection of the one-story theatre building, 100x175 feet, to be built on South Broad street. The theatre will be used for the exhibition of high class motion pictures.

Garden, Elizabeth, Incorporates.

With three prominent film men as incorporators, the Garden Theatre Company, with Abe J. David, 215 Broad street, Elizabeth, N. J., as registered agent, has been formed to take over the Garden Theatre, Elizabeth. The concern is capitalized at $25,000. The incorporators are Herman F. Jans, David J. Hennessy and Max Gold.

New Police Censor in Newark.

Miss Justina Ellers, a policewoman of Newark, has been detailed to censor picture films exhibited in the Newark theatres. Newark is one of the cities that takes pride in showing good, clean, wholesome films, and Miss Ellers will have very little occasion to cut or alter any films exhibited in the Newark showhouses.

Newark State Rights Concern.

The Arrow Film Company of New Jersey, has been formed with offices at 286 Market street, Newark, to acquire New Jersey state rights to film productions. The first acquisition of the new concern is "Fool's Gold," featuring Mitchell Lewis and Florence Turner.

The personnel of the new state rights concern is Otto Marbach, present manager of the Appollo Feature Film Exchange; John Blum, formerly with Greater New York, Universal and other exchanges. Mr. Blum has had considerable experience in the exhibiting end of the industry. Also associated in the Arrow company is Harry E. Gibson, of New York, well-known in exchange circles.

Stern Forces on Vacation.

Joseph Stern, head of the Joseph Stern Theatrical Enterprises, controlling a number of motion picture houses in Newark and vicinity, is spending the summer with his family at Asbury Park. Mr. Stern manages to run up to Newark every once in a while to supervise affairs.

W. J. Schell, who has active charge of the offices of the Stern Enterprises at the Ordway building, 207 Market street, has taken advantage of the summer season, and is spending a few weeks at his old home town, Pittsburg. Mr. Schell was formerly manager of the Grand Theatre, 647 Springfield avenue, Newark.

S. Ballet, manager of the Grand and Casino theatres in Kearney, N. J., spent ten days along the Jersey coast, and has just returned to the active charge of the two West Hudson theatres.

For "The Man in the Moonlight" the Los Angeles Superba Had a Moon That Is Shown as Ever Rising.

And a head of Monroe Salisbury was put in the "moon" during the run of this Universal feature.

days along the Jersey coast, and has just returned to the active charge of the two West Hudson theatres.

Jerome Kraker in Bloomfield.

Jerome Kraker, recently returned from service with the A. E. F., has joined the Joseph Stern Theatrical Enterprises, and as soon as the two Stern houses in Bloomfield are ready for business, Kraker will assume active management of both. The two houses are the Empire and the Lincoln. The former will reopen soon, after being thoroughly renovated and redecorated. The Lincoln will be closed altogether about a month for redecorating and general improving. Mr. Kraker, the house manager, was formerly connected with the Newark office of the Universal Film Exchange.

Film Supply Company Moves.

The New Jersey Movie Supply Company has moved its offices from the Proctor Theatre building to larger quarters at 192 Market street, Newark. The move was necessitated because of increased business. The officers of the concern are M. A. Lefkowitz, president, and M. R. Heslowitz, secretary and treasurer. The firm deals in new and used moving picture machines, supplies and accessories. They also do repairing and wiring of booths and generators. They have installed machines recently in over a dozen Newark theatres.

Moorestown to Have Theatre.

The Criterion Theatre, care of Howard Knid, Moorestown, N. J., is taking estimates for the construction of a one-story theatre building, 40x100 feet. The proposed theatre will be built at the corner of Main and Mill streets, Moorestown. The estimated cost of the project is placed at $25,000.

Farmer Misses Machine Parts.

Guy M. Farmer, who conducts the theatre at 392 Central avenue, Newark, is still looking for the parts of his motion picture machine stolen recently. The parts were valued at about $35.

New Film Manufacturing Firm.

The Sen Jacq Film Print Company, with an authorized capital stock of $100,000, has been formed to manufacture motion picture films. The United States Corporation Company, with offices at 15 Exchange place, Jersey City, is listed as statutory agents. The incorporators are Samuel B. Howard, George V. Reilly, and Robert K. Thistle.

Lyric, Newark, Reopens.

The Lyric Theatre, 211 Market street, Newark, will reopen August 28 under the management of Dr. R. G. Tunison. The house has been closed all summer and has undergone extensive alterations. The lobby has been particularly improved, and presents a neat appearance. Motion pictures will share the bill with big time vaudeville.

Anita, Renamed Amsterdam, Opened.

The Anita Theatre, which closed June 30, was opened August 16, with vaudeville and motion pictures. The showhouse has been renamed the New Amsterdam, the original name. The theatre, which has been entirely renovated and redecorated, is located at 83 Sixteenth avenue, Newark. Jacob Speller has returned as manager of the New Amsterdam.

Discontinue Sunday Shows.

Although the management of the Sea Bright airdome, Sea Bright, N. J., had the permission of the mayor and the council, it has served notice on the public that Sunday performances would be discontinued. The reason was that the management did not wish to affront any of its patrons. The ministers of the Sea Bright churches led the movement against Sunday shows.

C. C. Smith at National.

C. C. Smith, an old-time showman, has been placed in charge of the management of the National Theatre, 182 Belmont avenue, Newark. This house is controlled by the Joseph Stern Theatrical Enterprises.

MISHAWAKA TEMPLE WILL BE ENLARGED

L. J. Lambiotte, Who Purchased the House from the Masons, Will Run on Pictures Exclusively

THE Temple Theatre Building, at the corner of Main street and Lincoln highway, Mishawaka, Ind., has been purchased from the Mishawaka Lodge of Masons by L. J. Lambiotte, proprietor of the theatre. The consideration involved in the transaction has not been made public.

Mr. Lambiotte has announced that he will remodel the structure throughout and will equip it with all modern appliances. The seating capacity of the house will be doubled by utilizing the room now occupied by the Western Union Telegraph Company. The theatre will be operated strictly as a photoplay house.

Ohio Amusement Company Incorporates.

Articles of incorporation were filed with the Secretary of State of Indianapolis, a newly organized concern. The capital of the company is given as $25,000 and the directors are Frank J. Rembusch, of Shelbyville, John R. Welch and David A. Coulter, of Indianapolis. The company was formed for the purpose of erecting a motion picture theatre at 42 West Ohio street. Workmen are now engaged in remodeling the building at that location for theatre purposes.

Orpheum Will Be Renovated.

James Michelstotter, proprietor of Hammond's Orpheum announced before leaving on his vacation that the three weeks' closing period will be used in renovating and redecorating the interior of the theatre. He expects to reopen it again about August 23.

Bingham Back from Vacation.

E. E. Bingham, one of the owners of the Colonial and Regent theatres in Indianapolis, has just returned from a two weeks' vacation at northern Indiana lakes.

Majestic Will Look Like New.

When the Majestic Theatre, at Evansville, which was closed a few weeks ago for improvements, opens the first part of September it will be practically a new home. The stage has been moved back to a new addition at the rear, giving the theatre an increased seating capacity of about 500. The main floor boxes have been removed and substituted with new loges, a handsome new pipe organ is being installed and a new heating and ventilating system is being put in. The interior of the place is being redecorated.

McCormick Entertains the Orphans.

Three hundred and fifty-two orphans from the various orphan asylums in Indianapolis were guests of S. Barret McCormick at the Circle Theatre recently, just before they started for Riverside Park for their eighteenth annual picnic given under the auspices of the Indianapolis Lodge of Elks. Mr. McCormick, who is an Elk, was unable to get out to the picnic, so he invited the youngsters to see the show at the Circle as his part in the affair.

Lafayette Will Not Get House.

Because of a lack of community interest, the people of Lafayette are not to have a new theatre building, as formerly proposed, the time of the option on the site on which the structure was to be erected having expired. It was planned by a number of Lafayette business men to erect a new theatre and apartment building, but lack of subscriptions for a fund to cover the cost caused the backers to cancel their plans.

New House for Anderson.

The Anderson Theatre Company, an organization composed of Indianapolis capitalists, has closed a deal with Dr. W. P. Harter, at Anderson, for the purchase of a lot in the downtown business section and expect to erect a new motion picture theatre on the site in the near future.

Look 'Em Over! They're the Five Pathe Honor Month Champion Salesmen.
They won the contest for a week on Broadway, just spent as the guests of the Home Office. Left to right: Harry Taylor, H. R. Calloway, D. C. Stearns, March Wood, and Jack Auslet.

MINNESOTA FIRE MARSHAL IS ACTIVE

Official Closes Up Five Picture Theatres for Non-Compliance with State's Fire Regulations

FIVE moving picture theatres were closed for violating state fire regulations by Clyde Hitchcock, deputy fire marshal of Minnesota, in a recent tour of inspection made through the iron range country and southern Minnesota.

According to Mr. Hitchcock the exits in most of these houses were not clear or the booths were not up to the standard fixed by law.

The state fire marshal has extended an invitation to exhibitors of the state to obtain copies from his office in the state capitol in St. Paul of the fire laws regulating safeguards for moving picture theatres.

Star Congratulates Perry.

Charles Perry, manager of the Minneapolis Strand, feels amply repaid for his recent successful attempt to pack his house by giving away piping hot pancakes to patrons during the showing of Marguerite Clark in "Come Out of the Kitchen." The famous star was so delighted with the story of this novel exploitation appearing in the Moving Picture World that she sent him the following telegram:

"Los Angeles, Cal., Aug. 9, 1919.
"Charles C. Perry,

"Strand Theatre, Minneapolis, Minn.

"Have just noticed your advertising of 'Come Out of the Kitchen' in Moving Picture World. Please accept my heartiest thanks for your interest and also sincere congratulations on a splendid idea successfully carried out.

MARGUERITE CLARK."

Fox Exchange to Move.

Max Weisfeldt, manager of the Minneapolis Fox exchange, is making preparations to move his office from the Jewelers' Exchange to the Produce Exchange, where Metro, Vitagraph and Realart have their branch offices. The removal of the Fox exchange will bring about a further concentration of the Minneapolis film colony, practically all the exchanges now being located in three buildings, the Produce Exchange, Film Exchange building and the Loeb Arcade.

Film Minnesota Lakes.

Minnesota's lake scenes are to be presented to the public in motion pictures by the federal government, according to word received by the Ten Thousand Lakes association. The federal authorities are interested in the movement to develop Minnesota's recreational resource and have announced their intention of filming the lakes and woods in the Superior forest district. The national forest embraces St. Louis, Lake, Itasca and Cook counties in Minnesota.

Roof Garden Shows Films.

With a stage and motion picture screen installed the roof garden of the Minneapolis Y. M. C. A., which opened early in July, has been showing films every Wednesday night during the summer.

Plan Great Outdoor Theatre.

Como Park in St. Paul will have a great open air theatre with seats for 10,000 and standing room for 15,000 under plans being prepared by Park Commissioner J. M. Clancy.

$20,000 Theatre Fire.

The Liberty Theatre, owned by H. C. Higgins, was destroyed at Moore, Montana. The estimated loss is $20,000.

New Theatre for Bemidji.

Mrs. Brinkman is building a new theatre to replace the Rex which was recently destroyed by fire at Bemidji, Minn. She expects the new home will be completed and ready for business in September. The theatre will have a seating capacity of 499. Mrs. Brinkman is also the owner of the Grand Theatre at Bemidji.

W. K. Howard Visits Minneapolis.

W. K. Howard, former manager of the Minneapolis, Vitagraph and Metro exchanges, who recently landed in the United States after serving in France, was in Minneapolis recently as special representative for Universal handling exclusively the exploitation in the large cities of the Stage Women's War Relief series of productions.

Northwest News Notes.

S. L. Young has purchased the Kid Theatre at Manhattan, Montana, from D. A. Johnson.

The Palace Theatre in Owatonna, Minnesota, will open this month under the management of the Rochester Theatre company.

Chisholm, Minnesota, will build a municipal recreation building to cost $200,000.

M. M. Hanson and other business men of Williston, Montana, have completed arrangements for the erection of a $100,000 theatre.

Gustave Schocken has engaged a Milwaukee architect, to prepare plans for the erection of a $70,000 theatre at Wausau, Wisconsin.

G. Nestle has purchased the Minneapolis Cozy and Alhambra theatres from E. E. Hinz, who plans to locate in some small town of Minnesota or Wisconsin.

Baltimore News Letter

Century Elects Officers.

THE officers for the new Century Theatre Company, which has just been incorporated in Baltimore to build a $1,500,000 photoplay theatre, were elected by the temporary board of directors, pending the election of the permanent board.

Charles E. Whitehurst was elected president; F. William Bolgiana, vice-president; Julian S. Stein, treasurer; Edwin L. Hall, secretary; H. Webster Smith, general counsel. Besides Messrs. Whitehurst, Bolgiano and Smith the following are serving on the board: Julian S. Stein, G. Edgar Smith, Charles Ruzicka, Edwin L. Hall, Howard R. Smith, Louis Deal and J. Herbert Whitehurst.

Antonio Moreno
Vitagraph serial star in East after completion of "Perils of Thunder Mountains."

Stock Sales Ratified.

The sale of 6,000 shares of the preferred stock of the company and 5,000 shares of the common stock of the company to a syndicate of Baltimore bankers was ratified by the board. The Equitable Trust Company, of Baltimore, was appointed registrar and transfer agent of the company's stock.

Enlarging Linwood Theatre.

Extensive alterations and improvements are being made in the Linwood Theatre, 902 South Linwood avenue, which is under the management of Charles Nolte, who also manages the Belnord and Aladdin theatres. The playhouse will not close down during the time the improvements are being made as the work will be done before performances. The building is to be extended back 70 feet, which will make the measurements of the structure 45 by 140 feet. A large marquee is being erected on the front of the playhouse, the lighting and ventilating systems are being rearranged and the exterior and interior are being done over.

Moving Pictures a Feature.

As a feature of the entertainments which are being given every night at the Central Y. M. C. A. building in Baltimore, a new series of educational motion pictures are being shown excepting Mondays. Approximately one-third of the audiences which attend these entertainments at the Central "Y" building are former soldiers and sailors, and the attendance is still large.

Personals of Baltimore.

Bernard Depkin, Jr., supervising manager of the Parkway Theatre Company interests, spent the last two weeks at Atlantic City on vacation.

Joseph Brodie, proprietor of the Brodie Theatre, 1118-22 Light street, has gone to Atlantic City for a few days' vacation.

Michael Wurtzburger is piloting the affairs of the Comedy Theatre, 412 East Baltimore street, during the absence of J. Rabinovich, the manager, who is now at the Church Home and Infirmary recovering from an operation.

The Community Theatre, Hamilton, Md., which has been owned and operated by Charles B. Eyer, has now been bought from him by Harry B. Durkee. His brother, Frank H. Durkee, manager of the Palace Theatre, Gay and Hoffman streets, will book the pictures for the Community.

Out-of-Town Notes.

Extensive alterations are now being made in the Liberty Theatre, on Mechanic street, Cumberland, which was recently bought by Charles Charuhas, the purchase price being $100,000. This playhouse, which has a seating capacity of 700, will be reopened to the public about September 7. A new stage is being installed, the front of the house is being remodeled, the interior is being redecorated and repainted and the projection room is being changed. The theatre will be managed by Harry Emmerich when it is reopened and Julius Byrlawski will book the pictures.

Frank Fisher, who formerly owned and operated the Liberty Theatre, Cumberland, has joined his brother, Charles H. Fisher, who operates the Belvedere Theatre, and is playing the piano at the latter playhouse.

The Victoria Theatre, Cumberland, has been taken over by Thomas H. Burke, who formerly managed the Empire Theatre. Mr. Burke will rename the Victoria the New Empire. The Empire, Mr. Burke's old theatre, is to be changed into a clothing store, which Berlin Werthimer, the former manager of the Victoria, will establish and operate.

After serving fourteen months overseas as a member of the A. E. F., John Bush, who managed the Grand Theatre, Grafton, W. Va., has returned to that city to assume his former duties. The Grand was managed successfully in his absence by Miss Maude E. Moore.

The Midland Theatre, Midland, Md., which has been closed during the summer months, will reopen in September.

Two Houses Change Owners.

The Grand Theatre, at Mt. Savage, Md., and the Imperial Theatre, at Brunswick, Md., have been taken over by Spates and Frey, who own the Palace and another theatre in Frostburg, Md.

Washington News Letter

Moore Acquires Leader.

THE map of downtown filmdom must again be changed to show the acquisition by Tom Moore, of the Leader Theatre, on Ninth street. This house was formerly controlled by George Mann, at one time manager of the Famous Players-Lasky Corporation in this city, and was managed by Corbin Sheild. Almost without notice the house was closed, ostensibly for repairs, with the announcement that it would be reopened later. For some weeks there has been very little activity around the house and there has been more or less speculation as to what was in the wind. Recently Tom Moore announced he had secured control of it.

Give Shows in Playgrounds.

The playground department of the District of Columbia has just invested in a projection machine and it is proposed to give nightly exhibitions of educational films at the various playgrounds. The shows are given under the supervision of Mrs. Rhodes, who is in charge of the playground work, and it is announced as her intention to prove to the public that children enjoy educational pictures just as much as comedies, dramas, etc. Operators have been recruited from among the workers in Mrs. Rhoades' office, and three young women have volunteered. It is estimated that in one week more than 2,000 men, women and children viewed the free movies.

Jazz Band at Metropolitan.

The twenty-five piece orchestra at the Metropolitan Theatre, on F street, was converted into a jazz band during the showing of "Upstairs." Jesse S. Heitmuller, conductor of the orchestra, got in touch with a number of song writers and secured a full jazz score to accompany the picture and also for a special overture. A score was perfected that synchronized with the scenes.

Omaha News Letter

Ross Joins Select.

C. W. Ross, formerly representing Pathe out of Des Moines, Ia., has joined the force at the Omaha Select-Selznick exchange, and will travel over the Eastern half of Iowa. He has had two and one-half years among the exhibitors of that part of Iowa and is personally acquainted with all of them.

Tom Arthur Made Good.

When Tom Arthur, manager of the Cecil Theatre, at Mason City, Ia., quit playing "legitimate" at the Cecil and started showing pictures, his friends protested. When, despite the fact that the Cecil is three blocks off the main street of Mason City, he spent thousands of dollars remodeling and redecorating it, his friends said he was too lavish.

The Cecil is now rated as one of the best money-making houses in Iowa. Showmanship did it.

New Equipment Store Opens.

Swanson-Nolan have opened a theatre equipment store at 423 South Fifteenth street, Omaha.

BIG BUFFALO HOUSE TO SHOW PICTURES

Shea's Vaudeville Theatre Will Give Sunday Screenings with Elaborate Musical Effects

SHEA'S big Buffalo vaudeville house will be turned into a motion picture theatre. But only for one day each week. Harold B. Franklin, managing director of Shea's Hippodrome will present an elaborate motion picture program on Sundays during the coming fall and winter, commencing Sunday, August 24.

A twenty-five piece symphony orchestra will accompany the first run features and a beautiful stage setting will be one of the attractions of the entertainment. Shea's Court street houses is one of the most attractive houses in the country and will make an ideal place for film entertainment. One of the innovations at the Sunday show will be the appearance of noted soloists, who will come from New York to give recitals between the different numbers on the bill.

Popular prices will prevail. So enormous has been the Sunday business at Shea's Hippodrome that the Shea Amusement company decided to open its other big house to take care of the thousands who seek film amusement on the Sabbath.

Crabb Invents Fire Extinguisher.

Earl L. Crabb, manager of the Strand Theatre, has invented an automatic fire extinguishing device for use in connection with motion picture projection machines. To manufacture this patent the Mighty Manufacturing Company has been incorporated with a capital of $50,000. The incorporators are Emanuel Pappas, George N. Chaltas and Earl L. Crabb. Mr. and Mrs. Crabb left Buffalo Thursday, August 14, for New York, where at the Astor Hotel they were joined by Si Bunce, of Buffalo. Mr. and Mrs. Crabb plan to spend two weeks in the metropolis and vicinity.

Three Theatrical Incorporations.

The Hertel Theatre Corporation has filed incorporation papers in Albany proposing to build a motion picture theatre on Hertel avenue. The incorporators are Joseph Gaver, Moses J. Bryman, and R. O'Connell.

The Victoria Theatre Corporation has also been launched. This company plans to build a theatre in Lockport. The incorporators are F. E. Mosher, F. D. Morris, C. E. Shearton, all of Lockport and the capital is $195,000.

The Brooklyn Strand Theatre corporation, of Buffalo, has filed incorporation papers in Albany with a capital of $56,250. Moe Mark, Walter Hayes and Max Spiegel are the incorporators.

Howard Dietz
Rapidly rising Goldwynite, just appointed head of the Goldwyn service and exploitation department.

Plans for Exchange Filed.

Plans have been filed with the Bureau of Buildings by the Famous Players-Lasky corporation for film exchange building at Franklin and Chippewa streets, to cost $60,000. According to R. C. Fox, local manager, the building will be ready for occupancy the first of the year.

Stops Double Feature Programs.

Elmer C. Winegar, manager of the Central Park Theatre, plans to eliminate all double feature programs at his house, commencing September 1. He will substitute better features with new comedies, scenics and news pictorials as supplementary attractions. He also will be able to improve his programs greatly. An enlarged orchestra will be installed at the same time the program change is made.

Abandon Hotel Idea.

A. C. Hayman, who is associated with Joseph A. Schuchert and others in the building of a mammoth theatre at Niagara Falls, informs the Moving Picture World representative that the idea of combining a large hotel with the theatre has been abandoned and instead a theatre and office building will be erected. A sum in excess of $3,000,000 would have been required to put over the hotel proposition, according to Mr. Hyman. Work will begin at once on the new theatre building.

Buys Two Theatres.

J. Wallingford, of Keith's Theatre, has bought out the James Savage interests in the Como and Abbott theatres in the South Park district and will open both houses September with better pictures and increased admission prices. The Como Theatre is on Triangle street, and the Abbott on South Park avenue. Mr. Wallingford is also dickering for several other neighborhood houses in Buffalo.

Allens May Enter Buffalo.

There are rumors in film circles that the Allen interests of Canada may follow the lead of Barcus Loew and put Buffalo on their theatrical map. The Allens, it is said, will put up a big theatre in the Queen City of the Lakes. With the new Shea $1,500,000 theatre, the Marcus Loew house and the Allen theatre, not to mention the several houses being built in the outlying districts, Buffalo should be a beehive of theatrical construction during the coming months.

New Batavia Theatre.

Stockholders of the Batavia Construction Company, owners of the Family Theatre building on Jackson street, Batavia, have voted to build a modern theatre on the site of the present house. The new building will seat 1,450 people. The owners of the Family Theatre building are Charles H. Honeck, Raymond M. Walker, Herbert T. Booth, William C. Casey, Frank H. Homelius and James C. Corbett.

To Increase Prices.

E. O. Wineberg announces that he will increase his orchestra and boost admission prices at the Elmwood Theatre about September 1. The Elmwood is one of Buffalo's most attractive neighborhood houses and is now enjoying the best business of its career under Mr. Wineberg's management.

WHO SAID EXCHANGEMEN DON'T WORK

Goldwyn Boston Staff Express Films via Auto and Can Now Express Views on Transportation

THE force in the Boston office of the Goldwyn Pictures Corporation played an important part in the distribution of films to New England exhibitors under the auto truck system of the New England Film Managers' Association.

Dan Horgan for several days had charge of actually despatching the films from Boston and keeping track of them. A. A. Lionais, K. G. Wylie and Jack Davis were also on the job. H. M. Davis, the Boston manager of the Goldwyn office in Boston, called William West, a salesman, out of bed for a Paul Revere midnight ride—only it was to New Bedford and was aboard an auto truck. Discovery was made on the first night that the New Bedford distribution station did not have a supervisor, so Mr. West rode down at midnight on the first truck.

Elm Company Secures Magnet.

The Elm Amusement Company, owning and operating a chain of theatres throughout New England, has secured control of the Magnet Theatre, Dorchester, Mass. The Magnet Theatre has been closed temporarily while a force of carpenters, painters and decorators were busy preparing for the reopening. The remodeled theatre has every modern comfort and convenience.

Fox Exchange Will Move.

The Fox Company has outgrown the Boston quarters in the year and six months they have occupied them. So Manager Campbell has leased the adjoining building. All departments are to be enlarged. Mr. Campbell thinks it will take about $10,000 to put the office and plant into shape for the fall rush.

Rochester News Letter

Paul A. Fennyvessey Returns.

PAUL A. FENNYVESSEY, erstwhile manager of the Strand Theatre and son of Albert A. Fennyvessey, Rochester picture magnate, has returned from overseas service in the American army.

Before assuming the management of the Strand young Fennyvessey had been with several film companies in the capacity of branch manager and salesman. When he left to join the service the management of that house was taken over by his sister, Miss Florence Fennyvessey, who has kept the home fires burning right well.

More Houses for Batavia.

Stockholders of the Batavia Construction Company, owners of the Family Theatre in Batavia, have voted to erect a modern theatre on the site of the present picture house. The new house will seat about 1,500. Harry T. Crosby, a retired showman, is promoting another new house there and says that he has secured $15,000 of a required capital of $40,000.

Fays to Reopen August 25.

Fay's Theatre will reopen for the fall season August 25, with Fred J. Sarr again at the helm. The policy will be the same as last season—vaudeville and pictures. The house did a big business last season, but most of it may be attributed to the feature pictures which overshadowed the variety offerings.

San Francisco News Letter

Alhambra Is Being Remodeled.

THE Alhambra Theatre on Market street, San Francisco, owned by Carl Laemmle, was closed recently for the completion of remodeling work that has been under way for several weeks. When reopened it will bear a new name, the selection of which has been left to the public. The new house will be managed by Leo Weinberger, who has had charge of the Strand Theatre for the past two years and who has been succeeded there by Guy Smith, formerly manager of the Hippodrome Theatre, Oakland.

Girl Workers' Pay Raised.

The California State Industrial Welfare Commission, with headquarters at San Francisco, has issued orders that girls and women employes as ushers and attendants at theatres and similar places of amusement be paid a minimum wage of $13.50 a week. This rule also applies to women working in photographic studios. The former minimum wage was $10 a week, but many theatres have been paying more than this for ushers during the past year.

Fox News Staff Organized.

Organization of a Pacific Coast staff of photographers for the Fox Film News, which will make its initial appearance in October, has been completed and work will be commenced here by a force of trained workers. Eugene H. Castle, for years with Gaumont, has been placed in charge of the Pacific Coast division. He will make his headquarters at San Francisco and has selected for his assistant Bert Moissant, a former Gaumont operator, who returned recently from service in France. The Los Angeles territory will be covered by Blaine Walker, formerly of that city, but more recently of San Francisco.

Injured Patron Demands Big Damages.

Mrs. Mary Monk has brought suit for damages in the sum of $16,244.35 against the Lyceum Theatre and Robert McNeill for injuries said to have resulted from stumbling over a keg in the dark aisle of this San Francisco house. She asks $5,000 on the ground that she will never be able to again follow her profession as a nurse, $5,000 for disabilities that will prevent the performance of usual household duties, $5,000 for the physical pain suffered, and the balance for doctor bills.

Changes in Pathe's San Francisco Force.

E. O. Child, for several years manager of the San Francisco branch of the Pathe Exchange, Inc., has been promoted to studio manager and will shortly leave for Los Angeles to assume his new duties. He has been succeeded at the Pathe exchange by Henri J. Henrioulle, who has been associated with this office almost continuously since its opening. Meyer J. Cohen, formerly manager of the local office of the George Kleine System and more recently with Sol L. Lesser and the Kehrlein Circuit as publicity expert, has joined the Pathe staff as Western manager of publicity and exploitation with headquarters in this city. O. W. Hellwig, formerly cashier at the Seattle Office, has been installed as inspecting auditor of the Western division, with headquarters at San Francisco. He succeeds Gilbert Moyle, who has resigned.

Ralph Quive Goes to Realart.

Ralph B. Quive, who has been in charge of the San Francisco Vitagraph exchange, has severed his connection to become local manager for the Realart Pictures Corporation. He has been succeeded at the Vitagraph office by M. C. Wilder, who has been connected with this branch for the past four years. A location for the Realart exchange has not yet been selected.

United Artists Open Exchange.

Under the direction of Louis Reichert, the United Artists' Corporation has formally opened for business at 100 Golden Gate avenue, in the heart of San Francisco's film row. This location was formerly occupied by Sunrise Film Company and the furnishings were taken over intact. Ralph O. Proctor, general manager of this concern, arrived here recently for a stay of a few days and will shortly visit seattle.

Select Official Visits San Francisco.

Charles R. Rogers, sales manager for Select, spent a few days in San Francisco recently. David Swing Ricker, Western exploitation manager, is making a stay at Reno.

Kahn and Greenfield Secure Grand.

The Kahn and Greenfield Circuit, of which Louis R. Greenfield is the shining light, has purchased the Grand Theatre at Twenty-second and Mission streets, San Francisco, one of the oldest houses in the Mission district, and will take possession in a short time. This concern now controls two theatres in the Mission district and two in the Fillmore section, having a large one and a medium size one in each district. It is also building a large house at Santa Cruz.

Producer Sails for Australia.

Taking with her an American company for the production of moving pictures in Australia, Mrs. Reginald L. (Snowy)

He Murmured Sweet Nothings into Her Pearly Ear.

Charles Maigne whispers softly to Irene Castle that all is ready for a scene from her Paramount-Artcraft, "Should a Wife Forgive?"

Baker, wife of the famous athlete, sailed from San Francisco on the steamer Ventura on August 12. In the party were Wilfred Lucas, actor and director; Bess Meredyth Lucas, scenario writer; Agnes Vernon, lead, and Robert Doerrer, cameraman.

Trade Briefs.

A contract has been awarded at $80,000 for the remodeling of the Macdonough Building at Oakland, Cal., the future home of the Hippodrome Theatre.

A. J. Rich & Co. are preparing to erect a theatre at Modesto, at an estimated cost of $150,000.

The Turner and Dahnken Circuit is now making but two changes of program a week at its house at Berkeley.

Ben Brodsky and R. E. Hasbrok, San Francisco film exchange men, are making a business trip to New York.

Max Berlin has purchased the Cory Theatre, an old-time San Francisco house.

The Joaquin Theatre has been opened at Stockton ,under the management of E. V. Clover.

The Lyceum Theatre, Twenty-ninth and Mission streets, San Francisco, is to be enlarged to a seating capacity of 1,200 and will be reopened before the close of the year. The Bell Theatre near by will be used while alterations are being made.

The Exhibitors' Poster Exchange, Inc., has opened for business at 134-146 Golden Gate avenue, San Francisco.

The New Elm Theatre has been opened at Elmhurst, Cal.

Louis Marks, formerly of the Edison Theatre, Sacramento, plans to erect a new house in that city.

William Webster, of Sacramento, is preparing to add Fink's Theatre, Gridley, Cal., to his circuit of houses.

Frank Purkett, formerly engaged in the newspaper business, has been made manager of the Kinema Theatre, Fresno, and B. A. Goodman, formerly in charge of this house has been transferred to the Kinema Theatre, Oakland.

Murray Hawkins is now in charge of the San Francisco office of the Consolidated Film Corporation and H. F. Moore, recently with the Film Clearing House, is also with this concern as special representative.

The Hawaiian Island Films Company has been incorporated with a capital stock of $30,000 at Honolulu, T. H. by E. E. Dubreuil, Harry Steiner and L. E. Capps.

Spokane News Letter

Musician Foresees Prosperity.

"THE amusement crafts will experience the biggest year in their history in Spokane this season," said Fred Greene, secretary of the musicians' union here.

"Never before since I have lived in this city have I seen such a demand for musicians. This is due to some extent to the fact that similar conditions exist on the coast, and a number of our members have gone west to seek more attractive posi*ons than are offered in Spokane, but that does not discount the fact that things are sure to boom here this fall and winter in the amusement line.

"The musicians recently asked an increase, adopting a new wage scale at noon and having it agreed to by the majority of the employers by 2 o'clock the same day. Several of the motion picture theatres have also fallen into line."

New Ordinances Proposed.

Two new ordinances proposing changes in the operation of motion picture machines are now before the city commissioners for their action. One ordinance provides for the licensing of all motion picture machine operators by a board to be composed of the city building inspector, the electrical inspector, the fire department chief and two licensed operators. A secondary license would be issued to a person operating a machine under a licensed operator.

The other ordinance would permit the use of motion picture machines in schools, to be run by other than a professional operator. This is an amendment sought by the school board, which plans to buy a number of motion picture machines for the public schools in cooperation with parent teachers' association. These machines would be used in social center entertainments.

Simplexes and Other Prosperous Signs.

Manage~ Cram, of the Arcade Theatre in Walla Walla, has just completed the installation of two of the latest type of Simplex projection machines equipped with the Mazda light.

Manager Cram has also installed a new and attractive sign which is a distinct improvement over the old one.

B. F. ROSENBERG ENTERTAINED FILM MEN

Metro's Salt Lake City Representative Lighted the Ship Cafe with a Red Lantern Banquet

B. F. ROSENBERG, local manager for Metro, recently gave a dinner at the Ship cafe at Salatar. Whitney Young, personal representative of Nazimova, on tour in the interest of several productions in which the actress is starring; A. J. Flyn, manager of the Utah Theatre at Ogden; Edward P. Levy, manager of the Salt Lake Orpheum; G. A. Cloward, of the Metro intermountain agency, and several other film men were among the guests. A feature of the entertainment was the sending of a telegram to Nazimova congratulating her upon the local success of "The Red Lantern."

Selznick Opens Offices.

Coincident with the filing of copies of its articles of incorporation in Utah, the Selznick company jointly with Select Pictures Corporation this week opened an agency at 160 Regent street.

Robert A. Brackett, formerly of the Seattle office of Select, is the local manager.

American Features Music.

The musical programs at the American Theatre have been made the more enjoyable this week by the rendition of special selections at each performance by the Salt Lake Opera quartet, composed of Fred C. Graham, Edna Dwyer, Mary Atkinson and Melvin Peterson. The quartet has rendered choice operatic and up to date selections. Frank Gibney is singing popular songs.

The American Theatre orchestra will be increased from sixteen to thirty pieces beginning Labor Day. It will be the same size for matinees as at night.

Calkins Succeeds Knox.

W. A. Calkins, for several years past local manager for Pathe, has resigned that position and has accepted the management of the Salt Lake City exchange of the First National Exhibitors' Circuit, succeeding A. B. Knox, who will go to the Pacific coast. A successor to Mr. Calkins in the Pathe office has not been announced.

Gilmour With Hodkinson.

J. B. Gilmour has been appointed as local representative for the W. W. Hodkinson company. He will be attached to the Pathe office.

Alice Brady
As she appears as Mary Horton in "Sinners," her first Realart.

Detroit News Letter

Weitzel Couldn't Stay Away from Them.

EDWARD WEITZEL, associate editor of the Moving Picture World, spent two weeks in Detroit, ending August 17, on his annual vacation. This is really Mr. Weitzel's home, as he served for many years on the Detroit Free Press before going East. Although coming here for a rest, staying at the home of his son, he could not keep away from the exhibitors and exchange managers, and wherever he went he received a hearty welcome. "Yes, I have been reading your special articles and reviews in the World and they are fine," was the expression that he heard all along the line.

Perry Goes to Paramount.

Charles W. Perry, famous for the excellent work he did for Pathe during his two years' service with that firm, is now personal representative for H. A. Ross, Paramount local manager, who finds it impossible to personally visit every exhibitor in the territory.

Colonial Ready for New Policy.

The Colonial Theatre, Detroit, is getting ready for its new policy of pictures and vaudeville, starting Labor Day. Marcus Loew will do the vaudeville booking, which will comprise six acts. Ben Cohen, of the firm of Warren and Cohen, operating the Colonial, say pictures will be first-run when available and will be shown a full week. The orchestra will be enlarged and prices advanced for the coming season.

Brooks Goes with Pathe.

J. O. Brooks, for the past year manager of the Liberty Theatre, Camp Custer, Mich., and prior to that time salesman for Fox and preceding that Paramount exchange manager in Detroit, is now special representative for Pathe special features in Detroit and the larger cities of the territory.

Short Notes.

E. J. Foley, for the past eleven months house manager at the Madison Theatre, Detroit, has resigned to become manager of the Franklin Theatre, Saginaw, one of the houses controlled by W. S. Butterfield.

Lawrence J. Jacobs, manager of the Delft Theatre, Escanaba, Mich., was married recently to Miss Marjorie Oliver, one of the leading society girls in northern Michigan.

Producers' and Distributors' News

Elsie Ferguson Commences Work on "Counterfeit"

UNDER the direction of George Fitzmaurice work has been started on Miss Elsie Ferguson's next picture, "Counterfeit," by Ouida Bergere, based on the story by Robert Baker, at the New York studio of the Famous Players-Lasky Corporation. Mr. Fitzmaurice regards the scenario as an excellent up-to-date comedy drama in which Miss Ferguson will have the opportunity of both dramatic and lighter work.

Miss Ferguson plays the part of Virginia Griswold, the daughter of an old Southern family. She returns to her home after traveling and studying abroad and finds her family in dire straits for want of money. She decides to find some kind of work which will support herself and family. With the aid of an old friend of the family she is put in touch with the Secret Service, at Washington. They are at that time working on a case of international counterfeiting which has been traced to Newport. She is placed at Newport in a house with a Secret Service man as a butler, and is accepted in society.

David Powell, as leading man for Miss Ferguson, plays the part of Stuart Kent, in love with Virginia Griswold. Helene Montrose appears as the extravagant Mrs. Palmer; Charles Kent as Colonel Harrington, the friend of the family; Charles Girard as Vincent Cortez, the "master mind" of the counterfeiters; Ida Waterman as Mrs. Griswold, the mother of Virginia; Robert Lee Keeling plays the part of Mr. Palmer; Fred Jenkins appears as Uncle Ben; Mrs. Robertson as Aunt Jemima, and Elizabeth Breen as Mariotte, the maid.

Assisting Mr. Fitzmaurice is C. Van Arsdale, who has been associated with Mr. Fitzmaurice for a number of years. The cameraman is Arthur Miller.

Johnston McCulley Breaks Bullies in Universal Film

THE BRUTE BREAKER," by Johnston McCulley, magazine author, has been filmed as a six-reel feature at Universal City. Lynn Reynolds, best known as the producer of virile, outdoor stories, had charge of the production. Frank Mayo and Kathryn Adams are featured in this drama of the logging country, with its picturesque background of the big California forests.

When Louis Grantaire, which part is played by Frank Mayo, inherited a forest principality at the death of his father, he determined to clean out the lumber camps around which an evil name clung like a shroud.

The supporting cast includes Harry Northrup, Jack Curtis, Frank Brownlee, Charles LeMoyne, Bert Sprott and Burwell Hamrick.

Throughout the entire photoplay the red-blooded type of action prevails, with the great heart of nature as a background. The entire Reynolds company of sixty persons left civilization for six weeks and buried itself in the great California forests at the foot of Mount Shasta.

Nothing Blue About Monte.

Monte Blue shoots a grin just after signing a five year contract with Paramount-Artcraft.

"Chasing Rain-Beaux" Is Booked for Cincinnati Run

OSCAR F. BOWER, exchange manager for Goldwyn in Cincinnati, has convinced Isaac Libson, a prominent exhibitor of that city, that "Smiling Bill," star of Capitol Comedies, is a sure drawing card with Cincinnati picture fans. Manager Libson was so impressed with Parsons' work in the comedy, "Chasing Rain-Beaux," that he booked the film for an entire week at the Lyric. He also took the Mr. and Mrs. Carter De Haven comedy, showing at the Family Theatre, beginning August 10. In common with many other exhibitors, Mr. Libson is having difficulty in finding an adequate supply of comedy material suitable to his theatres, and is enthusiastic over the type of films being made by Parsons and the De Havens.

Beautiful Night Scenes in "The Bandbox."

Some remarkable night scenes have been made by R. William Neill, who is directing "The Bandbox," the first of the Louis Joseph Vance series of productions being made by Deitrich-Beck, Inc., and starring Doris Kenyon, and which will be released by the W. W. Hodkinson Corporation.

As much of the action takes place at night, a great many of the exteriors were photographed after dark. Spectacular effects have been secured by the use of more than a score of Kliegl lights, which were taken to the various locations in New Jersey, northern New York and Central Park. Some wonderful interior lighting effects have also been produced by Director Neill.

Work on "The Bandbox" is rapidly approaching completion.

Change but Little Film Play of "The Gamblers"

THE GAMBLERS," by the late Charles Klein, is one of those plays produced some years ago which lends itself to picturization without doctoring and rewriting to bring it up to date. It is as strong, as virile, as pertinent to present-day conditions as it was when first written.

The adapters, in making the screen version for Vitagraph, have taken but few liberties with the author's work. They have made jealousy of his wife the motive back of the relentless prosecution and persecution of the leader of the Wall Street gamblers by the assistant attorney-general rather than his political ambitions as in the original play. This change, however, is indicated more in the subtitles than in the actual action of the play. The final scene has been kept intact and is shown just as it was played on the spoken stage, even the final lines spoken by the heroine being the same. The closing scene is far from conventional, but the reviewers of the original play agreed that it was consistent—that no other ending would have been logical. And so it has been retained in the screen play.

Harry T. Morey plays the role of Wilbur Emerson, who leads his business associates into a big financial deal and then breaks the banking laws to save them from ruin. He has a strong supporting cast in Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus. Paul Scardon directed.

Goldwynner Current Issue Describes Latest Pictures

THE current number of the Goldwynner, the exhibitor-organ issued semi-monthly by Goldwyn, presents a "close-up" of the first eight super-productions now ready, or soon to be ready, for inspection in the twenty-two Goldwyn exchanges throughout the country.

As befits the formal announcement of the big productions which will launch Goldwyn's third season, the Goldwynner is made up and dressed up in de luxe style, produced in colors on special quality paper stock. The mechanical make-up is unlike that of the regular numbers, eight of the twelve pages arranged in an advertising style that gives striking pictorial layouts, plot synopsis, cast and salient exploitation angles on the first eight productions, which comprise: Rex Beach's "The Girl from Outside," Tom Moore's "Lord and Lady Algy," Geraldine Farrar's "The World and Its Women," Will Rogers' "Almost a Husband," Madge Kennedy's "Strictly Confidential," Rupert Hughes' "The Cup of Fury," Mabel Normand's "The Empty Paradise" and Pauline Frederick's "Bonds of Love."

The pages are so arranged and worded that an exhibitor at a glance will absorb every dramatic feature and exploitation pointer that will serve as a booking guide and subsequently for the preparation and execution of exploitation and advertising campaigns.

EXPLOITING "THREE BLACK EYES"

Snappy Comedy Starts With Rumpus in a Cabaret—Follows With Fast Moving Fun Aboard Palatial Yacht—Winds Up With Capture of Burglars and Rescue of Girl

By Epes W. Sargent

TAYLOR HOLMES in his newest farce, "Three Black Eyes," released by Triangle, should be easier to sell than in his earlier offerings. The title lends itself better to selling, and he has the advantage of his previous successes under this company. The farce itself is more spirited, and offers many more talking points, and it can be offered with the certainty of pleasing the average patron.

It deals with the escapades of a quartet of young men of social standing who flee from the results of a cabaret escapade aboard the yacht of the hero and concludes with his restoration to favor through his capture of the burglars who are seeking to rob the father of the heroine.

It is rapid in action, with a well marked story, and is played by a competent cast. The star is too well assured of his own popularity to fear the competition of his support, with the result that he is surrounded by a good acting cast who are given opportunity to make their points.

Society plays appeal more strongly to the average patron than do even the Wild West thrillers, and this offering has many of the thrills of Western melodrama with the more picturesque environment of the socially elect, and the settings and exteriors have been chosen to carry out this suggestion of wealth and culture.

The Story.

The story does not precisely follow the synopsis as published in the plan book in that the taxi ride has been cut out. Eliminate this part in your copy to the printer if you use a long synopsis. For a shorter form try this:

Larry Van Cortland, with Harriman, Castleton and Payne, visit a fashionable cabaret where Stanhope Shelton, a wealthy munitions manufacturer, is celebrating his daughter's birthday. Larry is not welcome; they know him too well, but he gains a table before the waiters can check him. When his glance falls upon Natalie Shelton, he seeks to gain an introduction, but is kept away by a friend who sees his condition. But a solo dance fires Larry's ambition and he seeks to join in. The result is a small riot in which the jovial quartet are ejected just as Detective Hogan comes upon the scene looking for the young roisterer who has been mussing up the Tenderloin for several days—and nights. Hogan follows Larry home, but Larry bundles the officer into the elevator and shoots him up to the top floor while he heads for his yacht. The crew promptly resign when they see his condition, but Larry presses his friends into service and gives Hogan the slip. Next morning he puts into a fashionable summer resort, where the yacht is chartered for an afternoon cruise by Baron Kurakoff, who is really the head of a gang of burglars. Well off shore he robs his guests and is about to escape with his pals in the yacht's tender when Larry captures him and heads for shore just in time to secure the rest of the gang, who have been looting the Shelton home while the owners were out of the way. Larry turns the gang over to Hogan, who decides that Larry has earned immunity.

The Cast.

Larry Van Cortlandt.....Taylor Holmes
Natalie Shelton.....Louise Orth
Yvonne Tiffany.....Clara Moores
Vida Tiffany.....Diana Allen
Mrs. Tiffany.....Ida Pardee
"Fatty" Harriman.....Marshall Stedman
Castleton.....Gordon Standing
Payne.....William Bailey
Written and Directed by Charles Horan.

Try These Hook-ups.

There are some good suggestions in the press book for publicity work. If you use sandwich men, try to put them into evening dress, slightly mussed. The soda fountain tie-up is good for the hot weather and a "Three Black Eyes Sundae" can be built with three blackberries for the distinctive decoration or even three chocolate drops if fruit is not easily available. Letter the fountain mirror and windows with water color and display stills or one-sheets.

A good publicity stunt would be to blacken the eyes of your doorkeeper and ushers the week before the showing. Use blue paint, blending into yellow.

Hook up the stores handling paint with a display of stills and a card reading

We Keep Taylor Holmes' Remedy for Black Eyes.
See him at the Blank Theatre in "Three Black Eyes"
And Get the Remedy Here.

A Lobby Display.

A good lobby attractor would be pictures of Holmes, the former Kaiser and Crown Prince, each with a black eye and the usual legend of "The Kaiser and the Crown Prince got black eyes and lost. Taylor Holmes got a black eye and **won.** See how he did it in 'Three Black Eyes,' here....."

Get a white horse and burnt-cork his eyes. Have him led through the streets with blankets reading, "I have only two black eyes. Taylor Holmes has 'Three Black Eyes' at the Blank (date here)."

Paint a picture of a blacked eye on a large scale. Cut out the eye part and paste on transparent paper. On the front paint a closed eyelid with transparent paint. Then paint an eyeball on the inner surface and put the painting over a box in which is a flasher lamp, which will give you a winking eye effect. This should make a good window as well as lobby display.

The cut-out three-sheet suggested in the ample plan book will also make a good lobby attractor. It can be inexpensively done by using corrugated card board instead of the more expensive beaver board, and bracing with lath. Cut-out to retain the legend at the bottom.

If you can get hold of some disc life preservers (the round kind), use them as frames for window cards or stills with legends relating to the yachting features, such as "He steered with his feet so he could hold hands, but he didn't get 'Three Black Eyes' that way." He could sink canoes without even looking, but he didn't care what happened—he had met the girl." "He didn't want to rent the yacht until he saw who the passengers would be, but that girl! Oh Boy!" "Never throw a life preserver to a drowning man. He may live to sue you."

A Marine Angle.

Using the yacht angle you can probably arrange a hook-up with stores selling sailor hats and middy blouses. Where there is any boating you can also tie up with the hardware or other stores selling supplies with a display of boat lamps, anchors and other fittings.

A butcher shop might take "Don't use our steaks for curing black eyes. They are too good. See how Taylor Holmes cured 'Three Black Eyes' and save our steaks for interior decoration."

Use all the hook-ups you can get. It sounds foolish to those who have never tried them, but persistence in advertising is what counts, and the harder you hammer the better you draw. When you have a play that is likely to make regulars out of occasionals, leave no stone unturned to get them in.

Newspaper Work.

Go strong on your advertising. There is a three-column cut in the plan book

Would You Call This a "Three" Sheet for "Three Black Eyes?"
Taylor Holmes is trying to remember whether there had been three or more sheets in the wind in his newest Triangle.

which will bring in more extra business than the additional space will cost. Use it, particularly in the small towns. This is the cut of the star holding the dancer in his arms. Below use such copy as

"He was kissing John Barleycorn goodbye, and he wound up in a swagger cabaret where this little dancer was the star. He broke up her dance—and nearly broke his head—but that was just a starter to the trouble."

"He grabbed the little dancer off the floor and it started a riot. When it was over the three black eyes needed a sea trip; but all's well that ends well, and if you don't think this ended well see—"

"Even the Broadway cabarets have their limits. It's not considered good form to grab a dancer off the floor. But Taylor Holmes could not wait until she had done her turn, and three damaged optics was the price he paid."

"It was the eve of July first or even Taylor Holmes would not have grabbed the star dancer of the Broadway cabaret right off the floor, but it WAS the eve of prohibition and everything went. Taylor Holmes went out of the front door in a hurry, and he carried a black eye with him. His friends carried the others—but that was just the starter."

For the two-column cut showing the trio with their blackened eyes use somewhat similar copy, for instance:

"John Barleycorn was not dead—yet—but Taylor Holmes and his chums had been holding a wake for a week. They went into a Broadway cabaret on unsteady feet and came out on their heads, and three of the four of them had blackened eyes. They took the eyes on a yachting trip and then things did happen.

"That's what they got for trying to break up a cabaret show, and they didn't mean to break up the show, at that. It just sort of happened. So many things happened after that they didn't really care. What's a black eye to piracy, burglary or love? They were just a curtain-riser to the real fun."

"No, it wasn't the night before Christmas. It was the night before the First of July, and Larry and his pals had been celebrating so industriously that Detective Hogan swore to get them for their pranks. You couldn't blame Hogan, but you should have seen Hogan's face when he finally met up with them!"

Or Try This.

You might try this to hook up with his earlier successes.

"Taylor Holmes doesn't use a 'Taxi' this time. He's a 'Regular Fellow' who started to turn the Tenderloin 'Upside Down,' and he got 'Three Black Eyes.' It's the funniest farce of his five Triangles. 'It's a Bear' is 'Three Black Eyes.' If you have seen the other four see—

'Three Black Eyes'"

It's even funnier.

Type Ad. Suggestions.

Other type ad. suggestions are:

"If the Police Are After You

"Do as Taylor Holmes did in 'Three Black Ees.' Give them something else to think about. Just go out and capture a gang of burglars and offer to swap them for your liberty.

"Broadway Stands for a Lot

"But it could not stand four wealthy rounders when they sought to break up the performance of the star dancer at a fashionable cabaret. It didn't matter that it was the last night before prohibition. They went out on the pavement with three lovely black eyes and the Tenderloin detectives just three jumps behind. But did the detectives arrest Larry Van Cortlandt? They did not. Hogan just grinned and joined her father in saying, 'Bless you, my children.'

"What do you suppose caused his change of heart?

"You can find out in 'Three Black Eyes'."

PRESS STORIES.

In his latest comedy, "Three Black Eyes," Taylor Holmes plays the part of a young man about town whose efforts to speed the parting with John Barleycorn have brought him under the displeasure of the police. To avoid them he takes refuge on his yatch with three friends. The crew desert when they see his condition, but the quartet cruise about all night, and in the morning his friends put a For Sale sign on the boat in the hope that someone will buy it and take them out of danger.

But this only increases their troubles, for the boat is chartered by a band of society burglars who seek to get a millionaire out of the way so that their confederates may rob his home. They hold up the yachting party and bind the crew, but Larry gets free and catches them just as they are going over the side in the tender. Then he races to shore and gets the other members of the gang, turning them over to the very police officer who has sworn to land him in a cell. Incidentally, he wins the girl he fell in love with at the cabaret show the night before and who is a guest on the yachting trip.

In "Three Black Eyes" Taylor Holmes performs some wonderful feats in steering a yacht with his feet while he makes love to the only girl in the world. He only runs down a couple of canoe parties and sideswipes a scow, but the uncomfortable guests decide that the boat must be a destroyer and not a yacht.

You could not blame the crew for deserting when Taylor Holmes comes aboard his yacht in "Three Black Eyes." They can see the trouble ahead. He impresses his friends into service and somehow the boat stays afloat. Then they rent the boat for an afternoon cruise, and one man is told off to run the engines while the other acts as steward, and the owner takes the prettiest girl on the bridge to see him run the craft. The engineer and steward also find congenial company and it is easy for the society burglars to turn pirates and hold up the craft. But they didn't count on the fourth man of the party, who has been sleeping peacefully through all the riot. He loosens the bonds of the others, and they not only capture the pirates but their confederates ashore.

"Three Black Eyes," the new Taylor Holmes comedy which plays at the———— next———— throws an interesting sidelight on the effect of the war upon society. Three thieves easily win their way into the charmed circle by pretending to be Russian artistocrats in search of war munitions. They entertain a munitions manufacturer on a hired yacht to get him out of the way while their confederates, posing as detectives, rifle his home, overpowering the servants, who are celebrating their master's absence. But they get too greedy and seek to rob their guests while on the water, binding the crew and locking the others in the cabin. They overlook one man, and he in turn releases the others, and the entire gang are captured and turned over to the police after a series of lively and amusing adventures.

Larry Van Cortlandt, the part played by Taylor Holmes in his newest comedy, "Three Black Eyes," runs true to form. He knows that it is customary to cry "throw up your hands" when apprehending deseperadoes. As he has the only gun they can but obey, though they are floundering in the water and promptly disappear beneath the waves. Their sudden disappearance is one of many funny situations in this liveliest farce Holmes has yet given us.

When Stanhope Shelton goes on a yachting party in "Three Black Eyes," the newest Taylor Holmes comedy, his servants decide to have a merrymaking of their own. They are enjoying a feast; the women dressed in their mistress' best, when three men walk in, announcing that they have come to investigate a series of thefts in the house. The women are in a panic at the idea of being caught in their borrowed finery and promptly strip off the gowns, which lead to several amusing complications. The little glimpse of below stairs is just a sidelight to the lively actions of their employers on the palatial yacht.

"Never throw a life preserved to a drowning man" seems to be a good rule for yachtsmen who are too engrossed in their guests to pay attention to the tiller. In "Three Black Eyes" Taylor Holmes charters his handsome yacht to a party for the afternoon when he sees that one of the guests is to be the girl he has vainly sought to meet. When she comes aboard he invites her to the bridge, and they become so engrossed in each other that they fail to notice several canoeing parties in their path until after the frail craft have been run down. In each case life preservers, of course bearing the yacht's name, are tossed to them, and when the party gets back to the dock the victims are lined up to greet the returning owner and put in claims for damages. Larry Van Cortlandt decides it would have been cheaper to have let them drown.

Try Throwaways.

If your patrons respond to throwaways, get out one, using the two or three-column cut—or both. Play up the society and Broadway angles in short sentences. The Broadway appeal is always strong. Try something like

TAYLOR HOLMES and his pals got
THREE BLACK EYES
while being thrown out of a
Broadway Cabaret
and took refuge on his private yacht to
elude the police
Society Thieves
chartered the yacht to permit their pals
to burglarize the millionaire's home,
but—well, see
THREE BLACK EYES
at the Blank
(Date here)
And you'll enjoy a good laugh and find
out how it all came out.
A Rollicking Farce in a Society Setting.

POSTER WORK.

For your poster work use both three-sheets in plenty. They are designed to appeal to two classes of patrons, so use them both and make a double play. Get at least a couple of the six-sheets for posting away from the house, and use as many ones as you can find window spaces for where you cannot use more individual window displays. Get your advertising all over your territory and work for the cumulative effect. Each display helps the others, and the more you use intelligently the larger the business you can count upon. Holmes is a favorite and will readily sell himself, but make it possible for everyone to realize that he is playing your house on certain dates. This is what counts.

Advertisement.

Scorpions Make Screen Debut.

Up from Mexico there traveled a box which was duly delivered at the Crystal Studios, where Arthur F. Beck's fifteen episode serial is now being filmed as the next big Pathe release, where it was very promptly eschewed by Perry Vekroff, Frankie Mann, Stuart Holmes, Wilfred Lytell, in fact, every one about the studio. Its contents were scorpions, two males, two females and a hundred babies.

These "bad actors" had been traveling night and day for a week with the pangs of hunger augmenting their well known natural dispositions and an immediate call was sent to the Bronx Zoo, to not only arrange for the hotel accommodations of the strange troupe, but also to act as supervising director of their debut in an intense scene between Stuart Holmes and Wilfred Lytell.

REVIEWS AND ADVERTISING AIDS (Continued)

attracts the Squire of Traise and is put in the position of being forced to give up the man she loves or see her father and mother and the animal members of the family turned from their home. Technically her work is excellent, but the personality which enabled her to make her vampire roles so effective can not be entirely submerged in the present part.

The supporting company is all it should be. Edward O'Connor as Kathleen's father repeats one of those fine impersonations of Irish character for which he is noted. Jennie Dickerson as the heroine's mother gives a fitting companion picture to Edward O'Connor's, and Raymond McKee is a most likable Terence O'Moore. Marc McDermott as the squire, Marcia Harris as Lady Clancharty, Henry Hallam as Sir John Clancharty, Harry Gripp as Denis O'Rourke and Morgan Thorpe as Father Flynn complete the cast.

Cast.

Kathleen Mavourneen.....Theda Bara
Kathleen's Father.....Edward O'Connor
Kathleen's Mother.....Jennie Dickerson
Terence O'Moore.....Raymond McKee
The Squire of Traise.....Marc McDermott
Lady Clancharty.....Marcia Harris
Sir John Clancharty.....Henry Hallam
Denis O'Rourke.....Harry Gripp
Father O'Flynn.....Morgan Thorpe

Based on Tom Moore's Celebrated Song.
Directed by Charles J. Brabin.

The Story.

The heroine of the Fox picture, "Kathleen Mavourneen," is a young peasant girl who is loved by Terence O'Moore, a sturdy young blacksmith who can dance a jig as nimbly as can his sweetheart. While tripping it together at a fair, Kathleen attracts the attention of the Squire of Traise, who is engaged to the elderly and unbeautiful Lady Clancharty. The lady's father is the guardian of the squire's fortune and has it in his power to cut off the young man's supply of cash if he does not marry as agreed. As the gentleman owns the house where Kathleen's family lives, he proves a dangerous rival to Terence. The girl is told she must become the wife of the squire or see her parents evicted.

While seated by the fire, Kathleen falls asleep and dreams that she has sacrificed her happiness to save her father and mother. Her adventures at the wedding and her attempts to pass herself off as a fine lady furnish a number of good comedy situations. Then matters take a serious turn. She dreams that her husband, finding himself short of funds on account of his marriage, decides to get rid of her and hires a trio or rogues to carry out the plan.

In trying to save her, Terence shoots one of the rogues and is convicted of murder. The scene of the hanging is produced in all its tragic detail, and the form of Terence is shown dangling in the air. The horrified Kathleen awakens at this instant and is overjoyed to find herself in front of her own fireplace and Terence at her side. The squire comes in to tell her that he has concluded to marry the Lady Clancharty after all, and Kathleen and Terence are free to make each other happy.

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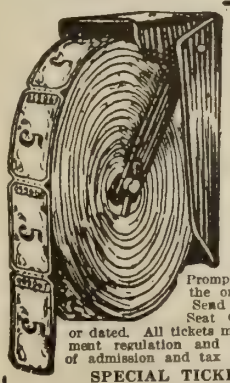

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"The Trap"

Six-Reel Universal Subject Features Olive Tell in Dramatic Story.

Reviewed by Robert C. McElravy.

EXCELLENT technical skill has been employed in this six-reel Universal production, entitled "The Trap," based on the original play of Richard Harding Davis and Jules Eckert Goodman. It is presented by a large and interest cast of players, headed by Olive Tell, who plays the role of Jean Carson. The plot complications are innumerable and yet have been so carefully woven together that little confusion results in the mind of the spectator.

The drama remains close to the surface, scarcely touching the deeper emotions at any point, yet it rises always to a logical and effective climax. It presents as a whole a high form of dramatic artifice. The first scenes occur in Alaska, where Jean Carson, daughter of a prospector, teaches school. She is beloved by three men, one of whom she marries early in the story, and a second later, when the New York period is reached. The heroine thinks her first husband dead, but the villain of the piece accuses her of bigamy for purposes of blackmail.

Olive Tell screens uncommonly well and accomplishes some good work in this, though a few of the close-ups seemed unnecessary. Rod LaRocque is a highly picturesque and satisfying villain. Jere Austin and Sidney Mason both appear to advantage in more heroic roles.

Cast.

Jean Carson.....Olive Tell
Bruce Graham.....Sidney Mason
Ned Fallon.....Jere Austin
Doc Sloan.....Rod LaRocque
Helen Carson.....Tallulah Bankhead
Henry Carson.....Joseph Burke
Steve Fallon.....Earl Schenck

Story by Richard Harding Davis and Jules E. Goodman.
Scenario by Eve Unsell.
Directed by Frank Reicher.

The Story.

Jean Carson, heroine of "The Trap," teaches a small school in the Yukon. She is beloved by Ned Fallon, a young prospector in partnership with her father. Jean considers marrying Ned, knowing

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REVIEWS AND ADVERTISING AIDS (Continued)

that he loves her, but while he is away in the hills with her father she marries his brother Steve. Steve Fallon turns out a bad lot and informs her that he already has a wife in Seattle. Later, after he has disappeared, Bruce Graham, a good looking young broker from New York, appears and falls in love with her.

When Ned comes down from the hills with Henry Carson, Jean's father, the girl tells him reluctantly that she married Steve, who had later disappeared. Jean herself returns with her father to the states, after a report had been received of Steve's death. Ned remains for a time disconsolate in Alaska.

Five years later the scene changes to New York City. Here Ned is established in offices of his own, having struck it rich in the far North. Jean is married to Bruce Graham and is the happy mother of two children. She had never told Bruce of her previous marriage, for he refused to listen to her story. Now comes the villain of the story, "Doc" Sloan, who knew of her marriage to Steve in Alaska. He seeks to blackmail both Jean and Ned. He is shot in a dramatic manner in the latter's office. The story ends happily, Ned marrying Jean's sister.

Program and Exploitation Catchlines:

Olive Tell Star in Original Story by the Late Richard Harding Davis and Jules Eckert Goodman.

Story of Alaskan Gold Boom, Filled with Thrills and Heart-Appeal.

Her Choice of Husbands Lay Between Two Brothers, While She Thought She Loved Them Both.

When Blackmail Steps in the Persecuted One Has a Hard Time—Hiding the Past.

Shadows of a Dark Past Obscure the Happiness of Later Love.

Too Many Marriages Give Blackmailer a Chance—To Be Exterminated.

Exploitation Angles: Olive Tell is a good name to couple with her past reputation on the screen. Her name is worth exploiting and presents the best box-office argument that may be directly offered.

"Chasing Rainbows"

Five-Reel Fox Production Presents Gladys Brockwell in Real Life Melodrama.

Reviewed by Robert C. McElravy.

THE action of this five-reel Fox production, "Chasing Rainbows," is not a direct narrative, with a well-defined plot, but a series of excerpts from real life, punctuated at intervals by dramatic and melodramatic episodes. It also has numerous moments of strong heart interest and carries the interest well. It never becomes obvious, but keeps the attention centered upon a few characters whose paths cross at intervals, and by this method the effect of a continuous story is obtained.

Gladys Brockwell appears as the heroine, Sadie. The girl is a waitress in a railroad restaurant in Kansas City, who learns to hate men because of her unfortunate experience with a married man, Jim Lacey, who attempts to deceive her. Sadie goes West to another railroad restaurant, where she has many experiences to give color to her life. Jim reappears on the scene and complicates matters for her, but he does not succeed in putting an end to her new love affair, though he makes the attempt.

The picture remains close to the common affairs of life at all times and the settings are in keeping with the story. The restaurant and other settings in the desert town of Bagdad are good, and some pleasing new Western business has been devised. The close is rather abrupt.

Cast.

Sadie.....Gladys Brockwell
Billy.....William Scott
Skinny.....Richard Rosson
Jerry.....Harry Dunkinson
Allie.....Irene Aldwyn
Lacy.....Walter Long
Mrs. Walters.....Claire McDowell

Story by C. Karl Harriman.
Scenario by R. A. Baldwin.
Directed by Frank Beal.

The Story.

Sadie, the heroine of "Chasing Rainbows," is a waitress in a Kansas City railroad station. She has accepted the attentions of one Jim Lacey, and is very much in love with him. Later it develops that Jim is the husband of her landlady, Mrs. Watters, and father of the latter's small boy, both of whom he deserted two years previously.

The girl is so shocked by her experience that she becomes a confessed man-hater. With a bitter heart she accepts a job in the restaurant operated by the railroad company in a desert town called Bagdad. She goes to this place and in due time the new scenes and faces about her do much to soften her grief. She takes particular interest in a consumptive patient, Skinny McGregor, whom she saves from a beating at the hands of a bully.

In the course of time Sadie becomes interested in the local manager of the restaurant, Billy Thompson. Jim Lacey reappears in her life and attempts to borrow money from her. Sadie listens to his story and then agrees to win enough money on a crooked roulette wheel she is familiar with to send him East, if he agrees to remain there. She wins the money and just as Jim boards the train learns that he had tried to shoot Billy Thompson. But the latter appears later, safe and well.

Program and Exploitation Catchlines:

Clever Series of Excerpts from Life, Punctuated by Highly Dramatic Episodes.

Gladys Brockwell in Interesting and Entertaining Story, With Strong Heart Interest.

Dramatic Experience of a Waitress Who Became a Man Hater, But Was Ensnared by Cupid After All.

She Found to Her Sorrow That She Had Been "Chasing Rainbows," Disillusioned, She Went West and There Fate Brought Its Reward.

Exploitation Angles: Hook the star to the story with such lines as "See Gladys Brockwell as a hash slinger." "She deals them off the arm," etc. If you have any local charity drive on, let them run a railroad restaurant in your lobby with signs for the play. You can work this for two or three days—and you can always find some local society in need of money.

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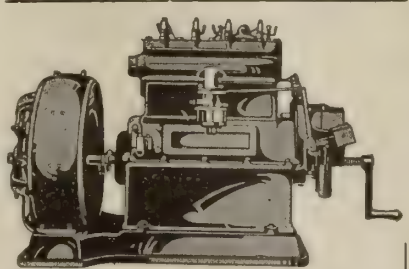

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281 LEXINGTON AVE., NEW YORK

Reviews (Continued)

"The Clouded Name"

Five-Reel World-Picture Tells Crude Story of the Lumber Camp Regions.

Reviewed by Robert McElravy.

SOME splendid scenic effects are found scattered throughout the entire length of this five-reel World-Picture, entitled "The Clouded Name," but its story is presented with the utmost crudeness. The treatment cannot be so easily overlooked as was the case in "The Girl Alaska," a previous release. Real Alaska constituted a scenic "scoop" of first magnitude. It was easy to forget the weakness of the story in such a case, but it is more difficult in this instance. This production was made in a wild and beautiful country, but the amateurish handling seems due to the general inexperience of the actors.

The plot is not without a strange thread of interest, in fact several entertaining complications, which if knit together with a little more skill would have put it over in good shape. As it is, the jerky development and weakness of continuity disturb the suspense and render many of the melodramatic situations ineffective.

The story concerns a young man who calls himself "Bill" and does not know the whole truth of his own parentage. There is a villain of the familiar and obvious type, a French Canadian who helps unravel the plot, and an attractive heroine.

As a whole the number will be enjoyed by people who like rugged scenery, beautiful snow effects and true pictures of life in a lumber camp. But it cannot be recommended to audiences which demand good acting and a skilfully handled plot.

Cast.

Bill.....John Lowell
Bateeste.....Edgar Keller
Edith Barnett.....Corinne Uzzell
Chris Larsen.....Charles Edwards
Joe Pearson.....C. A. Roberts
"Slug" Reager.....J. Cowles

Story by L. Case Russell.
Directed by Caryl S. Fleming.

The Story.

The hero of "The Clouded Name" is a young man who is first seen entering a strange lumber camp. He meets some men, applies for a job and gives his name as plain "Bill," neglecting to add a final one. As a matter of fact his mother died leaving the impression behind that he was an illegitimate son.

Van Allen, Sr., his son Clyde Van Allen, and Jasper Barnett and his daughter, Edith, arrive at the camp. Van Allen and Barnett are partners who own the lumber business and their great desire is to see a marriage between Clyde and Edith. But Edith becomes interested in Bill on first sight and this inspires jealousy in the heart of Clyde, who is a potential villain. Clyde spreads a false story to the effect that Bill is the father of a child just born in camp by a woman named Slater.

In the course of the action Bill saves Edith's life, when she is lost in a snowstorm. Bateese, a French Canadian, brings out the fact that Bill is himself the son of Van Allen, Sr., who had at one time married his mother and tried to cover up the fact. Clyde Van Allen is shot and killed by a woman he wronged during his attempted marriage to Edith. Bill refuses reconciliation with his father, but wins the love of Edith.

Program and Exploitation Catchlines: A Story of a Lumber Camp, with Rugged Scenery and Beautiful Snow Effects.

Romantic Story of the Love Affair of an Heiress and a Man of the Lumber Camps.

He Did Not Know Who His Father Was, But Fate Took a Hand and Brought Both Romance and Retribution.

How a French Canadian Assisted in Clearing the Mystery of "The Clouded Name," Bringing Romance and Happiness to Two People.

Exploitation Angles: With a cast of unknown players, your best bet will be to try to sell the scenic environment and ease off on players and story. Use the stills to back your argument.

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Additional Exploitation Aids

"A White Man's Chance"

PROGRAM and Exploitation Catchlines: J. Warren Kerrigan in Absorbing Drama of a Young American's Experience in Mexico.

Surrounded by a Mob, and Accused of Murder, He "Took a White Man's Chance," Rode Forth, and Won. See How He Did It.

The Hustling Young American Masqueraded as a Mexican Aristocrat. His Exciting Adventures Will Thrill You.

See J. Warren Kerrigan in One of the Finest Characterizations of His Screen Career as a Hustling Young American and a Spanish Aristocrat.

Exploitation Angles: Play up Kerrigan for your chief appeal with lithographs in plenty and with large black letters. Go almost as strong on Lillian Walker. Their names will sell better than any extended reference to the play, but tell about the locale of the story and that Kerrigan is seen as a Mexican of the better class, using such lines as "Not all Mexicans are 'Greasers.'" "See Warren Kerrigan in, etc."

A Review of this W. W. Hodkinson picture was published on page 1024 of our issue of August 16.

"The Volcano"

PROGRAM and Exploitation Catchlines: Forceful Anti-Bolshevist Drama, With Lovely Leah Baird in the Stellar Role.

Unusually Timely Story by Augustus Thomas, Celebrated Playwright, in Which Americanism Is Victor Over Bolshevist Doctrines.

Highly Entertaining Drama of Timely Interest, Based on the Bolshevist Question, Starring Leah Baird.

In Which the Red of Bolshevism Is Overcome by the Red, White and Blue of Genuine Americanism, Shown in Thrilling Drama.

Exploitation Angles: Work up the Bolshevist angle with strong phrases in your newspaper work and lobby display. It should pay to get out a special throwaway in red ink or on red paper. In your newspaper work play on the fact that this is a specially written film story by a noted dramatic author. Use American flags for your lobby work.

A Review of this W. W. Hodkinson picture was published on page 1024 of our issue of August 16.

"The Wolf"

PROGRAM and Exploitation Catchlines: Thrilling Film Adaptation of Eugene Walter's Famous Play of the Hudson Bay Country.

Virile Story of Primal Passions in Bleak Northwestern Canada With a Red-

Reviews (Continued)

Blooded Hero Capably Portrayed by Earle Williams.

A Story of the Great Out-Doors, With a Stirring Romance and Many Thrilling Scenes.

How a Red-Blooded Trapper Overcame a Particularly Sinister Villain Shown in Highly Dramatic and Entertaining Photoplay.

Exploitation Angles: Work on the star and his support. With such a cast you can give more space than usual to the latter feature. Give wide publicity to the author and the stage success of this play. Make a little more noise than usual. You have something you can sell.

A Review of this Vitagraph picture was published on page 1023 of our issue of August 16.

"The Way of a Woman"

PROGRAM and Exploitation Catchlines: Popular and Talented Norma Talmadge in Unusually Virile Photoplay. What Is the Way of a Woman? This Highly Dramatic Photoplay Starring Delightful Norma Talmadge Will Enlighten You.

"The Way of a Woman" Who Sacrificed the Man She Loved and Contracted an Unhappy Marriage With a Wealthy Man, for Her Mother's Sake. An Entertaining Screen Version of Eugene Walter's Famous Play, "Nancy Lee," Starring Ever-Popular Norma Talmadge.

Exploitation Angles: Play up Miss Talmadge and let her carry the story. Make use of the fact that this is from a stage play by Eugene Walter, but do not boom it too heavily.

A Review of this Select picture was published on page 882 of our issue of August 9.

COMMENTS

Fox Film Corporation.

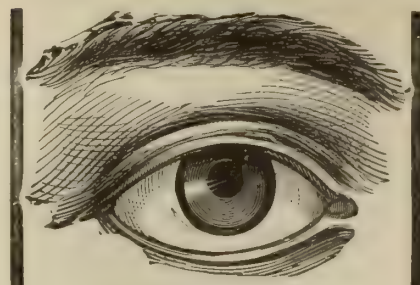
THE FROZEN NORTH, (Fox).—A Mutt and Jeff animated which opens with a snow storm. The principal scenes occur in a wine room and constitute an amusing burlesque on the Alaskan melodrama. This is very funny in numerous places.

HER FIRST KISS, (Sunshine Comedy).—A two-reel comic, filled with laughable knockabout situations. The plot centers about the person of a girl named Minnie, who is first seen baking pneumatic bread and rubber doughnuts. She inherits a big city restaurant, where most of the action takes place. This contains considerable new business of a funny sort.

Pathe Exchange, Inc.

BE MY WIFE, (Rolin-Pathe).—An exceedingly amusing comedy, featuring Harold Lloyd and Bebe Daniels. The scenes are in an office, where Bebe applies for a job as stenographer. Harold and his boss get into an active rivalry over her. The knockabout humor is good in this.

THE DRAUGHT OF DEATH, (Pathe).—Chapter 5 of "The Great Gamble." Ralph saves himself from the river into which he leaped, by catching the branches of an overhanging tree. He later arrives at the house where Nell and her friends are located. Nell lures him into the house and he is made prisoner, but later affects a dramatic escape. The number closes with the hero tied to a railroad track before an approaching train.



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OUT OF THE CLOUDS, (Pathe).—Chapter 6 of "The Great Gamble." Ralph escapes within an inch of his life from the approaching train. He reappears just as Aline and her father have been informed of his death by a detective. Nell and Aline are again confused, once in an amusing manner by a male flirt and later Aline is made the victim of an abduction. Ralph, learning that she has been carried away in a launch, impresses a hydroplane into service, from which he dives. He boards the launch and frees Aline, but is himself made captive. The instalment is thrilling and well made.

IN THE LAW'S GRIP, (Pathe).—Instalment No. 4 of "The Great Gamble." Some rugged scenic effects are brought to view in this lively number. There is plenty of horseback riding and exicting action generally. In one instance a man rides his horse between two cliffs on a fallen tree trunk. Ralph is made captive and about to be hung when Aline saves him. Later he is taken in charge by the sheriff, but makes a daring escape and jumps from a train into a swiftly flowing river.

HEAP BIG CHIEF, (Rolin-Pathe).—Another good comedy featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The two former appear as campers in the wilds and Bebe plays the daughter of an Indian chief. The campers are made captives by the Indians, but prove too much for the redskins and fall in love with the Indian girls. This contains a number of laughs.

Universal Film Company.

HEARST NEWS NO. 27.—Throngs in Ireland greeting fliers who crossed the Atlantic, gathering of Carranza troops at Juarez, Mexico; classic dancing in England, Turkish delegates at Peace Conference, and numerous other features of interest are included in this number.

INTERNATIONAL NEWS NO. 27.—A diversified number picturing the arrival of the "President of Ireland" at Boston, scenes from California's vineyards, King George honoring military and naval heroes, motorcycle races at Ascot, Cal.; the visit of President Wilson to Belgium, and other subjects of interest.

A LION SPECIAL (Century) July 30.—This is an entertaining animal comedy. A pig, a donkey, a goat and a dog do some very funny stunts in the opening scenes, which show that they have had no lack of training. There is also a trained lion which brings the comedy to its climax with much chasing through houses, through the streets and on the top of a railroad train. This comedy will fit any occasion.

TO THE TUNE OF BULLETS (Western), July 11.—A two-reel subject, with Pete Morison and Magda Lane as the lovers. Cattle rustling furnishes the chief plot action, and the hero aids the sheriff in rounding up the outlaws. There is a pretty love story, and the number is an enjoyable one.

CURRENT EVENTS NO. 24.—Contains manoeuvers of Culver Cadets, Michigan Intercollegiate meets, award of medals to New York firemen, Shriners march in Indianapolis and many other features of interest.

A PAIR OF DEUCES (L-Ko), July 9.—A two-reel comic featuring Charlie of the Orient, Claire Alexander and others. Some of the incidents are funny, and the number on the whole is amusing. Charlie's antics in the cabaret contain some vulgar touches which might well be eliminated. The offering is otherwise a fairly good one of the knockabout type.

THE JAWS OF JUSTICE (Western), July 19.—A two-reel Western release featuring Pete Morrison and Jane Talbot. The plot is a conventional one in which the girl thinks she is the daughter of a bandit, but instead is the sheriff's daughter. This is not very new, but contains some good action and is attractive pictorially.

This Issue of the WORLD is 12,200 Copies

From first to last cover we have the advertising support of seventy-five A-1 reputable manufacturers and distributors of Moving Pictures, Projecting Machines and every line of moving picture accessories.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(*Two Reels Each.*)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(*Two Reels Each*)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(*Two-Reel Comedies*)

June 15—Squared.
July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Nobody Home (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(*Two Reels Each*)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Ang. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(*Two Reels Each*)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs. Carter De Haven).
July 13—Chasing Rainbeauz (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.

BRAY PICTOGRAPHS.

(Weekly One-Reel Release Beginning Sept. 7.)

W. W. Hodkinson

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STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(*Releasing Through Film Clearing House.*)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(*Continued on page* 1380)

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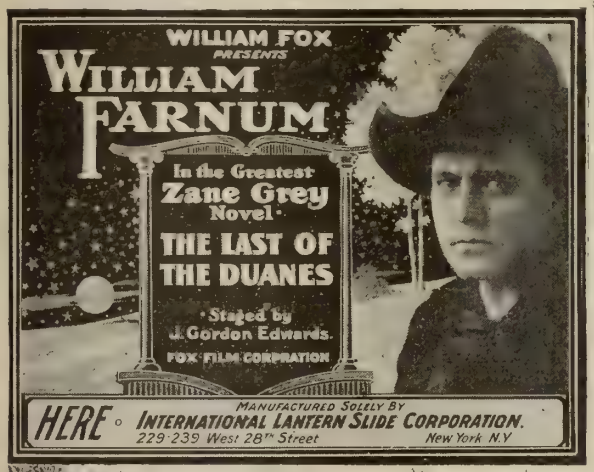

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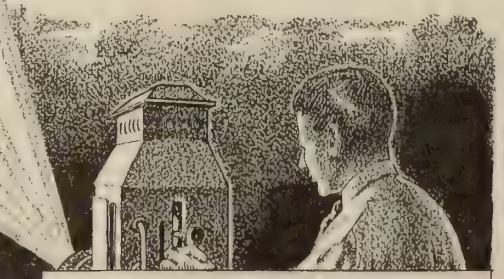

PROJECTION INSTRUCTIONS:

1 Take two discarded lantern slides, cut through the paper binding, and remove and polish the cover glasses.

2 Take a paper mask from one of the discarded slides, and place between the two polished cover glasses.

3 Place the Fine-Art celluloid slide between the cover glasses, taking care to see that it is square with the edges of the glass and that mask is straight.

4 Hold the glasses firmly together and fasten top and bottom edges with the gummed strips to be found herewith.

5 PROJECT IN THE USUAL WAY

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc,).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc..).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF AUGUST 31.

The Thirteenth Chair (Yvonne Delva and Creighton Hale—Six Parts).
The Great Gamble (No. 5 "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Part—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72.
Pathe News No. 73.

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Fritzi Brunette—Six Parts)—03899.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1382)

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MINIMUM, $1.00

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ANYONE COMMUNICATING THE WHEREABOUTS of Roland Frank Van Velzer, formerly superintendent of laboratories, would be very much appreciated by his wife, Mrs. R. F. Van Velzer, 406 W. 58th St., New York City.

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LIVE WIRE MANAGER, expert booker and projectionist, now at liberty. Superior References. Successful, care M. P World, N. Y. City.

YOUNG MAN, age 20, desires to learn cinematography. Three years' experience as projectionist, good knowledge of lenses and elementary chemistry. High school education; best references. Harry A. Krueger, 121 E. 4th St., Michigan City, Indiana.

LABORATORY OR CAMERA MAN. Thoroughly competent technical man in chemical or photographic end. Now with large manufacturer. Laboratory, care M. P. World, Chicago, Ill.

AT LIBERTY.—Orgnaist, thoroughly experienced in high-class picture work. Can furnish excellent references. Member A. F. of M. Pipe organ only considered. Address Box 290, Hamilton, Ohio.

PUBLICITY is the life of any organization. What can you offer a live wire, married, age 26, experienced in magazine, editorial, newspaper, theatrical, motion picture, free-lance writing and publicity? Want connection with any organization requiring such services. M., care M. P. World, N. Y. City.

OPERATOR AND ELECTRICIAN with experience, expert on projection, desires first-class position. Wire or write J. A. Rehkopf, Petoskey, Michigan.

HELP WANTED.

WANT EXPERIENCED comedy director. Give age, experience and salary wanted. Company just organized. Permanent to right party. Canadian Films, Ltd., 4 Hospital street, Montreal, Canada.

EQUIPMENT FOR SALE.

BARGAINS.—Two Power's 6A machines; 110 direct current motors; ship immediately on deposit; balance after examination. Box 82, Canton, Ohio.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FILMS FOR SALE OR RENT.

FILMS: If it's moving picture films you need, we have them. Features, comedies, dramas, Chaplins, reasonable. Let us know what you want. We have it. Manor Films, 141 West 45th St., N. Y. City.

FOR SALE.—Five and six reel features: "Sloth," Special, Charlotte Walker; "She's Got Him on the String," Mutual, all-star cast; "The Society Detective," Cosmo, all-star cast; "Strathmore," Mutual, Francelia Billington; "Texas Steer," Selig, Tyrone Powers; "True Nobility," Mutual, Helene Rossen; "Unto Those Who Sin," Selig, all-star cast; "Up from the Depths," Mutual, Courtney Foote; "Voice of Love," Specil, Ann Dearing; "Woman in Black," Biograph, all-star cast. Federal Feature Exchnge, 145 West Forty-fifth street, N. Y. City.

FOR SALE.—Four original reels, "Battle of Ojinaga, Mexico," across Rio Grande River from Presido, Texas, fought by Pancho Villa. O. A. Bell, 25 Palms Court, El Paso, Texas.

THEATRES WANTED.

WANTED TO LEASE theatre and all equipment in a town over fifteen thousand. Write or wire. Sam Schlup, Cambridge, Ohio.

WANTED TO LEASE fully equipped theatre in good show town, population six or eight thousand, Jewel Theatre, Kenton, Tenn.

CAMERAS, ETC., FOR SALE.

IF ITS MOTION PICTURE CAMERAS write at once for our latest complete catalog, listing everything in new and used cameras, featuring the famous U. S. COMPACT PROFESSIONAL QUALITY camera fitted with 50 M. M. Tessar lens, at $92.50. The NEW UNIVERSAL 200 ft. capacity at the rock bottom price of $367.00, or with automatic internal shutter dissolve, at $467.00. Largest line of used motion picture cameras in the world. A few specials: 400 ft. capacity SIMPLEX outside magazine, complete with case, Tessar F: 3.5 lens, at $175.00. 400 ft. capacity ERNEMANN MODEL B, fitted with two 3 3/8 inch and 6 inch lenses, four magazines, a perfect studio and field camera, special at $500.00. 400 ft. capacity PHOTO CINES, fitted with Tessar F: 3.5 lens, complete at $145.00. U. S. DELUXE CINEMATOGRAPH, complete as listed for $900.000, price $425.00. DEVRY PROJECTORS, late models slightly used, $100.-00 each. Don't delay, but send today for our catalog which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

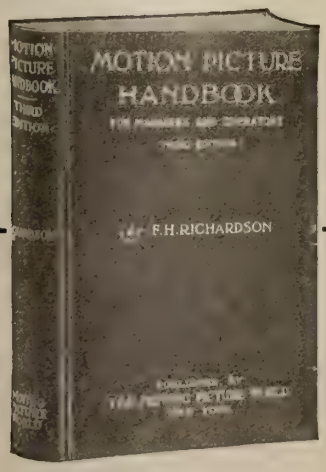
CAMERAS, ETC., WANTED.

WANTED.—A complete Bell & Howell motion picture camera and tripod with extra lenses. State description and lowest price. Will pay spot cash. N. D., care M. P. World, N. Y. City.

WANTED.—Motion picture cameras in A-1 condition, suitable for news or field work, 400-foot capacity, complete with tripods, cases, etc. Highest prices paid. Address Fox News, 130 West Forty-sixth street, N. Y. City.

MISCELLANEOUS.

WANTED.—Any advertising aids used in exploiting "Mysteries of Myra." Write Smith, 624 Knickerbocker Theatre Bldg., N. Y. City.



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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.

The Midnight Man.

(*Drama—Eighteen Two-Part Episodes—James Corbett.*)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.

SPUR AND SADDLE SERIES.

(*Two-Part Western—Marie Walcamp.*)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.

STAGE WOMEN'S WAR RELIEF SERIES.

(*Monthly Release.*)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (One Reel)—03904.

CURRENT EVENTS.

Issued Every Friday.

Okeh Komedies.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.

STAR COMEDIES.

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.

WESTERN AND RAILROAD DRAMAS.

(*Two Reels Each.*)

July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—5897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.

(*Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.*)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

(*Drama—Fifteen Episodes—Two Parts Each.*)

(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.

Issued every Tuesday and Saturday. (Topical).

PRIZMA.

Trout.
Kiddies.
Model Girls.
China.
Birds and Glowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(*Two Reels Each.*)

Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Cupid's Holdup.
Lobster Dressing.
Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.

Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

EQUITY PICTURES CORPORATION.

Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.

Two West Forty-Seventh Street.

The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

OUTING-CCHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.
Aug. 2—Fiddlers and Acrobats.
Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Rubbering.
Aug. 30—When It's Time to Retire.

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A Soul Adrift (Dolores Cassinelli).

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WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Features.

The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.

Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Khavah.

(*Continued on page* 1384)

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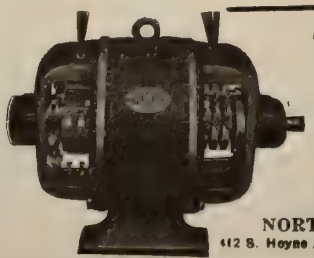

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AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.

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Human Shuttle.
Fires of Hope.
The Shadow of Fear.
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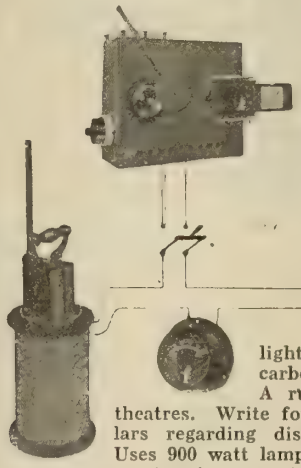

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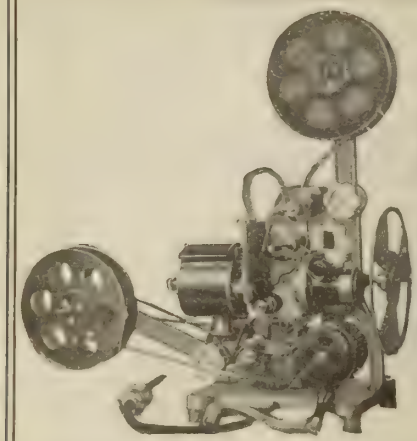

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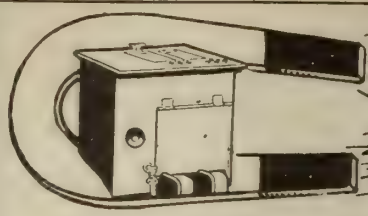

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August 10th

HARRY E. SMITH, Orpheum Theatre Company, Topeka, Kans., writes:—

* * * "The Orpheum Theatre of which I am the operator has just installed two new Type "S" Simplex machines and I have rebuilt my old 1913 model Simplex that we use in one of the other houses. THIS MACHINE I RAN FOR SEVEN YEARS STEADY WITHOUT ONE CENT FOR REPAIRS—SOME MACHINE!" * * *

July 14th

W. L. KEYSER, Pastime Theatre, Iowa City, Ia., writes:

* * * "The Simplex we installed two years ago last February HAS BEEN RUNNING SEVEN AND A-HALF HOURS EVERY DAY IN THE YEAR AND HAS NOT LAID DOWN ONE SECOND. I am using the same star and cam that came in the machine and the picture is absolutely steady." * * *

July 1st

HERBERT L. GRAF, Alamo Theatre, Washington, D. C., writes:—

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July 30th

SAM SCHWARTZ, Owner, Aztec Theatre, Eagle Pass, Tex., writes: —

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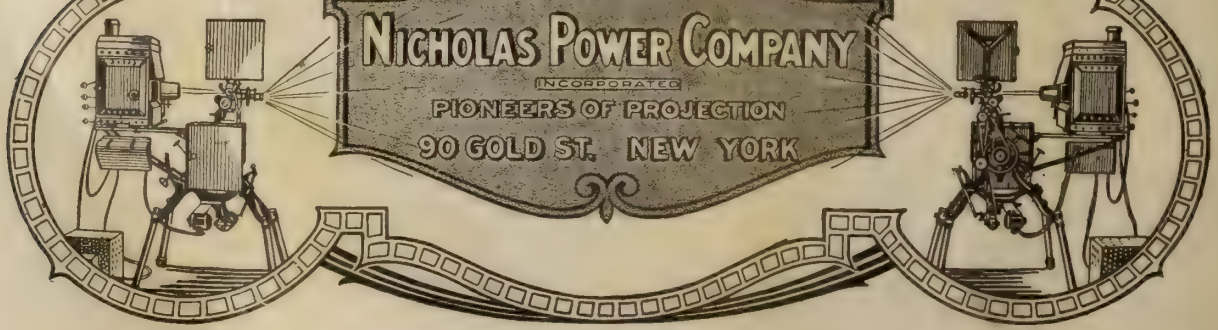

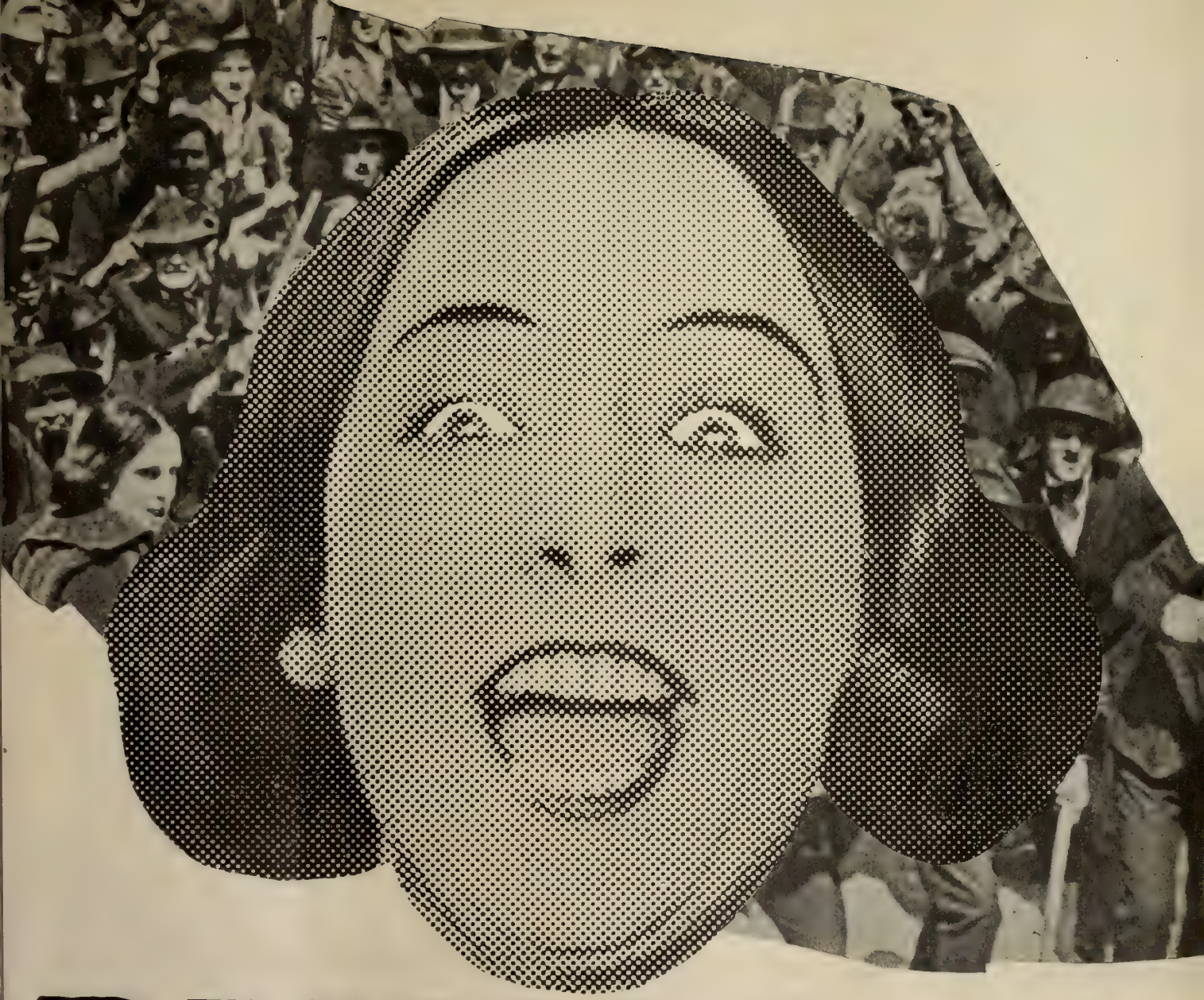

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UNIVERSAL-JEWEL

"THE RIGHT TO HAPPINESS"

Produced under the Direction of

ALLEN HOLUBAR

Director of "The Heart of Humanity"

UNIVERSAL

JEWEL

LOS ANGELES says —"A Master Picture"

GUY PRICE, of the Herald, says it is a big theme directed by a master hand—with a mighty cast. If the play meets with the same response in New York as it did at the California Theatre it will be an immediate success.

GRACE KINGSLEY, of the Times, says it is a powerful story vividly told. Holubar has a way of revealing his meanings in lightning-like flashes that keep one thrilled and uplifted.

WILLIAM CAMPBELL, of the Record, says that DOROTHY PHILLIPS never appeared in a more convincing role than that of the tigerish, warlike, bobbed-hair little Russian anarchist leader.

FLORENCE LAWRENCE, of the Examiner, says it is a broadly conceived spectacle dealing with problems which all the world must face. Miss Phillips rises to tremendous heights.

HENRY DOUGHERTY, of the Express, says Allen Holubar has produced a wonderful picture which will be numbered among the truly great productions of the year.

The Greatest Love

UNIVERSAL Production

"The RIGHT TO HAPPINESS"

From the

California Theatre to Carl Laemmle

We wish to thank you for bestowing on our theatre the honor and privilege of giving "THE RIGHT TO HAPPINESS," the new Holubar-Phillips super-production, its world's premiere.

Never, during the entire time the California has been in existence, have we had so many voluntary expressions of unqualified commendation from our patrons.

For the entire engagement, from the opening matinee to the closing night, we had throngs of eager patrons lined in front of our box offices and entrances, and the gross receipts of the week's business exceeded our greatest expectations.

I consider the work of Dorothy Phillips in the role of SONIA, the girl of the tenements, absolutely the most artistic piece of emotional acting given to the screen this year, and I want to congratulate the Universal on having in Miss Phillips, truly, a star of stars.

FRED A. MILLER.

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From Carl Laemmle to Allen Holubar

My dear Mr. Holubar:

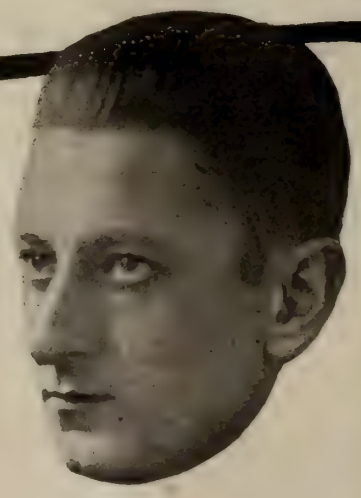
In my years of experience as a moving picture Producer I have had the pleasure of viewing—and producing—many fine pictures.

And I have found that the truly great picture—the drama which lives longest in the memory and enjoys the widest popularity —is always and without a single exception founded on nobility in human character as expressed in love for mankind.

I think that, in "THE RIGHT TO HAPPINESS," you have created a picture which will live for many, many years to come. Certainly, there can be no nobler theme in any play, book or picture than that which you have here put upon the screen—and you have developed this theme with the talent of a Master. You have created not only the Picture of Today, but the Picture of Tomorrow—the Picture of the Generation.

I tender Miss Phillips, as well as yourself, my thanks and my heartiest congratulations.

Carl Laemmle



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When you see this picture you will know what Universal can do

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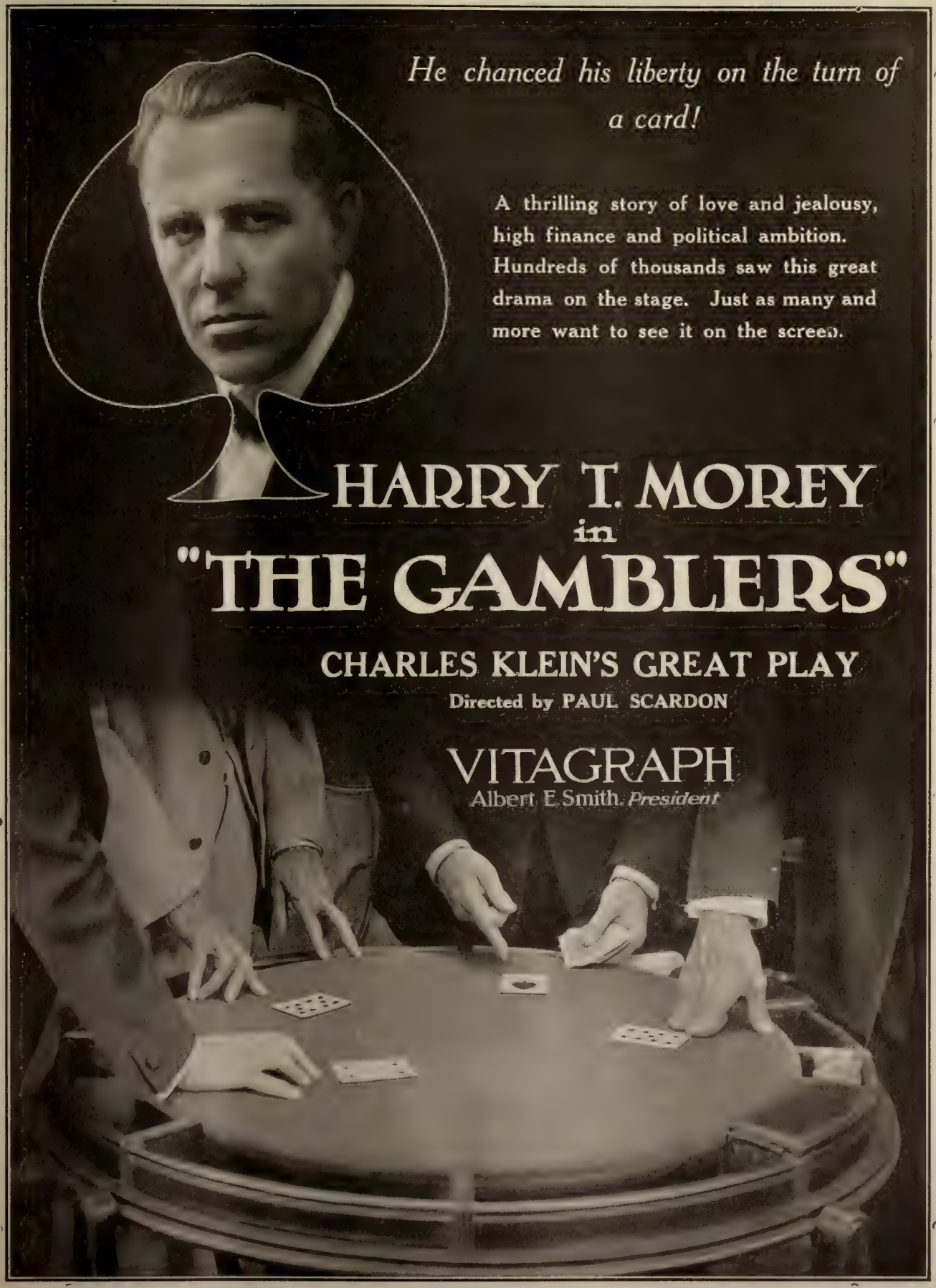
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They did.

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Polly Moran	*Slim Somerville*
Glen Cavender	*Ethel Teare*
Tom Kennedy	*Ed Kennedy*
Harry Booker	*Harry McCoy*
Bill Franey	*Billy Armstrong*
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With a chorus of thirty bathing beauties including Marvel Rea, Dorothy Lee, Vera Steadman

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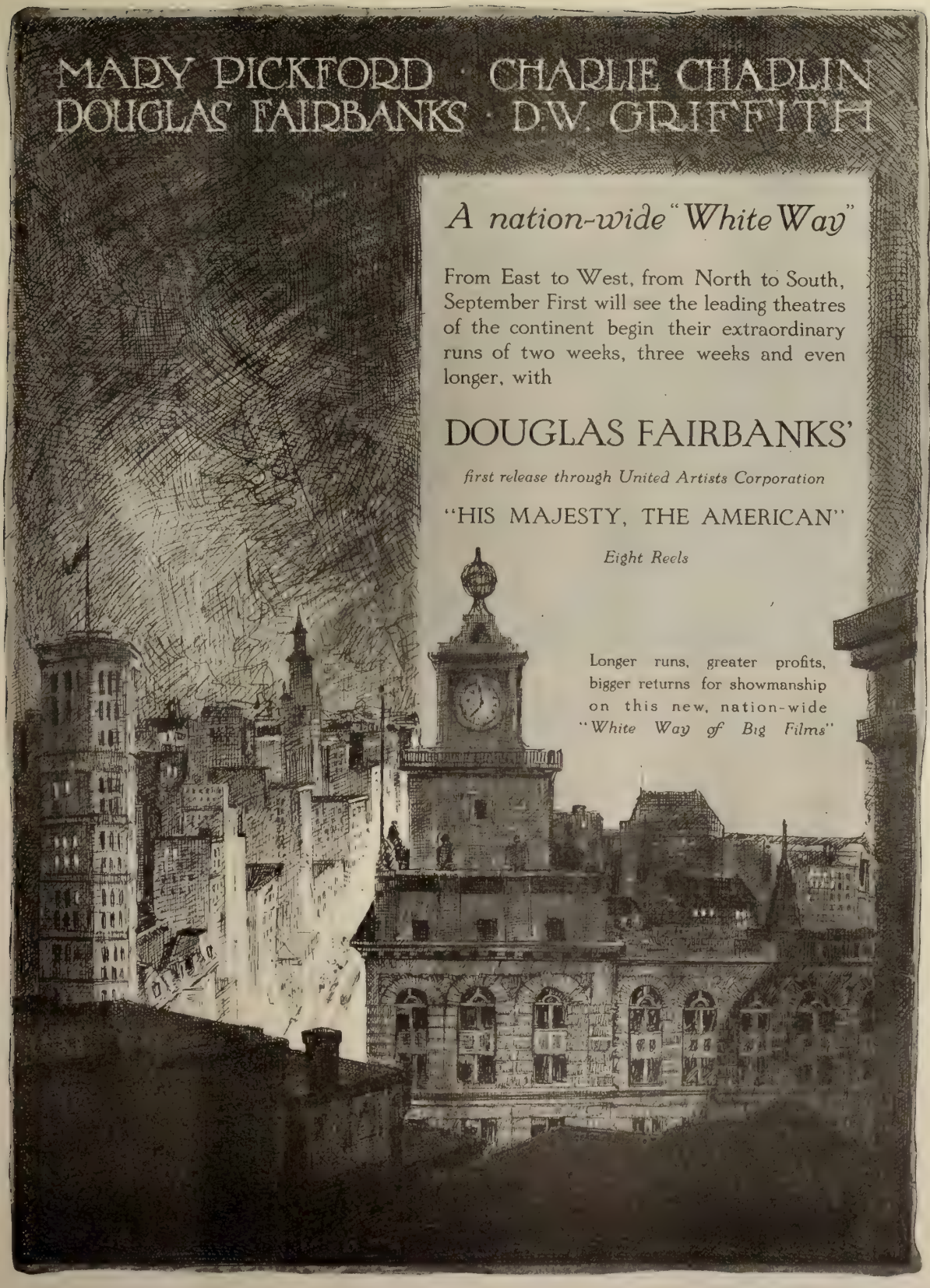
Her First Kiss
Sheriff Nell's Comeback
His Naughty Wife
The Roaming Bathtub
A Schoolhouse Scandal
Hungry Lions and Tender Hearts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HIS BIRTHRIGHT A HEART IN PAWN HIS DEBT

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Directed by R. A. Walsh

and THEDA BARA *in*
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Kathleen Mavourneen

Directed by Charles J. Brabin

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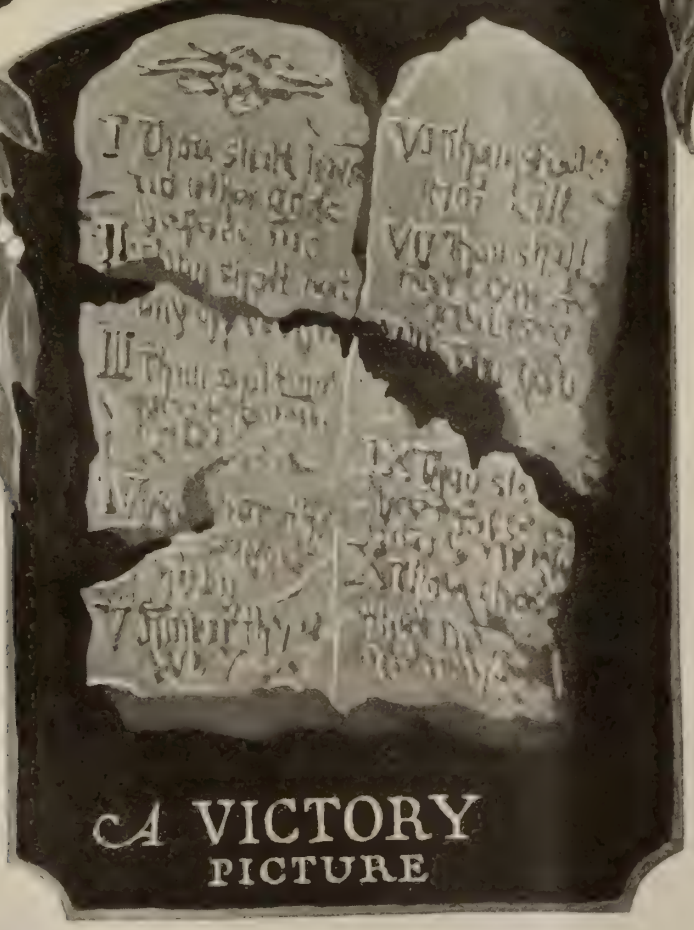

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Directed by
FRANK BEAL
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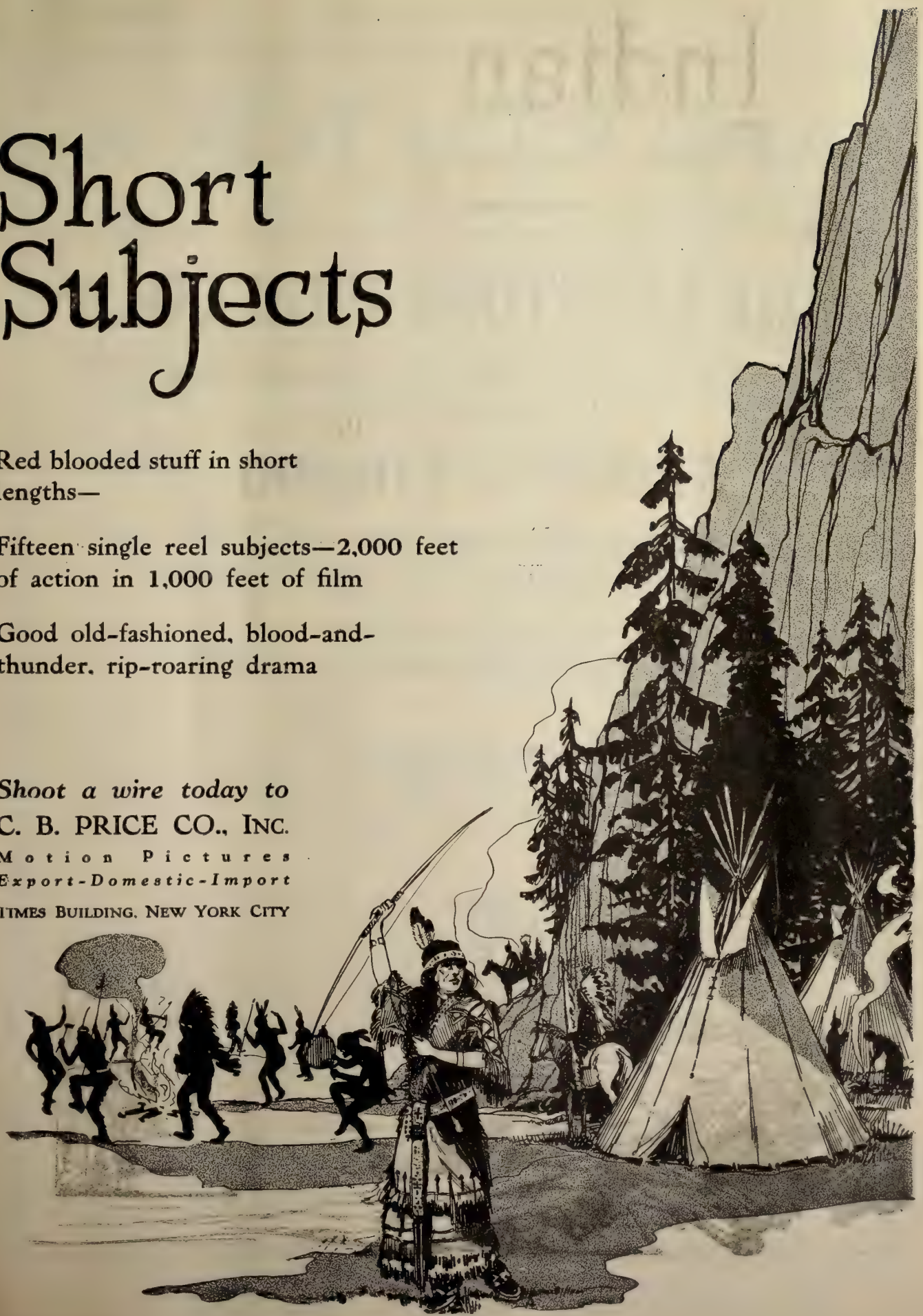

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Keystone Film Company

1459 BROADWAY
NEW YORK CITY

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SOMERSET, KENTUCKY

T. M. THATCHER, Manager — E. M. WADDLE, Treasurer

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Somerset, Ky., Aug. 25, 1919.

MOVING PICTURE WORLD,
New York.

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In renewing my subscription to the "Moving Picture World" I wish to say that I owe nearly, if not all, of my success as on Exhibitor to the columns of your most valuable and indispensable journal.

I have preserved all the volumes clear back to the year 1911, and it's a genuine pleasure to scan the pages of your earlier days and note the wonderful progress made in this great industry.

May the "Picture World" continue to grow.

Very truly,
THOMAS M. THATCHER,
Manager Gem Theatre.

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Harold Lloyd, Comedian, Injured by Explosion of Property Bomb

THE condition of Harold Lloyd, comedy star, who was seriously injured August 24 by the explosion of what was thought to be a harmless comedy bomb, is far better than anticipated and his complete recovery within two months at the most is looked forward to by Pathe Exchange, Inc., and the many friends Lloyd had made in film work.

President Hal E. Roach, of the Rolin Film Company, has sent the following telegram to Paul Brunet, vice-president and general manager of Pathe in New York:

"Harold Lloyd's condition greatly improved. He will lose a portion of finger and thumb of right hand. His face is in good condition. There will be only slight scars easily covered with make-up. His right eye, which we feared to be injured, is in good shape and will not be deformed in any way. This is far better than we expected."

Was Making Still.

Lloyd was hurt while taking stills in the Witzel photographic studio, Los Angeles. He was lighting a cigarette from the fuse of a property bomb when it exploded, burning his face and chest, injuring his right hand and apparently injuring one eye. He was rushed to the nearest hospital.

Neither the photographer nor his assistant, who were in the room at the time, were injured, although both were thrown to the floor by the force of the explosion.

The bomb, which seemed to be made of harmless paper and of the kind used for producing smoke, was one of two that had been intended for the organization to take on a picnic. The other bomb had exploded at the picnic, knocking over a large table, but this one had been put in the property room in the belief it was harmless.

After receiving the cheering telegram on August 27, Pathe announced that thanks to Lloyd's industry it had enough films of his to allow him to remain idle for a considerable time, if necessary. It is expected and hoped that Lloyd will have regained complete health within two months, but if his recovery should not be complete before the end of the year Pathe would still have enough of his films to supply exhibitors.

Louisville Car Strike Injures Show Business

DOWNTOWN theatres of Louisville, Ky., have hardly made expenses during the past week, owing to a strike of streetcar men, which entirely paralyzed the local street car system. At midnight on August 18, 1,300 union employes of the company walked out, leaving the company flat.

A little business was handled in the afternoons, but at night the only business procurable was that of residents of the downtown district, and automobile business, the whole hardly filling half of most of the houses, and there being still poorer crowds for the second shows. The lack of patronage was shown on Saturday night, when downtown stores that are always open on Saturday evening closed, as it did not pay to burn lights.

While the downtown houses, the ones using high priced, first run films were losing money at a rapid rate, the outskirts houses were handling capacity business, as they got the business that under normal conditions would go to the city.

Missouri Exhibitor Thinks State Should Organize

MISSOURI exhibitors, noting the interesting conventions of exhibitors' associations in other states, are wondering if they should have a similar organization.

"There are many advantages in a state association," said C. T. Sears, of Brookfield, Mo., who, with L. L. Jones, operates several theatres. "We don't have any special troubles in this state that need rectifying. We are particularly free from censorship evils, the state censorship bill having been killed at the last legislature. Of course, the bill may come up again, and it may require concerted effort to have the true state of affairs presented properly to the legislators.

"But regardless of the important business matters that may be handled by a state association, there are benefits from the mingling of the exhibitors: discussion of problems that the local fellows have to meet, exchanging experiences—and getting acquainted.

"Somebody has to start these things, of course. Some exhibitor will get busy one of these days, and take it upon himself to call the others to a meeting in Kansas City, or St. Louis, or Sedalia—and then we will find plenty of reasons for putting a state association under way."

Twenty-two Nutmeg Cities Now Show Sunday Pictures

TWENTY-TWO cities and towns in Connecticut have indorsed the showing of moving pictures on Sunday nights. It will not be long before Sunday opening is a general matter all over the Nutmeg State, as communities are acting on the question every week.

The towns and cities now showing Sunday pictures are Danbury, New Haven, Waterbury, Windsor Locks, Manchester, Willimantic, Naugatuck, Norwalk, Thompsonville, Putnam, Southington, Torrington, Winsted, New London, Norwich, Bristol, New Britain, Rockville, West Haven, Middletown, Bridgeport, and Hartford.

The Original Boob Pipes Up; Wants to Become Movie Star

IF all the "boob" letters were printed, it would take a special issue to get them all in, but this communication is exceptional, in that it comes on the letter head of a newspaper. It was addressed to the Kalem Company, so the aspirant evidently does not even keep in touch with current releases. He writes, apparently in good faith:

"Dear sir I am writing you to find out about your delings, With iny one and all about the moving picture I would lik verry much, to become a star and I want you to tell me how I can become on,—I thin you will be kind A nuff to help me out want you? so let me me know what your answer will be.....

"Wating for A replie frome you,

"yours verry truley."

The letter was received by William Wright, who is now with the Vitagraph, and passed along by him.

Caroline Gentry Wins Suit from Educational Films

MISS CAROLINE GENTRY, president of the Gentry Film Company, and Hobart S. Bird, her attorney, were receiving congratulations in the United States District Court in New York, August 27, when it was announced that the case of Gentry Film Company against the Educational Films Corporation was settled, and Judge Hutcheson, who had presided at the trial for several days, looked on with approval.

The action was brought to recover $25,000 paid in advance to the Educational to produce and distribute a picture dealing with coal in the West Virginia mines, together with damages, on the ground that the Educational had broken its contract.

Settlement was made in the sum of $30,800 of which the Educational paid $5,800 in cash and the balance by giving a surety company hond in the penal sum of $25,000, for the discharge of the Gentry Company's obligation to the coal operators, who had paid for the distribution of the picture.

Forty-fifth and Broadway Site Has Not Been Acquired by Loew

THE published announcement a few days ago that Marcus Loew had acquired the property at the northeast corner of Forty-fifth street and Broadway, New York, and would erect two theatres and a sixteen-story office building, temporarily caused pandemonium among other interests seeking the site for theatrical purposes, and among tenants, who besieged their agents with inquiries as to what would happen to the sixty-day clauses in their leases.

There was a general wild pursuit of clues and rumors, the Moving Picture World man well up toward the front. It developed that Loew has not acquired title, but that his status is still the same as that of other interests desirous of having the property. Agents were still reassuring tenants when this journal went to press.

The story may have grown out of a Denver despatch carried in the Moving Picture World of August 30. This said that Messrs. L. B. Brown and A. F. Megahan had sold their four Curtis street picture houses to the William Fox Circuit of Theatres Corporation and would enter into a $4,000,000 theatrical enterprise at Broadway and Forty-fifth street.

Property Is on Market.

Agents freely admitted that the property is on the market. Their tenants also were given to understand that a sale may be expected within a comparatively short time. But who will get the property nobody professes to know, and even the identities of the four or five would-be purchasers have been kept effectually concealed up to the present time.

The sale of the property has long been expected and Madame Rumor has been notoriously busy of late. A California motion picture company, a concern dealing in rubber and several local theatrical men have all been mentioned at various times.

The property has a number of small stores on it that face Broadway. Variety, the theatrical paper, is on the corner. The story crediting the purchase by Loew said that he paid $2,200,000 and would have a frontage of 120 feet on Broadway, 152 feet on Forty-fifth street and 103 feet on Forty-sixth street. Loew men were seen a few days before the published report measuring in Forty-sixth street.

Rise of R. W. Lardner in Literary Field Was Rapid

ALTHOUGH Ring W. Lardner, author of the "Dear Al" stories in the Saturday Evening Post and other magazines of national circulation, is probably America's foremost humorists and is one of the highest paid authors today, the news series of comedies, "So This Is America!" which are being produced by the Educational Department of Famous Players-Lasky Corporation, mark the first of his work to reach the screen.

The rise of Ring W. Lardner in the last few years has been one of the sensations of the American literary world. Seven years ago he was fired from a Boston newspaper, where he was a baseball editor, and was looking for a job; today his writings are sought by every big magazine in the country and his income tax far exceeds what his salary used to be.

Lardner is the product of Niles, Mich. After graduating from high school there, he studied at the Armour Institute of Technology in Chicago. Then he became a newspaper reporter on the South Bend (Ind.) Times. From then on he was constantly writing on sporting subjects.

Aside from the fact that Lardner can and does write the sort of humor the people want, a statement from Famous Players points out that Lardner comes to motion pictures with an enormous prestige. Lardner fans will want to see his stuff on the screen, and the Lardner name, in advertising and publicity, is expected to be a big asset to exhibitors showing the comedies.

Ring W. Lardner.
Will write a series of comic travelogues, "So This Is America," for Paramount.

BROOKLYN EXHIBITORS DISCUSS STRIKE

Pass Resolution That Pictures Be Not Used to Fill Houses Left Dark by Protesting Actors

A MEETING of Brooklyn exhibitors, attended by the representative Brooklyn theatres, was called on August 23 by William Brandt, president of the Brooklyn Local, Motion Picture Exhibitors of America, Inc., at the Carlton Theatre, Brooklyn.

The first discussion centered about the actors' strike now on and its possible relation to the motion picture theatres in Brooklyn. The warning issued by Charles C. Shay, of the I. A. T. S. E., that if more dark houses where actors are on strike on Broadway were turned into picture houses, he would call out all the motion picture operators was the subject of animated debate. A resolution was adopted requesting the motion picture producers not to place their productions in theatres closed by the strike.

Discuss Tax Repeal.

Another subject which received considerable attention was the tax repeal campaign for the elimination of the admission, film rental and seating taxes.

President Brandt in urging the members to petition their representatives in Congress and the Senate to vote for the repeal of taxes, cited an interesting example of how tax laws remain effective after the period originally intended. He pointed out that the pre-war tobacco taxes were relics of the Civil War period, and that the reason for their retention was that no organized campaign had been instituted for their repeal. He said there was considerable danger that the amusement taxes would be retained in the same manner unless earnest and insistent effort was made by the individual exhibitors.

City Levies Taxes.

Another advocate of the campaign outlined against the burdensome series of taxes was Samuel Berman, secretary of the New York State League. Mr. Berman, in urging the repeal, cited an instance where a city in Ohio is levying a one cent tax in addition to the government tax on admissions, and pointed out that there was a possibility of this example becoming a general practice throughout the country unless exhibitors were successful in removing the tax.

All Send Telegrams.

Rudolph Sanders, who is acting New York State director, also added a plea for immediate action. Enthusiasm reached such a high pitch at this point that every exhibitor present volunteered to send telegrams to his representative in Congress and the Senate. This was done on the spot. They also agreed to follow the suggestions outlined in the campaign plans outlined by the legislation and tax committee.

The Brooklyn local will give a reception and ball at Stauch's Coney Island pavilion on Thanksgiving Eve, and all those who remember the last occasion of this kind at this place will probably feel gratified. Rudolph Sanders was appointed chairman to appoint a committee to handle the ball.

The meeting broke up at 3.30 a. m.

Screen Is Recognized as Church Necessity

Christ was criticised by the Pharisees because he appealed to his congregations in the most direct manner possible—in a manner never before attempted. Some have criticised the use of the moving picture by the Church. The Rev. Arthur S. Simmons is not of these. Read his practical and reverent statements on page 1493.

Almost Total Darkness in Stage Theatres; Pictures Are Unscathed

Actors' Strike in New York and Chicago Becomes More Serious for the Legitimate Managers, but National Association's Tactful Disregard of Recent Resolution Insures No Trouble with Operators

WHILE the battle between the Actors' Equity Association and the Producing Managers' Association continues without indications of an early decision, with but one New York theatre opening anew and all but one Chicago theatre closed by the "sympathetic" strike of theatre employes, in one short week the very real danger that the motion picture industry might become involved is generally agreed to have passed. A meeting of members of the National Association of Motion Picture Industry and labor leaders has clarified the atmosphere to a marked extent.

President Charles C. Shay, of the International Alliance of Theatrical Stage Employes and Motion Picture Operators' Union, has announced that motion picture operators throughout the country will not be disturbed and the present amicable relations between exhibitors and operators will be maintained. S. B. Newman, the first vice-president, has declared that the union does not want the present strike to involve the motion picture industry, and Grant Stewart, corresponding secretary of the Actors' Equity Association, has also asked motion picture actors to give only their individual support to the cause of the Equity members.

Theatre Attendants Organize.

The sole development during the week that threatened to affect the motion picture industry in any respect was the announcement that Hugh Frayne, an organizer of the A. F. of L., had formed the Moving Picture Theatre Attendants' Union of Greater New York. This new organization includes special officers, ushers, doormen, ticket takers and porters. The American Federation of Labor will grant it a charter within a few days. There has been no announcement as yet of the membership.

Mr. Frayne spoke of "horrible conditions" among employes of motion picture theatres in New York, saying that employes work from 9 a. m. to midnight seven days a week and do not receive sufficient wages. He said that the long hours were wholly unnecessary because a great part of the time the men were merely ornamental and "only stood around."

The organizer declared that the formation of the union and its avowed intention of seeking shorter hours and more money did not mean that there would be a strike. He believes that when the demands are presented, which is expected to occur within a month, the owners of the theatres will readily recognize the need for improvement and grant the demands. He could not tell just how much shortening of hours and increase of wages would be insisted upon because the demands have not been drafted, he said. He emphasized the fact that this union will be kept out of the actors' fight, making its own campaign a distinctly individual affair.

Powers Stands Fast.

The resignation of P. A. Powers, treasurer of the Universal Film Manufacturing Company, from the executive committee of the National Association of Motion Picture Industry, has been neither withdrawn nor acted upon by the association. Although Mr. Shay has announced his belief in the neutrality of the organization, despite the action of August 6, Mr. Powers holds to his opinion that the organization will not be really neutral until the action of August 6 is revoked. This action, he maintains, taken by the producers' and distributors' divisions of the association, definitely placed their sympathies with the theatrical managers.

Says Association Must Revoke Action.

Mr. Powers, in an interview this week, declared that there will be doubt in the minds of the labor leaders as to the real intentions of the association until it faces the issue, into which he says it was precipitated by outside influences, and makes a formal announcement that it has revoked the previous action and is not definitely aligned with either side in the fight. He said that if necessary Universal will resign its membership, because the company will not be tied up in any strike. He foresees complications if any producer takes it upon himself to show a picture in a Broadway theatre darkened by the strike.

The attitude of the association was stated after a discussion at noon of August 24 by a dozen producers and distributors of a previous informal meeting several of them had with Mr. Shay. A New York newspaper had announced that "the question of its (the association's) alliance with the Producing Managers' Association would be discussed and might be revoted upon."

P. A. Powers
Treasurer of Universal who has resigned from N. A. M. P. I.

Shay Expresses Neutrality.

On the contrary, the gathering was announced as purely informal. There was no presiding officer, nor were notes taken. The sole topic was said to have been Mr. Shay's appreciation of the association's desire to remain neutral. It was explained that the association did not take action of August 6, but that it was solely the action of some of the producers and distributors, who constitute only a part of the association.

The passing of the crisis was seen early in the week, when President Thomas F. Reynolds of Chicago Local 110, I. A. T. S. E., and the Theatre Janitors' Union, told the newspapers that "unless contrary advices reach me from New York there is no danger of a motion picture operators' strike." President Shay's assurance was addressed to Dr. Atkinson of the Allied Amusement Association of Chicago. He wired that the only case in which he would take "rigorous" action would be the handling of pictures produced by any members of the Managers' Protective Association.

Both Sides Claim Successes.

The managers and the actors both scored during the past seven days. The managers' opportunity to celebrate followed the decision of Supreme Court Justice Hendricks to sign a permanent injunction restraining the association and certain actors from interfering with certain productions and restraining actors under contract from appearing in other productions. Grant Stewart has announced for Equity that the decision was based merely upon the managers' affidavits, and that its side will be presented later.

Equity hopes rose high on Tuesday when, after the New York State Federation of Labor voted to extend its support to the striking actors, Samuel Gompers, head of the American Federation of Labor, came out with the announcement that organized labor would back the actors to the last ditch. The state organization has asked Governor Smith to appoint a special committee of five to investigate working conditions in the theatrical business.

Los Angeles Folk Send Word.

The players were also cheered by word from 200 screen and stage actors who met August 18 in the Hollywood Hotel, Los Angeles, and decided that if the interests of the players are to be protected it must be combined with

practical business bargaining ability. Frank Keenan gave a check for $1,000 and pledged $50 a week while the strike lasts. Donations totaled $4,500. While a resolution pledged support to the striking actors, it was pointed out that the motion picture industry is not involved in the dispute, and the support of studio folk is intended to prevent a sympathetic strike in the picture field.

Rival Organization Formed.

In an attempt to combat the influence of the Actors' Equity Association, the Actors' Fidelity League has been formed. Its membership was announced on August 27 as 1,500. The Equity said its membership was 7,962, which includes chorus people. The Fidelity received requests for life membership from Ann Murdock, Frances Starr, Virginia Brooks and Ruth Chester.

Managers Submit Contract.

At a meeting at the Hotel Biltmore on August 28, George M. Cohan, having resigned from the Producing Managers' Association, accepted the presidency of the Actors' Fidelity League and laid before a thousand actors and actresses the terms of the new contract that is the managers' trump card. It does not recognize the Actors' Equity Association. It says that eight performances will constitute a week and that proportionate payment will be made for all performances over this number; that there will be four weeks of free rehearsals for dramatic productions, and full salaries will be paid for all over that time; that there will be five weeks of free rehearsals for musical productions, with full pay thereafter; that producers will furnish all costumes, including shoes, stockings and gowns for principals and chorus alike; that salaries will be paid not later than Saturday nights; that if a play is rehearsed ten days and then abandoned, one week's salary will be paid; that in the event of a dispute the manager is to appoint one arbiter and the actors one, and if they fail to agree within three days a third arbiter, outside the theatrical profession, is to be appointed and his decision is to be final.

To Assess Picture Operators.

President Shay has announced that members of the International Alliance of Theatre Employes and Motion Picture Operators will be taxed 10 per cent. of their salaries to aid the other members who have been called out on strike.

The Equity actors continue to put on bills at their Lexington Avenue Theatre. The last change featured Ethel Barrymore and Conway Tearle in the balcony scene from "Romeo and Juliet." The producing committee said it had offers from sixty-five playhouses to book the actors' shows. The Academy of Music in Brooklyn will open on Labor Day.

Equity Explains Theatre Opening.

The strikers stopped the appearance of Thurston the Magician at the Globe Theatre. The stage hands disappeared before Thurston had the chance to display his ability at baffling disappearances. William A. Brady's "At 9.45" keeps running, the reason being that he could put the show on without the aid of scene shifters and it would be of no avail to ask them to give up their salaries and strike.

The opening at the Shubert has been explained. Fortunato Gallo leased the theatre from the Shuberts before the present trouble began, and by his contract the Shuberts will receive their money whether the play is given or not. He is not a member of the managers' organization and has complied with the requirements of the Actors' Equity.

The attempt to show "The House Without Children," a photoplay by Argus Enterprises, Inc., at the Gaiety Theatre, was given up when a strike of motion picture operators was threatened.

So far as it has any bearing on the motion picture industry, the situation is decidedly improved, and there are even some hopes cherished by friends of both manager and actor that Governor Smith, acting at the request of the State Federation of Labor, will succeed in settling the differences that exist.

The one thing which is credited with having done most to clear the atmosphere was last Monday's meeting of members of the National Association of the Motion Picture Industry. It is said on good authority that Walter W. Irwin, chairman of the distributors' division, is the one who really clarified the situation by suggesting the invitation to Mr. Shay and Joseph N. Weber of the Musicians' Union for a conference with members of the organization.

Theatre Chain Owner Says He Looks at Manager First—Then Buys House

WHAT'S the chief factor in your purchase of a theatre?" was asked of the president of a firm controlling a string of moving picture theatres about Kansas City.

"The manager," he answered promptly. "If we find a manager who is really managing, and making a theatre successful, we try to get hold of his theatre—and him, too.

"I believe a good manager can make a big success of a moving picture theatre anywhere. And the finest theoretical situation in the world will fail to produce success, if the right man isn't in charge.

"Sometimes we find real managers who haven't been making a lot of money, for there may be some reason for a lack of the fullest return from even the best managerial ability.

"But we know the moving picture business, and it doesn't take us long to find out whether the lack of conspicuous success is owing to lack of capital, or railroad service, or an injudicious contract made by a former manager. If the manager we have our eyes on is getting by under extraordinary hardships, and is optimistically planning in a way to show that he is going to increase his net profits next year, we get him if we can. We can provide the money—money is the cheapest thing in the world. We can give him better buildings, better equipment, finances to buy better pictures if they are needed, a fund to do the advertising that will build the patronage up to where it ought to be.

"But all the money in the world won't make a real success of a project that lacks a real manager. Popular pictures will draw a crowd, and the houses may make money; but it won't make half as much as it would with the right kind of management.

"That's why we look first at the man, and when we contemplate adding another house to our string."

Picture of a Rugged Movie Star.
Dorothy Gish looks for a black hair. "It's good luck," says she, in her Paramount, "Out of Luck."

Hodkinson Distributes Aids for "Desert Gold" Heralding

AN elaborate and specially-designed insert for use as book-store hangers is the W. W. Hodkinson Corporation's newest feature of its aid-to-exhibitors campaign for the promotion of "Desert Gold," the picturization of Zane Grey's story.

The insert, which has gone forward to 23,000 booksellers the country over, is part of the Hodkinson link-up with Grosset & Dunlap, publishers of Zane Grey stories, who have already placed all their selling agencies at the service of exhibitors booking "Desert Gold." The hangers are printed in two colors with striking scenes from the picture as their feature display.

Goldwyn a Chairman in Campaign

Men and women of the screen, stage and song world will be called upon to do their share in the United Building Fund Campaign of Federated Jewish Institutions, which is endeavoring to raise $10,000,000 for the erection of hospitols, orphanages, settlements and day nurseries and other institutional buildings in New York City. Although no division head has been appointed by H. A. Guinzburg, chairman of the campaign committee, for the Division of Amusement Enterprise, committees are now being formulated for the campaign among those in the moving picture industry, and others which comprise this division. Samuel Goldwyn has accepted the chairmanship of the moving picture committee.

Pathe to Launch National Campaign to Push Productions on Its Calendar

AN advertising campaign of nation-wide scope, upon which $1,000,000 is to be expended, will be launched by Pathe, and between the latter part of October of this year and October, 1920, will carry the name and product of Pathe before nearly 30,000,000 persons.

In making this announcement, Vice-President Paul Brunet of Pathe said: "Business rapidly has expanded during the last year, and Mr. Pathe, on the occasion of his recent visit, was deeply impressed by the growth and steady development along larger lines. He went into the proposition of a vigorous campaign with minute care.

"So it is that what is about to be undertaken is not based on theory, but attested fact in which thousands of minds have aided. We have had the advice of an army of exhibitors, of trained observers in our employ, and of the best national publicity and exploitation experts. And the campaign, as planned, will carry its message to even the remotest corners of the country. It is Mr. Pathe's own plan and he is following the development of it with the keenest interest. It might be that this campaign, successfully done, will be the forerunner of still a greater one which may circle the globe."

Many Agencies to Be Employed.

Newspapers, the Saturday Evening Post, motion picture "fan" publications, electric signs and billboards will be utilized in the campaign to arouse public interest in the Pathe features, serials, comedies and other short subjects. This tremendous advertising effort will be directed at the general public in the interests of exhibitors.

Probably fifty of the leading newspapers of the United States will be the medium for the exploitation of the list of serials scheduled for release during the ensuing year. The combined circulation of these papers will be not less than 10,000,000. From results obtained in preliminary efforts in Boston, Newark and Philadelphia, Pathe is confident exhibitors will benefit vastly by the newspaper advertising. The principal papers in every section of the country will appear on the Pathe advertising schedule.

Campaign Will Run Thirteen Months.

Beginning in October, one page will be run each month in the Saturday Evening Post, relating the merit of the Pathe News, Pathe Review, Lloyd Comedies, Topics of the Day, serials and features. This campaign will be extended over a period of thirteen months and concluded in October of next year.

In the heart of New York, at Times Square, one of the biggest electric signs in the section has been contracted for by Pathe, and will blaze forth in October for the first time carrying the Pathe message to the thousands who pass there nightly. The schedule plan outlined for the gigantic sign is somewhat similar to that arranged for the Saturday Evening Post.

Billboards Will Cross Continent.

The entire continent will be girded with billboards, which, in their own way, will carry the story of Pathe features where this tale will accomplish the most good for exhibitors.

Accompanying the advertising will be an extended publicity campaign. Pathe is counting upon establishing its unusual schedule for the ensuing year firmly in the minds of the people who frequent motion picture theatres.

In virtually every newspaper in which Pathe serials will be advertised the names of the exhibitors playing them will be tied up with the copy.

In other years Pathe has conducted big advertising campaigns, but none with the proportions of that planned for the coming year. In certain sections heavy newspaper advertising was promoted, but this year Pathe is making its campaign general, selecting those papers which exhibitors themselves have decided give the best results.

"Best of Luck" To Be First Metro-Drury Lane Offering

THE first of the six Drury Lane melodramas purchased by Richard A. Rowland, president of Metro Pictures Corporation, for all-star productions to be made by Screen Classics, Inc., will be "The Best of Luck." Maxwell Karger will supervise every detail.

Albert Shelbey Le Vine will adapt and scenarioize "The Best of Luck" for picture production, under the guiding hand of June Mathis. Ray C. Smallwood will direct.

Director General Karger recently announced the appointment of Mr. Smallwood as a director, his appointment following three years with Metro as camera man and then as head of the organization's photographic and laboratory departments. Mr. Smallwood, some years ago, wielded the megaphone as a director and was also an independent producer.

Sherry Harris has been appointed Mr. Smallwood's assistant, and the director has named Harold Wenstrom as his camera man. Mr. Wenstrom, formerly camera man for Sidney Drew, is a recently discharged "gob," his branch being the photographic division of the navy.

"Piccadilly Jim" to Be Filmed.

For the first of the Owen Moore pictures to be produced by the Selznick Pictures Corporation, Myron Selznick has bought P. G. Wodehouse's novel, "Piccadilly Jim." Wesley Ruggles will direct the production.

"The Woman Who Kissed Him—And Pinched His Poke—Was the Woman That's Known as Lou."'

Fay Tincher, the "Lou" of this Christie comedy, made a very refreshing brew at times. And at times her cross fire was deadly as at the right. Fay has the title role in "Dangerous Nan McGrew," of which there views are samples.

NATION-WIDE ACTION ON TAX REPEAL

Picture Showmen Everywhere Awaken to Need of United Action in Letting Congressmen Hear from Home Folk

THE tax revision hearing which Chairman Fordney, of the Ways and Means Committee of the House of Representatives, has promised to give the legislation and tax committee of the Motion Picture Exhibitors of America, Inc., will be a real exhibitors' hearing. Plans for the hearing are now being prepared by Chairman Louis F. Blumenthal.

There will be an opportunity to lay before the committee the exact position of the exhibitor and to show Congress that the theatre owners of the country are not seeking to shirk their patriotic war duties but demand only justice.

Every exhibitor in the country is being urged to support House Bill No. 8493, lately introduced by Congressman Julius Kahn. Mr. Kahn's standing in Congress will bring many of his colleagues to the support of the bill.

Ohio Still Unorganized.

Ohio, with its large delegation in Congress, is still holding up the progress of the campaign, though many individual exhibitors in that state have been following the committee's suggestions. The fact that Congressman Nicholas Longworth, a member of the Ways and Means Committee resides in Ohio and is a power in Congress makes that state one of the pivots in the fight.

Chairman Blumenthal has addressed a letter to John Seifert, one of the leading officials of the Miami Valley Exhibitors' Association requesting his cooperation and pointing out that whatever differences exist between various sets of exhibitors the tax fight should be considered of paramount importance. Organization of New York State is proceeding under the direction of Rudolph Sanders.

The committee now has on hand printed petitions which will be gladly sent to any exhibitor in the country without cost. A wire or line to the committee's headquarters at No. 1587 Broadway, New York, will bring them by return mail.

Northwest Exhibitors Are Busy.

H. B. Wright, secretary of the Northwest Exhibitors' Circuit, returned on August 20 from a tour of Washington, Montana, Oregon and Idaho, and he reports that in each state he perfected the tax repeal organization and found every exhibitor busy.

Every exhibitor in Kansas will soon be showing tax slides, according to H. E. Jameyson, of Wichita, who is state director for Kansas. Wilbor A. Shea, of Eastport, Me., has not only interested the Congressmen of his state in the tax fight, but has enlisted the support and active aid of the newspapers.

Joseph Rickard, of Phoenix, Ariz., interested the Arizona Gazette, one of the influential papers of the Southwest, in the fight, with the result that a long editorial appeared on August 16 imploring Congress to do something for the motion picture theatres, which had done noble work during the war.

An editorial to the same effect appeared recently in the Ithaca, N. Y., newspapers. Generally the Western newspapers, reflecting the liberality of views in some of the states there have editorialized against a continuation of the war taxes. Montana is thoroughly lined up, E. J. Myrick, of the Rialto Theatre, Butte, reports.

Academy of Music Restored by Fox to Old Time State

WITH the idea of making his Academy of Music, New York, a house known as the home of motion pictures of the highest type, William Fox is refitting and refurnishing the famous old building in a way that recalls the appearance of the Academy when it was the home of grand opera.

Mr. Fox, who owns a chain of theatres throughout the United States, has an especial pride in the Academy of Music. Here he intends to give initial showings of Fox productions with stars such as Pearl White, William Farnum, Theda Bara, Tom Mix, Willie Russell, Gladys Brockwell, George Walsh, Madlain Traverse, Peggy Hyland, Albert Ray and Elinor Fair, and features such as Fox News, Mutt and Jeff Animated Cartoons, and Sunshine Comedies.

Manager Charles H. Wuerz has a full symphony orchestra, a jazz band—one of the greatest heard in New York—and several noted soloists. Harry W. Meyer is conducting, and Charles Durkin is at the organ.

Wistaria Comedies Will Be Produced for Lynn S. Card

LYNN S. CARD, president of Wistaria Productions, Inc., announces that work will be started soon on a series of comedies, featuring an unnamed comedian. According to Mr. Cord's announcement, Wistaria Productions has made plans for covering every production activity of the motion picture field.

These plans call for two serials, one of which, "The Lurking Peril," is now under production; a series of comedies and a series of special features. In connection with the plans of the new producing company, Mr. Card said:

"Not until the plans of Wistaria Productions are complete will I be at liberty to state in detail the work that has been laid out by the executive of the company that will carry Wistaria into every branch of the field. I am awaiting, now, a certain comedian's signature to a contract.

To Feature Six-Reelers.

"Negotiations are practically complete for a special company which will make a series of six-reel pictures starring Marion Coakley. Following the production of 'The Lurking Peril,' our serial now under way, Wistaria Productions will start work on its second serial, the scenario for which is now in working under the supervision of Lloyd Lonergan, who wrote 'The Lurking Peril.'"

"Raw Material" Is Quite Good

Managers in the middle west have been receiving letters from a man in Kansas City, who styles himself a photoplay producer and who asks for "the names of five or six young people who might be good raw material for picture production" as well as the name of "the person in your community who puts on amateur plays." The writer ingenuously adds: "I have nothing to sell anyone, but a lot to give to the right people. And if I can stir up some real interest in your town it will mean money in your pocket." The letters commence: "Your name has been given me by Mr. Blank, of the Dash theatre in your town."

Secret Service All Decorated with Drama and Interest is the Centerpiece of Metro's "The Man Who Stayed at Home."
King Baggot, screen favorite, is one of the featured players in this Screen Classic, and sheds a stellar light on the proceedings, as at the right.

Richard Rowland Places Metro Output For England in All the Jury Theatres

THE output of Metro Pictures Corporation and of Screen Classics, Inc., and Nazimova productions for the next two years are involved in the $2,500,000 transaction executed by Richard A. Rowland, president of Metro and Screen Classics, Inc., with Sir William Jury, of Jurys, Ltd., in England. Announcement to this effect was made by Mr. Rowland shortly after his return from his tour of the foreign field.

While the placing of the Metro Screen Classics, Inc., and Nazimova productions in England with Sir William Jury was the greatest business stroke accomplished by Mr. Rowland abroad, he intimates that the Metro step is but a beginning in the tremendous motion picture trade that will develop with surprising rapidity between this country and the old world.

The Jury theatres in England, which number more than 200, will be the home of Metro pictures for the next two years at least. Sir William Jury aptly called the "movie king" of England, besides controlling this chain of theatres, plans to build more.

"No 'Boycott,'" Says Rowland.

From his own personal observations abroad Mr. Rowland was able to nail the story, recently circulated, that English motion picture producers are planning to "boycott" American-made products.

"I found the British producer to be most cordial in his regard for American picture manufacturers," said Mr. Rowland. "It is true, of course, that the Briton intends to compete with Americans in the making of motion pictures and will naturally endeavor to exploit them and otherwise challenge the American competitor; but as to any ill feeling, I found no evidences of it on the other side.

"The English are, in fact, very enthusiastic over American picture productions. They admire the American workmanship, and the 'pep' that the American director injects into his efforts. The rivalry engendered by comparison between the British and the American product is keen, but good natured."

The Metro president describes conditions in England as "phenomenal." Much higher rental prices are being paid, both for the native and imported picture productions, and the English houses are booking attractions more than a year in advance. Production, however, is at a virtual standstill. The labor situation is as yet tied up.

Concerning his negotiations with Sir William Jury, Mr. Rowland promised to make more detailed announcements after he perfects his plans for Metro's invasion of the foreign field.

These plans are likely to embrace France, Italy and Scandinavia. Mr. Rowland made a thorough canvass of the picture situation in France, and will make an announcement about this phase of his trip later.

Used London Pavilion's Screen.

Prior to placing the Metro, Screen Classics and Nazimova productions in England, Mr. Rowland gave a number of special showings of the more recent of these pictures to prominent British producers and exhibitors. For these London Pavilion, utilizing it after the last evening performance and playing host at informal collations later at his hotel.

All the productions met with favor and high commendation, but the particular sensation was Nazimova. Mr. Rowland first showed the great Russian's work in "Revelation" and "Eye for Eye." He followed these masterpieces with "Out of the Fog," "The Red Lantern" and "Toys of Fate."

The British producers were enthusiastic in their laudations of Nazimova's work, which was to them a revelation in screen art. Many of them recalled the days when as a member of Paul Orlenoff's Russian repertoire company Nazimova toured England.

Besides completing his transaction with Sir William Jury, Mr. Rowland in London acquired the rights to five Drury Lane melodramas. As already announced, these are "The Best of Luck," "Hearts Are Trumps," "The Great Millionaire," "The Hope" and "The Marriages of Mayfair."

"I'm Goin' In and Drink Bevo!"
Says Billie Rhodes, disgusted with the dullness of Broadway in her Hodkinson release, "The Blue Bonnet."

The Tale of the Forest Primeval and the Murmuring Pines and the Hemlocks.
A typical view of Arcadian peacefulness from the Fox picturization of Evangeline," Longfellow's great poem.

New Doris Kenyon Film Is Now in Process of Cutting

THE W. W. Hodkinson Corporation announces the completion of the Deitrich-Beck, Inc., production of Louis Joseph Vance's "The Bandbox," starring Doris Kenyon. R. William Neill, director of "The Bandbox," is engaged in cutting the Kenyon picture at the Biograph studios.

The Hodkinson organization has mapped out a heavy advertising and exploitation campaign, that includes book-publisher link-ups of an unusual character, on "The Bandbox," which is slated for release in the latter part of September, Arthur F. Beck, treasurer of Deitrich-Beck, Inc., having already arranged published advertising on the production.

"The Bandbox" was one of America's "best sellers" both as a magazine serial and in book form.

Theodore C. Deitrich, president and producing manager of Deitrich-Beck, has surrounded Miss Kenyon with Alexander Gaden, Greta Hartman, Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Borraine Harding and William Brotherhood.

Rothacker Company Sending Camera Crew Into Canadian Wilds to Get Material for "Outdoors"

LAST week a completely equipped camera crew was sent by the Rothacker Film Manufacturing Company into Canada for the purpose of securing thousands of feet of scenic subjects which the firm believed will release this fall as part of its "Outdoors" series.

The party will be in charge of Stanly Twist, Head Cameraman Ernest Powell and Assistant Cameraman Charles Geis, with a sufficient number of guides, hunters, helpers and pack horses.

The first stop will be Banff, and while the party is in that vicinity it will cover Lake Louise and Golden and then go inland to country which never before heard the click of the motion picture camera.

It is planned to secure some extraordinary subjects of big game hunting and game fishing. In fact, if the hopes for this expedition materialize the result will be a series of "Outdoors" subjects of a character unusual and superior in every respect.

According to present itinerary, the crew will not return to Chicago until the middle of October, and it is expected the film will be finished, edited, titled and ready for presentation during November or December.

This is only one of the several expeditions which will be sent out by the Rothacker company to secure new material for Rothacker "Outdoors" scenics.

Post Nature Pictures Are Used as Contrast to Drama

ASIDE from the merit which is claimed to exist in them as high class motion pictures, the Paramount-Post Nature Pictures, it was emphasized this week by the Famous Players-Lasky Corporation, make an especial appeal to exhibitors because they furnish admirable material for balancing theatres' programs.

"In a program," says the statement, "that has a strong dramatic feature picture, a two-reel comedy and a news weekly, or possibly two big features, it is necessary that the audience be given some relief from the strain put upon their emotions by the drama. Comedy, of course, helps to relieve this feeling; but the charm, beauty and pictorial harmony in the Paramount-Post Nature Pictures form an admirable combination to add to a program.

"This characteristic was so noticeable during the special engagements played by few of the nature pictures last spring at the Rivoli Theatre, New York, that newspaper and trade paper critics commented upon it. Thrown on the screen following a tense photoplay, these pictures furnished a much-desired relief to the emotions, and put the audience in a frame of mind which allowed of proper appreciation of the dramatic feature that followed.

Classes in Photoplay and Continuity Writing Will Meet in Fox New York Plant Now Building

ONE of the innovations connected with the opening of the new William Fox building, now rapidly nearing completion at Tenth avenue, Fifty-Fifth to Fifty-Sixth streets, New York, is a scenario school, to be organized and operated in conjunction with the regular scenario department of Fox Film Corporation.

In taking this step toward the further advancement of the silent drama, it is the aim of Mr. Fox to encourage in every possible manner the best literary talent now being developed under the curriculum of the college. Several universities maintain classes in motion picture story writing, but it is the opinion of Mr. Fox that the subject of screen story writing can be only superficially treated unless combined with a course in the technicalities of production. It is for this purpose that the producer is organizing the school, which will have a room allotted to it in the great Fox building.

To this end, Fox reports, the authorities at Columbia University, New York, are being approached with a view to securing from this institution students who show aptitude in scenario writing. If an arrangement is made with Columbia, selected classes of Columbia students will be given instruction in the details of photoplay writing, and the more difficult work connected with the writing of continuity of scripts. Columbia has included photoplay writing in its curriculum for some years under the direction of a scenario editor of another large producing company.

Hamilton Thompson, head of the Fox Scenario Department, has been selected by Mr. Fox as supervisor of the new scenario school. While Mr. Thompson will devote a great deal of time to his new duties, these will not interfere with his handling of Fox photoplay scripts —which in itself is a good-sized task, considering the plans announced for the season of 1919-1920.

Under the conditions as planned for the organization of the Fox scenario school, all pupils will be given opportunity to observe the making of motion pictures in the various branches of the art, with the idea of familiarizing them with the possibilities of the players and the camera.

According to the present arrangement the class-room will be located near Mr. Thompson's office and just below the big studio on the upper floor, enabling the supervising director to conduct his classes quickly to the various sets for observation. In the class-room which will be equipped with every modern convenience, the students may do their writing.

Should an understanding be arrived at with Columbia, Mr. Hamilton expects that one of the faculty at Columbia will co-operate with him in selecting students.

Hazel Richmond in Will Suit.

Mrs. Hazel Craig, of Denver, known on the stage and in motion pictures as Miss Hazel Richmond, has filed petition in the probate division of the Third District Court to be appointed administratrix of the estate of C. D. Tobey, who died here August 20, 1917, and whose daughter Mrs. Craig claims to be.

Mrs. Craig says that she went on the stage when twelve years old and has followed the profession since, appearing in stock, in vaudeville and on the screen. She last appeared in "The Marble Heart," released by Fox, she says.

Wanted: A Mascot for a Baseball Team.

No more than 678 applicants a day can be interviewed. Apply at the Century Comedies, 6100 Sunset Blvd., Los Angeles. If you lose out, see the team in action in Century comedies released by Universal.

American Head Makes Announcement

President Samuel S. Hutchinson, in Telling of Plans His Concern Will Follow, Declares There Will Be No Star Series, Fixed Release Dates or Large Production

THE first official announcement of the new policy of the American Film Company, Inc., comes from President Samuel S. Hutchinson this week. It is not a startling listing of new stars. It is not a declaration that a great quantity of new productions will be made. Instead, it is a frank, business-like statement that big stories are to be American offerings, with carefully selected stars, directors and casts—each especially selected for the particular story undertaken. The productions are to be made as individual offerings and sold to the exhibitors in the same manner.

President Hutchinson inaugurates his new policy with the announcement, made in the advertising pages of this issue of the Moving Picture World, of the early release of "Six Feet Four" from the famous Jackson Gregory novel of the same title, with William Russel enacting the leading role. In discussing his future plans, President Hutchinson said: "'Six Feet Four' is the first of many notable offerings we have decided to produce—all of them from the works of celebrated writers—all of them stories which have already met with favor at the hands of the public as stage plays or in fiction form are numbered among the best sellers.

Advances No "Star Series."

"Exhibitors will note," continued Mr. Hutchinson, "that American is not announcing any star series or any 'program.' In the future each production issued by the American Film Company will be handled as a separate entity, from the moment the story is chosen until the finished product is flashed on the screen in the exhibitor's theatre. We are not setting definite release dates and are not preparing to rush through the manuscripts we have purchased, in order to release them as feature photoplays on a certain definite day. Each story will be made as though that were the only production we ever contemplated making, and one on which our whole reputation was to rest. The best stars, the best directors, the best supporting casts will be chosen for each production.

Will Take Adequate Time.

The star, the director, the members of the supporting cast are engaged for each picture because of their special aptitude for correctly portraying that particular story on the screen. The story is the thing—the star, the director and the players of the supporting cast are chosen to fit the story—not the story to fit the players we may have under contract.

"If a certain story, because of its elaborate nature, requires ten weeks instead of five to make, then ten weeks will be taken. If it can be done satisfactorily in less time, then less time will be spent in making it. If it may properly be told in five reels, then a five-reel production will be offered. If seven reels are required to properly present it, then the exhibitor will get 7,000 feet of film.

"Not only will the utmost care be taken in choosing the director, the star and the members of the supporting cast for each production we undertake, but the same pains and care will be taken in correctly costuming it, in dressing the sets, in choosing the locations, in photographing it. When the negative reaches our laboratory, only the sort of printing, developing, tinting and toning which makes for the perfect picture will be approved. The editing and subtitling of each subject must be perfect before it is judged ready for release. The cutting of the negative is especially important and will be given particular attention. In short, we aim to forestall all criticism before each picture goes out, rather than offer the exhibitor a picture which may bring unfavorable comments from screen critics after it gets on the screen. We are confident exhibitors will learn to appreciate this—to look forward to booking American Film Company offerings because they know in advance that they are as nearly perfect as it is humanly possible to make them.

Samuel S. Hutchinson.
President of American Film Company.

Tells of Latest Offerings.

"In 'Six Feet Four' the exhibitor will find William Russell in one of the strongest roles he has ever played. They will find it an offering that will attract big patronage to the theatres the moment it is announced, for there are hundreds of thousands of Jackson Gregory fans who are eager to see the story they have enjoyed in print visualized on the screen, with real flesh and blood people enacting the scenes that thrilled one even in cold type. The dual scene will keep any audience in suspense and send it forth from the theatre delighted at the end. 'Six Feet Four' will soon be shown at Pathe Exchange by American Film Company representatives.

"Though 'Six Feet Four,' in one way, may be considered as a standard by which the new and particularly high quality of future American Film Company productions may be judged, still, in another way, it would not be fair to use this particular play as such a standard, for the subject next to follow is so entirely different—with a new and different star, a different director, different players in support of the star and a story of such a different type that it is impossible to compare them.

Individual Production.

"Exhibitors may rest assured, however, that quality will dominate each offering. Each story is handled individually. By this I mean is made as a single unit. It is cut and edited as a single unit. It will be marketed to the exhibitor as a single unit. To merit the continued patronage of the exhibitor and the public, each subject will have to be perfect. Knowing well that such is the case, we know that forthcoming offerings of American Film Company, Inc., are to establish our pictures on the plane they deserve—that they are going into the finest theatres in America—that they are to be approved by the most critical of audiences—and that the exhibitors showing them are to reap corresponding profits."

Foreign Rights Negotiated on Two Hodkinson Features

J. WARREN KERRIGAN'S popularity in foreign countries is shown by the lively demand for his new productions made under the Robert Brunton imprint and released by the W. W. Hodkinson Corporation throughout the world. Foreign sales of the new Kerrigan productions made during the past week by the Hodkinson export department include that of "A White Man's Chance," the first in the series of ten Kerrigan-Brunton pictures, for Great Britain and Ireland, to the Gaumont Company of London, through F. E. Bradford, general manager of the American Gaumont organization.

Kerrigan has for years been one of the most popular picture favorites in the United Kingdom, and Mr. Bradford, in concluding arrangements for the purchase, expressed the opinion that "A White Man's Chance" will make the Kerrigan vogue in England, Ireland, Scotland and Wales greater than ever.

The Hodkinson organization also announces the sale of a year's supply of Billie Rhodes pictures beginning with her newest National Film Corporation of America production, "The Blue Bonnet," to the Scandinavian Film Agency for Continental Europe, through that agency's American representative, Chester Beecroft.

Work on Dintenfass Cuckoo Comedies Delayed by Request of U. S. Shipping and War Departments

MARK M. DINTENFASS is congratulating himself on having begun production early and on having set a late release date on the first of his series of twelve 2-reel comedies, which he is producing in his studios in Jacksonville, Florida, because his work was recently interfered with by requests —first from the War Department, and later from the United States Shipping Board—for the use of his expert cameramen and electricians. Having started production early, he had already completed five of the series, and production of the remaining numbers has been resumed and now is well under way.

About two weeks ago, a fleet of government aeroplanes came to Jacksonville and requested Mr. Dintenfass to loan them his best cameraman to assist in taking certain important aerial photographs. Mr. Dintenfass consented and was minus the services of his favorite, Hotaling, for two days.

Pictured "Sidewise" Launching.

A few days later the United States Shipping Board launched a new 7,000-ton steel ship sideways, at Jacksonville, Florida. The customary method of launching ships is stern foremost. The launching of a large ship sideways is a very difficult and risky undertaking, and was resorted to in this instance only because conditions peculiar to the shipyard made it advisable. Owing to the uniqueness of the performance, the shipping board desired motion pictures taken of the entire operation in all its details, in order that other shipyards might be able to see how it was accomplished.

Consequently work on Mr. Dintenfass' Cuckoo Comedies was brought to a halt for two days while his cameramen were shooting the shipyard, the ways, and the big splash that occurred when the ship hit the water. The launching was successful and the pictures, when assembled and printed, met every hope of the shipping board authorities.

The Cuckoo Comedies will put on the screen, for the first time, the genuine old American blackface humor.

"My Boy," First Blackton, Will Be Pathe Fall Release

"MY BOY," a human interest story dealing with the vigorous life of the Kentucky mountains and the trials of existence in New York, will be the first J. Stuart Blackton production to be distributed by Pathe. It is listed as one of the fall issues.

In the cast are nearly a score of prominent motion picture players, headed by Sylvia Breamer and Robert Gordon, whose work in previous Blackton features has established them as ideal "opposites." Others in the cast are Van Dyke Brooke, whose character delineations in pictures and on the stage are noted for their sincerity; Julia Swayne Gordon, Margaret Barry; Fanny Rice, musical comedy beauty; Leo Delaney of Vitagraph fame; Eddie Dunn and Gus Alexander, the noted comedy duo; Louis Dean, Robert Melasch, Jay Strong, Slum Rube, and the Blackton "kiddies," Charles and Violet. The youngsters have especially strong parts.

The first Blackton-Pathe feature was written by Blackton himself, and worked into screen form by Stanley Olmsted. As the title indicates, it is a story of mother love. It is melodramatic in places, but has a comedy relief.

"Dangerous Waters" Is Robertson-Cole Desmond

"DANGEROUS WATERS," presented by Jesse D. Hampton, will be William Desmond's first picture on the Robertson-Cole fall schedule distributed by Exhibitors Mutual. It is a society drama based on events that happened a few years ago in New York. Desmond plays the part of a wealthy society man, who returns from his ranch in the West expecting to find happiness with the girl. She, however, is so satiated with society life that she is not all she should be to him. To give her a taste of the unconventional the idler arranges an Olympian banquet. The revels almost result in the girl losing her reputation, but Jimmy is there to protect her.

The Bachanalian revels at the Olympian feats are unusual, picturesque and lavish. The event takes place in the Ritz-Carlton, where the ball room is transformed into a rocky grotto, and the guests are costumed to represent the various gods of the Pantheon. The feast is a reproduction of one that was held by New York society some years ago. Being based on a real occurrence it gives the picture value to exhibitors.

Lois Weber Returns to Coast to Resume Work

AFTER a long vacation in the East, during which time she underwent a successful operation on her arm, Lois Weber, who recently signed a contract to make a series of productions for the Famous Players-Lasky Corporation, has returned to Los Angeles accompanied by her husband and co-worker, Phillip Smalley.

Miss Weber expects to commence work on her first Paramount-Artcraft production early in October. This, according to information received from California, is to be a spectacular photoplay which will take six months to complete. The story was written by Miss Weber herself, and it has as its subject a big social problem. Miss Weber will work at her own studio on Santa Monica Boulevard, Los Angeles, which at present she is renting to Marshall Neilan.

"Whom are you going to direct?" a reporter asked Miss Weber.

"I don't know," was the reply. "But of one thing I am certain—he or she won't be a star."

Clifford Bruce Wants Salary.

A distant echo of the brief life of a moving picture producing company at Trenton, Ontario, several years ago, was heard in the Toronto courts on August 21 when Clifford Bruce, actor, took out a writ against the Smith-Foley Motion Picture Company, Limited, Toronto, to recover the sum of $1,398.96, which was awarded to him for damages in the Municipal Court of New York.

Whose Feet Are They? The Guessing Feat of the Century IS On—The Prize a Free Pass to the Public Library With An Apricot Thrown In

THE postoffice regulations concerning guessing contests have hedged us in. We were going to offer a gold-filled picture of the champion pineapple of Hawaii to the person who guesses who belongs to these mysterious feet, but the best we can do is award a free pass to the Public Library, with an apricot extra.

Poor stockingless feet! Whose are they?

Who leads these ankles through the streets of the crool city without even a silk stocking between them and the burning rays of the sun?

They may belong to your favorite star? Who knows?

The mystery of the age!

And speaking of ages, she was only nineteen last March!

That's the only clue we can give you. The postoffice is so strict we can't even tell you whether or not she likes egg salad better than egg plant or whether she spells her name with a "K" or a "C."

Step right up! The line forms to the right for the Guessing Feat of the Century. Devote all the guessing footage you can spare.

The only person who will not be eligible to guess is Kathleen O'Connor, Universal comedy girl.

Hard luck, Kathleen! But you stand a good chance to win the consolation prize, a gold street car transfer used by Ulysses, 999 B. C.

Kessnich Praises Lucas

THE following letter has been received from C. E. Kessnich, manager of the Metro exchange at Atlanta, concerning Georgia censorship:

"The Legislature of the State of Georgia having just adjourned, and the matter of censorship having, for the time at least, been defeated by its members in session, I believe that a vote of thanks is due from the manufacturers and distributors to Arthur Lucas, district supervisor of the Goldwyn Pictures Corporation, who by his untiring efforts and influence did much towards the defeating of this drastic censorship bill, which if passed would have incurred considerable expense to every manufacturer and distributor in this territory.

"C. E. KESSNICH."

Ouimet Reports Canada Adopting the Longer Run

LEON OUIMET, head of the Specialty Film Report, Ltd., controlling the Canadian rights to Pathe features, was in New York last week, and reported unusually heavy business on American films in the Dominion.

Canadian exhibitors are particularly keen to obtain big features, according to Mr. Ouimet, and are now giving good pictures longer exploitation than was considered possible in Canada before the war. Following the footsteps of American showmen, they have created a big demand for the Pathe special, "The Thirteenth Chair," made by the Acme Pictures Corporation under the direction of Leonce Perret, who also made the adaptation.

Mr. Ouimet has succeeded in accomplishing something that has never been done before in the serial line, when he placed one of the Pathe offerings in a leading Toronto house for afternoon performances only. The experiment has been such a success that the management now contemplates adding serials to the evening program.

"Upside Down" Opens at Loew's Detroit Colonial

H. K. MOSS, manager of Triangle's Detroit exchange, announces that Warren & Cohen, owners of the Colonial Theatre, have voluntarily increased their run on Triangle's "Upside Down" from three days to a solid week. This extended run was arranged for the first three Taylor Holmes pictures, despite the unusually hot weather experienced in Detroit at the time they were first shown.

The film will inaugurate a change in the house policy of the Colonial, which will feature it for the week of September 1, from straight pictures to pictures and vaudeville, under the supervision of the Marcus Loew circuit. In honor of the occasion, Triangle has extended the courtesies of their jovial star, Taylor Holmes, who will appear in person to entertain the audiences with stories of the studio and other bits of amusement.

The Marcus Loew interests have arranged an extensive publicity campaign, and will send a special representative to Detroit to assure wide exploitation of the opening of the Colonial vaudeville.

September to See Lionel Barrymore Acting in Thomas' "The Copperhead"

ANNOUNCEMENT is made at the Famous Players-Lasky office that the production of "The Copperhead," in which Lionel Barrymore is to appear in the leading role, will be started at the New York studios on September 1, and that Charles Maigne, who directed Irene Castle in "The Firing Line" and more recently in "Should a Wife Forgive?" will be in charge of the production.

"The Copperhead," it will be recalled, was the play in which Mr. Barrymore scored the greatest success of his career, his performance being hailed by some critics as the finest piece of dramatic acting by an American actor since the days of Edwin Booth. The play ran for the entire season of 1917-18 in New York and continued for a full year in other large cities of the country.

Elaborate plans are being made by the studio staff for the filming of this production. In the art and technical department an entire city is being mapped out. Through the courtesy of the Newark Public Library original sketches and drawings, showing the style of buildings of that period, were procured. A plot of ground has been leased for a short time in the vicinity of Elmhurst, L. I., and here a city of 1846 will spring up.

The motion picture interpretation will go further back than the stage production; it will begin with the period of the Mexican War. The city to be constructed will first be shown in 1846. The next period will be 1860. Then 1862 and after that 1904.

The scenes of "The Copperhead" are laid in southern Illinois, near the point where the Ohio joins the Mississippi—a section where the bitterest feeling existed between the respective sympathizers of the North and South during and for many years following the Civil War. Milt Shanks, the leading character in the drama, is known and despised by the Northerners as a "Copperhead."

National Association Gets Letter from License Head

THE following letter from Commissioner John F. Gilchrist, of the New York Department of Licenses, to Chairman Gabriel L. Hess, of the censorship committee of the National Association is evidence that the work of the committee in its efforts to keep the screen clean, has not gone unappreciated:

"Dear Mr. Hess— I am indeed grateful for the copy of your report dealing with the accomplishments of the censorship committee.

"I appreciate very deeply the earnest and hearty co-operation that your association has given me in my endeavor to prevent the exhibition of indecent pictures in the City of New York."

One of the very best ways of avoiding official censorship of films, in the opinion of officers of the National Association of the Motion Picture Industry, is for producers to spare no efforts in opposing the exhibition of improper pictures by irresponsible men looking for quick temporary profit. In line with this policy, the censorship committee has at all times endeavored to bring to the attention of constituted authorities film plays which, in its opinion, reflect discredit upon the industry as a whole.

"Tried to Blind Himself, Your Honor. Case for Severe Consideration."

Case dismissed, however, as it's Bert Lytell and four of the six beauty mannequins in the establishment of "Lombardi, Ltd.," Bert's first on the new Metro schedule.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Here Is This Week's Idiotorial Offering.

ONE by one the great corporations that produce empys are kicking into print with the information that they are now employing as publicists "only trained newspaper men and women" who are declared to turn out "live, up-to-the-minute stories that command space through sheer force of news values and reader interest"—or something following that formula.

Such being the case we opine that (after being instructed just exactly what to write and just exactly how to write it) these trained newspaper men and women will soon forget their old training and assume the required attitude of a re-trained pufflicist.

Nothing so quickly blunts a news-nose as a mimeograph.

And there is no place in the world where there is so much **real news** as around a studio or in the home office of THE industry.

Just how this **news** manages to be so consistently suppressed stands among the wonders of the world. Proof again that trained newspapermen and trained pufflicists belong among the synonyms.

—x—

Bluntly Speaking.

Why blunt a news-nose?

And who blunts the trained news-nose?

(When the trained nose noses into pufflicising.)

—x—

Enter "Cinemob" and "Screenatics" With List Still Open for Others.

Dear Rambler—In the matter of digging up a word which means a body of people who are looking at a picture, I don't **know** the word needed, so I will not follow instructions and shoot, but being a "Dear Reader" and an admirer of the "Rambles Around Filmtown" I will drop down to the last line in the column and submit my suggestion—two, in fact.

"Cinemob" collectively or **"Screenatics"** individually. These ideas came to me just like that, without any undue strain on the gray matter and I play them for second and third place, **"Filmgregation"** taking the lead. Wishing you many suggestions from synonymical readers,

Staten Island, August 25. —J. M. B.

—x—

Some people decline to be satisfied.

As per headline:

"Theatre Men in Middle West Now Bewail Passing of Program Booking, Once Their Arch Enemy."

—x—

No sooner do women get the vote than the (Mac) Tammany politicians begin a film-house-to-house canvass asking: "Alma Where Do You Live?"

The sequel may possibly be: "Alma How Do You Vote?"

—x—

Date Set for Strike's Ending.

"They will all reach Broadway prior to November first," says Rodney Richmond in pufflicizing five plays by Willard Mack.

Other authors, the managers and actors may now proceed with the assurance that on a secret date within the next two months the strike-out, or walk-out, will have ended.

The Progress of the Strike.

Talk-out.
Walk-out.
Knock-out.
Lock-out.

Many glum. How come?

—x—

"Selective Sin" may be the outcome of the start "The Unpardonable Sin" gave the film-titlers. "The Splendid Sin" is closely following "The Solitary Sin."

When will films "Sin no more?"

—x—

Was It To or from B. V. D.'s?

The following tradepaper headline inspires the question:

"Locklear Does Well-Known Quick Change Between Aeroplanes for Universal."

—x—

Fairbanks' First Release for United Artists Corporation Will Be His Biggest Production.—Trade Review Headline.

Indicating that those which are to follow will not be so big?

—x—

Nothing Said as to Contents.

We learn that a woman claims 16 million damages in dollars because she fell over a keg in the aisle of a San Francisco cinema.

—x—

"Over the Garden Wall" (Vitagraph).

Quick, Webster, the antidote:

"Over the Fence Is Out."

—x—

"Flying trips to Los Angeles" taken by Captains of THE industry should not be pufflicized unless they really do. It's deceiving the public when they don't.

—x—

The "immense electric signs" that "nationally advertise" films on New York's Broadway cannot be read beyond the Harlem River, let alone help Wall Brothers sell tickets in Fremont, Neb.

—x—

"Madge Kennedy in 'Through the Wrong Door' Is Dramatic."—Goldwyn Headline.

Much depends upon who's door.

—x—

Tom Mix and Pearl White are entering upon a spirited double-never-substituted contest via Fox pufflicists. We look for some frenzied mimeographing to decide it.

—x—

Leah Baird's Birthday Is Celebrated on a Yacht.—Tradepaper Headline.

The "schooner" method of celebrating birthdays seems to be obsolete.

—x—

Creeping Where Film-Life Is Seen —Wistaria, Hops and the Ivy Green

WE make bold to opine that Wistaria Productions, Inc., as a film-firm-titling innovation, may lead new producers into a handy method of christening their corporations.

Appropriately enough wistaria takes on something of the nature of film as it grows in trailing lengths.

To aid those who seek similar brand-names we draw upon the seed catalog our congressman sent us (in a base endeavor to influence our right of franchise) for these:

Trailing Arbutus	**Hop**
Grape	**Morning Glory**
Virginia Creeper	**Ivy**
Clematis	**Honey Suckle**
Moon Flower	**Squash**
Peas	**Watermelon**
Cucumber	**Pumpkin**

From present indications the copyright-holder on "hop" and "grape" might throw in the produce with the title and consider himself well-rid.

Me? Me!! Ask Me!

Go ahead.

Just ask me!

And I'll tell you.

I'm the hairpin.

Don't confuse me with my catish cousin, hatpin.

Or my hardy cousin, clothespin.

Or my demure cousin, safetypin.

I'm the hairpin.

Small, wiry and most important.

Woolworth and regular stores have me.

I'm part of everything in life that really is anything.

So I'm in the movies.

Muchly in the movies.

With and without me means everything to a picture-play.

And serials and all screen draymas.

It's this-a-way, mostly.

If HER hair stays up, its me that keeps it up and saves a tea-party on a rented lawn from being a brutal attack on a beauteous maiden.

For who ever saw an attack on HER when she had her hair UP?

I'll answer that one myself.

Nobody.

That's the answer—NOBODY!

Hair must be **down**—streaming, curling or tumbling.

HER clothes may not be the tight-and-long or loose-and-short of fashion, but if her hair is UP—she's unattacked and hitting on all 84 hairpins.

That's me, in every twisted fiber!

That's me in the movies.

But if HER hair is **down**—it makes no difference how high the car-steps may come—she's raided, ruined and rumpled!

That's **without** me in the movies.

Being a cinema hairpin is an art in itself.

An art-pin in an Artcraft!

That's me.

Everything but a weapon of death in a serial.

I'm the hairpin!

I'm the plot, the heart-interest, the head-work and the mortgage on the farm.

And just lately I was the much-cried-for happy ending.

That's almost employment.

If you want to know I'll hepp you to how 'twas—or "how come," as you best like so to say.

HER had floundered ahead for so many reels that she had ran past the story.

The plot was she mustn't be kissed—so she thought she'd finish off original.

And who helped her?

Me. Just me. Little wiry me!

Yes. I'm the hairpin.

In the nth reel HER suddenly became the bright, placid, calm spot in an awful fight.

Seated calmly in a chair she was bathed in her own flowing tresses.

(Explanation: She was being attacked.)

It made the "clemm" so realistic to attack her by the **hair-down method.**

And there was nothing to prevent her clothes being arranged all neat and smooth—although her hair was **down.**

Then when the gang all killed or maimed themselves and the famous author's nationally-advertised and many-million-read story—right there I, little hairpin, kicked in with the happy ending.

HE, our brave hero, picked all of me up from around the chair HER had been so peacefully and securely tied in (the only whole piece of furniture, or wall, or picture, or rug, lamp, or electric fixture in the room)—and it all happy-ended with me and 71 others of my kind diving into her tresses.

Now, I repeat, don't get me confused with that mean old cat—my first cousin (the temperemental jade!)—the hatpin.

No hatpin ever happy-ended a film-play!

I'm the hairpin.

MOVING PICTURE WORLD

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Saturday, September 6, 1919

CONNECTICUT is strong for atonement—and of the right sort. Where once they were reported to have sold nutmegs made of wood they are now selling tickets for wholesome Sunday entertainment in nearly two dozen cities. And, we are informed, it will not be long before Sunday opening will be a general matter all over the state. Then will the nutmeg scandal be entirely forgotten.

The Tension Is Relieved

THE tension which existed a week ago in the moving picture industry owing to the possibility of being drawn in the broil of the producers and actors happily has been dissipated. Credit for this situation is due largely to Charles C. Shay, president of the stagehands and operators. Mr. Shay in the first place declared the operators were not personally concerned in the fight of the actors and producers so long as no attempt should be made to put pictures into houses from which the actors had departed.

Credit is due secondly to Walter W. Irwin, who in the offices of the National Association was informed by a newspaperman that Mr. Shay was neutral if there was a chance to be and was displaying no evidences of belligerency. Mr. Irwin asked that Mr. Shay be invited to meet a committee of the National Association for conference. Mr. Shay accepted, bringing along Mr. Weber of the Musicians. The sessions were held and the fears of strife entertained by many in the trade were shortly thereafter removed.

The rank and file of the industry had been in the dark and had feared the worst. The relief was all the more welcome.

Mr. Powers and the Association

THAT P. A. Powers should see fit to send in his resignation as an officer of the National Association of the Motion Picture Industry is matter for regret. The MOVING PICTURE WORLD had knowledge of the action last week in time to print the story, but withheld it in the hope that the resignation might at any moment be withdrawn. Mr. Powers, it seems, is determined not to ask that his resignation be disregarded, insisting that until such time as the association rescinds its action of August 6 it really cannot be described as neutral in the fight between the Producers and the Equity.

Mr. Powers has been a force in the association, has been one of those who have given of time and effort to make it a power in the trade. We are sorry he has felt impelled to leave it. We hope the cause of the controversy will be removed. We believe there are many members of the association who feel that it should be removed.

WHEN the New York Strand was built provision was made for the possible failure of pictures on Broadway—the "ace in the hole" was a stage equipped to produce other varieties of entertainment. Since then hundreds of millions have been invested in theatres—without the anchor to windward. Soon a theatre advertised to seat 5,000 picture fans will open within a stone's throw of the Strand. And another picture palace is concerned in the news of a nearby corner. If there is anything in all this it must be—protect the hen that lays the golden eggs. Some producers of bad stuff are sprinkling ground glass in her feed.

Five Million in Seven Houses

FIVE MILLION DOLLARS is a lot of money, even to spend on seven theatres, but that is the sum named in a story we print this week. Of the building of houses there seemingly is no end. While structures put up at this time may cost more than they will a few years later there can be no question that this is the time when the employment is needed, when the circulation of the money will strongly count in any community.

BISHOPS, ministers and laymen of the Methodist Church recently had the novel experience of seeing motion pictures at a church conclave—that at Columbus—many of these good citizens then gazing on a screen for the first time. They have all returned home—these churchmen—and pictures are gainers from what they saw at the conference. Some of the ministers are preaching sermons with the mammoth screen as their inspiration. Doubtless nine out of ten

Methodists who saw pictures in Columbus are wondering why they never saw them before—why their prejudice had kept them from even investigating. The good opinion of decent people is the only thing worth while to the picture showman. It's good business to cater only to the best there is in any community. It pays, and pays liberally.

Yes, New Yorkers Are "Rubes"

IF New Yorkers, as is so frequently charged, are "the biggest Rubes on earth" they sometimes have praiseworthy ways of showing it. At the movies, for instance. Long drawn out, "padded" and "spineless" pictures never get a "hand." But show a scenic, radiant with the amazing gifts of nature—a tumbling waterfall; a shot at moonlit clouds; gentle rivers flowing between verdant banks; limitless fields of snow glistening in a wealth of sunshine; a flash of ocean; the mad dash of spray flooding crags and cliffs —show these tributes of the Creator, and there is always, unfailingly, those in the audience who yield appreciation in applause. If that is the mark of a "Rube"—more power to 'em!

An Assault on "S. R. O."

DIRE disaster impends in Minnesota. The state fire marshal openly favors a bill that will forever in that state wipe out, eliminate, destroy, kill, burn and slay that pride and joy of the showman's heart; the symbol that fills his waking hours and haunts his fitful slumbers; the one thing needful, in fine—old "S. R. O."

Who in Minnesota or anywhere else cares to be a showman if he is to be deprived of the large satisfaction of hanging in front of his box office the magic three letters? If in street railway finance the dividends are in the straps, so in the theatres the bulging of the box office drawer depends on the number of S. R. Oers.

Who shall say that if the S. R. O. is to be taken from us we shall not insist on the removal forthwith from all street cars of the suspended dividendmakers? Why not the one if the other? The one causes men and women to laugh and cry, the other mostly to swear.

Seriously, we do not believe Minnesota will do any such thing as is threatened. The Film Board of Trade of the Twin Cities is taking proper steps to see that the legislators are enlightened as to the merits and necessities of the case.

Mr. Capes Having His Troubles

NOT a simple matter is the formation of a steering committee to tell the coming New York Legislature what ought to be done in a censorship way. That, at least, in the experience Mr. Capes, secretary of the New York State Conference of Mayors, has had up to date. Mr. Capes is seeking men and women who are representative and not fanatical Of course, if the candidates come within the latter category they are unrepresentative except of a small or comparatively small number of persons.

So far but two names have been submitted on behalf of the churches. The moving picture industry has sent in the names of four or five who are declared to be representative. It will be at least a month before the list of nine is selected by Mr. Capes for submission to the chairman of the New York mayors. While the identity of the committee may prove of mild interest to the trade its conclusions may be of more consequence. If it shall develop that the members of this body really are representative of large elements of the population and actually possess constructive ideas as to what the screen should do for the people they will be able to get a hearing without going to the Legislature.

Bela Falls Before Rise Is Shown

AGAIN pictures prove how fast "the world do move." On a local screen during the week are being shown pictures of Bela Kun, apostle of Bolshevism, and the Prince of Wales—of whom Canadians have rendered the verdict: "The kid is there!" Bela Kun's pictures traveled swiftly enough, but the agitator had risen to power and had fallen into disgrace before his specially posed film could cross the briney.

Of Wales it must be said that he makes a vastly more appealing news-reel actor than the Bolshevist, and if the two representatives of destruction and orderliness could travel countrywide on the same screen it would be a good thing for everybody. They present contrasts that will make most anybody think —and think for themselves.

THE war has left a seemingly lasting effect upon financial impulses of industry. Liberty Bonds were purchased in billions, Congress appropriated more billions and thrift-stamps were bought in million lots. Sums never before in use save as examples in arithmetic became commonplace. Consequently a corporation that deals in less than a couple-a-millions as capitalization is seldom in the news these days. A few ciphers more or less matter nothing.

Passing the "Buck" to the Consumer

IN several sections of the country picture showmen are considering the serious possibilities of advancing rates of admission to their theatres. As in other issues of an economic nature Mr. Ultimate Consumer must foot the bill established by increased cost of photoplay production with attendant and necessary increase in rentals—necessary as demonstrated by figures, expertly compiled, as printed recently in MOVING PICTURE WORLD.

When the war tax became effective many exhibitors raised their prices a nickel or a dime—absorbing the tax and profiting $2 to $4 on every hundred ticket sales. At that time the public accepted the "raise"—it was a war measure. To increase prices now "when there is no war" might be a different matter.

We are informed that in some sections picture showmen are presenting the comparisons as set forth in the table referred to last week, with a view to agitating a raise in admission prices. Showmen add to this data the reminder that increased cost of production makes for increased rentals and thence to increased ticket prices.

The process is logical, the argument sound and the demand for higher admission rates on the part of the showman is just. The public is, in a good measure, accustomed to the process that has in every other issue affected the individual purse.

Keeping in Personal Touch

By Sam Spedon

HARRY BERNSTEIN, of Richmond, Va., manager of the Colonial Theatre and representative of the Jake Wells theatrical interests, was in New York the early part of this week, picking different types of bathing girls to appear with the showing of Mack Sennet's "Yankee Doodle in Berlin," which will be shown at the Colonial for one week, beginning September 1. Dorothy Haver will probably lead the ensemble of beauty.

* * *

The Didsbury Opera House, Walden, N. Y., will open next week after having undergone extensive alterations. Mr. Didsbury will be in New York this week to book future productions for his theatre.

* * *

Dr. H. Horder, of the Alhambra, Toledo, has been in New York with the intention of looking over the picture situation and securing an option on some of the best available features.

* * *

Harry Crandall, of Washington, with his family, was in New York this week. He returned to Washington and his family to Atlantic City, where they are spending the summer.

* * *

Joseph P. Morgan, Harry Crandall's general manager, was in New York this week on his way to Lake Hopatcong, N. J., where he intends to spend a two weeks' vacation. He left for the lake Tuesday evening, August 25.

* * *

The Rialto Theatre, Hudson, N. Y., was opened recently. It is a modern picture house and is controlled by Mr. Elliott, present owner of the Playhouse, that city.

* * *

George Cohen, well-known picture man of New York state, is remodeling his Rialto Theatre, Poughkeepsie, and will play a straight burlesque policy in future.

* * *

Abe Dresser, of Washington and Richmond, was in New York most of this week, hotfoot after anything in the picture line, suitable for the Exhibitors Film Corporation, of which he is the general manager.

* * *

John Melheimer, of the Exhibitors Mutual, has been promoted from the auditing department of the home office to the post of chief clerk of the Chicago branch exchange.

* * *

Lester Rosenthal, sales manager of Paramount-Artcraft division, Washington territory, was in New York this week.

* * *

The Whiteway Theatre, New Haven, Conn., has been sold to Mrs. James De Lucia, who now owns the Dreamland Theatre, in the same city.

* * *

Fred G. Sliter, branch manager of the Exhibitors Mutual at Pittsburgh, has been promoted to special field representative of the same company, taking the place of L. Merrick, resigned. C. W. Moore is acting branch manager at Pittsburgh.

* * *

Al Lichtman can be seen riding on the subway these mornings. A little investigation discloses the fact that his new car has just been stolen, swiped, copped. By the smile on Al's face when he tells about it, we are sure the car was insured.

* * *

P. J. Swift, assistant branch manager of the Famous Players-Lasky at Washington, was in the metropolis recently.

* * *

J. Marron has joined the special feature staff of Pathe at Los Angeles.

* * *

G. R. Batcheler has joined the Fox feature staff at Cincinnati. Mr. Batcheler is well and favorably known in the central west.

* * *

The Truart Pictures Corporation is now using the Solax studio at Fort Lee, but will soon remove their activities to the Great Eastern studios of Providence, R. I.

* * *

John C. Flinn took a three days' vacation last week. He motored to Boston and almost motored back. Several cuts and scars on his hand tell the tale of a misbehaving engine. Some vacation, say we.

* * *

Joe Phillips, years ago with the Thanhouser players and more recently manager of the defunct Screen Club, is now superintendent of the Brokaw Building at Forty-second street and Broadway, New York.

* * *

A. S. Abeles, branch manager of the Pathe exchange at Newark, N. J., was in consultation at the home office this week. He is one of the live wires of that section.

* * *

The Byron Theatre, Feiber and Shea, owners, Orange, New Jersey, will open September 1.

* * *

The Lyric, Asbury Park, N. J., Mr. Pawley manager, will remain open all winter. Heretofore it has been exclusively a summer house.

* * *

John H. Norwood, formerly branch manager for Kleine at Pittsburgh and Cleveland, has joined the Pathe special feature staff at Pittsburgh. E. R. Champion, branch manager of the Pathe, Washington, D. C., is visiting the home office this week.

* * *

John Dromey, purchasing agent for the Exhibitors Mutual home office, has gone to Chicago on a two weeks' vacation.

* * *

The Opera House, Kingston, is closed during alterations, and will open early in September.

* * *

Shannon Fife, since his discharge from the army, has been engaged in play and photoplay writing in Philadelphia, where he has always sought quiet and seclusion.

* * *

The O. S. Hathaway Enterprises, now controlling theatres in Oneonta, Kingston, Binghamton, and Middletown, N. Y., have taken possession of the Paragon Theatre, Beacon, N. Y., a modern picture theatre seating about 1,000 persons. George Roberts will book the entire circuit of Hathaway theatres, making his headquarters in Middletown.

* * *

Mannie Gottlieb, of Minneapolis, formerly manager of the Favorite Features Films and representative of Pathe, has returned from France recently, after twenty-three months' service. He is now in New York and will re-engage in the film industry if he can make satisfactory affiliations.

* * *

W. L. Parker, who was attached to the Exhibitors Mutual offices at Cincinnati and Washington, has been transferred to the home office.

* * *

S. B. Skouras, of the Skouras Brothers, owners of the Olympia, Pageant, Lyric, West End Lyric, the Lyric Airdome and the Crystal theatres of St. Louis will enlarge the Pageant to 3,000 seats. Mr. Skouras stopped in New York this week to see what he could of the larger theatres in this section to gather possible data for the remodeling of the Pageant. On his way homeward he will visit Detroit and other intermediate cities to give the show houses the once over.

* * *

George R. Allison, former branch manager of the Vitagraph at Atlanta, is now looking over the Southern situation for Fox.

* * *

M. L. Mintz, many years a successful exchange manager, has been appointed branch manager of the Exhibitors Mutual at Chicago. Succeeding S. T. Stephens, general supervisor, who was temporarily in charge.

* * *

The Stratford Theatre, Poughkeepsie's finest picture house, has been taken over by the Famous Players-Lasky interests according to authoritative information.

* * *

Donald Buchanan, scenario writer and editor, formerly of the Vitagraph, Chapin and at present with the Pioneer, is making arrangements to embark in the production of two-reel melodramas. He will operate at the Chapin studios at Ridgefield Park, N. J. We understand that Mr. Brown, publicity director of the Pioneer, will be associated with him.

* * *

The Wilson Theatre, of Brooklyn, owned by J. Strausberger, has been sold to Louis Traub.

* * *

Lawrence McCloskey, collaborator and author of many productions and at one time associated with Lubin, has just finished the titles for Virginia Pearson's "Impossible Catherine."

* * *

Joseph Limerick Kelley is once more assisting in the publicity attendant upon Frank Hall's enterprises. For a time Joseph wandered afield, but he is back again with Hopp Hadley at the Hallmark Picture Corporation. Incidentally Kelley is sewing the seeds of publicity for Wistaria Productions, Inc., following the thrills in the Ann Luther and George Larkin serial with authentic reports of the screen casualties.

New York Rialto and Rivoli, Loew's Metropolitan Circuit and West Coast Book Chaplin Classics

THE Chaplin Classics, the new edition de luxe of the twelve Mutual Chaplin comedies are being booked for pre-release presentation in the largest and finest theatres in the country, according to an announcement from Exhibitors Mutual which will distribute them.

The most notable booking secured so far has been for simultaneous presentation of all twelve of the Chaplin Classics at the Rivoli and Rialto theatres, New York. A contract for the twelve productions, to play day and date at the two Broadway houses, has been signed by Dr. Hugo Reisenfeld, managing director of both theatres. The first release, "The Floorwalker," will be shown at the two houses during the week of September 14.

Three of the series were presented last spring by Dr. Reisenfeld as part of his Chaplin revival—"The Cure," "The Adventurer" and "Easy Street." The rest of the twelve will play the Rialto and Rivoli at six week intervals under the special pre-release plan announced in connection with the issue of the Chaplin Classics.

On the Pacific Coast the first of the big exhibitors to book the series for pre-release was J. Q. Clemmer, who contracted for the twelve productions to play in Clemmer's Theatre, Seattle. In the Pittsburgh territory the pre-release contract has been taken by the Clark & Rowland interests for presentation at their big downtown house, the Savoy. Rubin & Finkelstein have signed for the twelve productions to play day and date in their biggest houses in Minneapolis and St. Paul.

The biggest booking that has been reported to the executive offices of Exhibitors Mutual is from Loew's metropolitan circuit, a total of seventy days to play.

Exhibitors Mutual Makes Changes in Field Force

S. J. ROLLO, director of sales and exchanges of Exhibitors Mutual Distributing Corporation, announces the following changes in the field force:

Fred G. Sliter, branch manager at Pittsburgh, and formerly branch manager in New York City, has been promoted to the position of special field representative covering eastern and central western territory. Mr. Sliter was formerly commissioner of films to Mexico under the Division of Films of the Committee on Public Information. He has been in the Mutual organization for six years, starting at Albany as salesman and later being branch manager of the Albany exchange. C. W. Moore, assistant manager at Pittsburgh, has been appointed acting manager of that exchange vice Mr. Sliter. W. L. Parker, formerly on the sales force of the Cincinnati and Washington exchanges, has been transferred to the executive offices. M. L. Mintz, one of the best known exchange managers in Chicago, has been appointed manager of the Chicago branch, vice S. T. Stephens, general supervisor who has been temporarily in charge of the branch.

John Melsheimer, formerly cashier at the executive offices who moved to New York when the offices were transferred from Chicago, has returned to Chicago as chief clerk of the Chicago exchange.

Mrs. Sidney Drew Acts in Lake George Locale

A SISTERLY SCHEME," the Paramount-Drew release for August, presents an innovation in vacation-time comedy as its locale is an inland summer resort—Lake George, New York, and not the seashore, which is the usual scene of such screen romances. Mrs. Sidney Drew directed as well as played the leading role of Polly. The V. B. K. Film Corporation produced this latest Drew subject, which was adapted from a story by H. C. Bunner.

The Lake figures prominently in the action of the rescue scenes showing Polly saving Angie and Jimmie when their canoe upsets.

John Cumberland, known for his characterizations in such stage successes as "Up In Mabel's Room" and "Fair and Warmer", appears in this two-reel comedy. Others in the cast are Nell Tracy, Ralph Brainard, Mrs. Mary Chambers, Mrs. Samuel Zucker and Annie Laurie Spence.

Select Pictures Opens an Office in London

SELECT will establish next month a branch in England to be known as Select Pictures, Ltd. This branch will be conducted by Maxwell Milder as president and Miss Edith Kotch as treasurer. Mr. Milder has been for several years manager of the Select branch in Philadelphia and Miss Kotch has been secretary to Lewis J. Selznick, president of the Select Pictures Corporation. They will sail for England September 6 on the Celtic.

Gertrude Astor.
Who capably fills leading roles in Universal attractions.

Heretofore, Miss Kotch, in addition to her duties as secretary to Mr. Selznick, has been manager of the foreign department of Select and has conducted successfully the marketing of the output by cable and by personal negotiations with buyers on this side.

Until permanent offices can be obtained, temporary headquarters will be opened in the Hotel Savoy in London. Several cables have been exchanged with London brokers in the interest of securing a London office, the negotiations were unsuccessful, and it will remain for Mr. Milder and Miss Kotch to obtain a location after they have reached the other side. The first work of the president and treasurer of the London corporation will be confined to a general investigation of conditions in London and England, after which it is probable that several branch offices will be established in the important cities of England, Scotland, Ireland and Wales.

C. A. Logue Is Secretary of A. H. Fischer Features

BY the organization of A. H. Fischer Features, Inc., Charles A. Logue, well known writer of screen material, comes into a new position in the industry. Mr. Logue is an incorporator with B. A. Rolfe and A. H. Fischer of the new company, and besides filling the office of secretary will adapt for picturization the Robert Chambers series of stories secured by the firm as well as write original material. His time and services will be devoted exclusively to the duties of his new affiliation.

Prior to breaking into motion pictures as an author Mr. Logue was a newspaper man and magazine writer. He served on the New York World and the New York Tribune and was a contributor to Munsey's and other magazines.

About two and a half years ago he wrote his first scenario, called "The White Raven." He sold it to Metro, who picturized it with Ethel Barrymore as the star. His list includes "The Lost Battalion" "The House of Hate," "The Hidden Hand," "The Tiger's Trail" and "The Master Mystery." Among the adaptations were Rex Beach's "Laughing Hyde," "The Brand," "Too Fat to Fight" and "My Four Years in Germany."

Mr. Logue is the adaptor of "The Shining Band," by Robert W. Chambers, now being picturized under the title of "The Amazing Lovers" as the first of the Robert W. Chambers series presented by B. A. Rolfe through A. H. Fischer Features, Inc.

Wharton to Start Production.

Theodore Wharton will start production at Ithaca, N. Y., next week on his forthcoming serial for the Pathe program, "The Crooked Dagger," starring Jack Norworth. The studio which he had to build on a rush order will be completed on Saturday.

Frances White, well known in pictures, has been engaged by Mr. Wharton, to play the principal feminine heavy in the serial.

The complete cast for "The Crooked Dagger" is Jack Norworth, star; Janet Adair, lead; Bertram Marburgh, principal heavy; William N. Bailey, second heavy; Frances White, heavy; Phineas Nares, Frank Honda, Walter Morton and Polly Van, characters.

Nell Craig in "Common Property"

In Universal's "Common Property," a production now in the making, the leading woman to support Robert Anderson is Nell Craig. She has not been seen recently in any screen productions. She will be cast as the wife of a Russian.

Billie Rhodes Starts Work on Harold MacGrath Novel

AS a follow-up of her first story, "The Blue Bonnet," to be released forthwith, Billie Rhodes will be the star of Harold MacGrath's novel, "Hearts and Masks." This story was purchased during the week for Miss Rhodes by William Parsons, president of the National Film Corporation, and work of production began in Hollywood.

All Billie Rhodes' productions henceforth will be distributed throughout the world by the W. W. Hodkinson Corporation and the demand in the country and foreign distributor demand in other countries give proof of the popularity of this young star.

"The Blue Bonnet" has been shipped to all Hodkinson offices, and trade showings are being held in each exchange.

Mary Minter Makes Personal Appearance in New England

NEW ENGLAND exhibitors are endeavoring to capitalize the presence of Mary Miles Minter in their vicinity. Several of them in Boston and neighboring communities have introduced her to their patrons and others, throughout New England and have extended invitations for personal appearances which, on acount of the distance, Miss Minter has not yet been able to accept.

Practically all of the exteriors of "Anne of Green Gables," which is to be Miss Minter's first Realart release, are being taken at Dedham, Mass., a short distance out of Boston. Comparatively few big pictures have been made in the Boston neighborhood and exhibitor interest is reported to be unusual.

Gilson Willets Returns from West Coast Trip

GILSON WILLETS, manager of the scenario department of Pathe Exchange, Inc., and author of all of Ruth Roland's Pathe serials, has returned to New York from Los Angeles, where he has been since July 3 preparing the scenario for Miss Roland's serial, "The Adventures of Ruth," and supervising the scenario for the Louis J. Gasnier serial, "The Third Eye," in which Warner Oland and Eileen Percy are co-starred for the Pathe program.

Work on both serials is progressing rapidly, and from present indications "The Adventures of Ruth" and "The Third Eye" will be completed considerably before the dates for which they are scheduled. Miss Roland's company began work on July 7, and already the first four episodes have been finished. The Gasnier company began work on August 4 and has completed the first episode and part of the second.

You will be missing many a laugh if you skip past, and without reading, Rubbernecking in Filmland. Page 1473.

"Counterfeit," with Elsie Ferguson, Has Interior Scenes Completed; Exteriors Will Be Made on Yacht

GEORGE FITZMAURICE, working at the New York studio of the Famous Players-Lasky Corporation, has completed all the interior scenes for Elsie Ferguson's new Paramount-Artcraft picture, "Counterfeit," and is now awaiting settled weather to proceed with the exteriors. These will be taken at Milford, Pa., and at Greenwich, Ct., and some of them will be filmed on board a yacht on Long Island Sound.

"Counterfeiting" is a comedy drama by Ouida Bergere, being based on an original story by Robert Baker. Miss Ferguson, as Virginia Griswold, daughter of an old Southern family returns home from abroad to find her family in dire straits. An old friend of the family places her with the secret service, then working on an international counterfeiting case traced to Newport. She is welcomed by society at Newport where she meets Mrs. John Palmer, who is very extravagant. Virginia becomes suspicious of her. A man named Cortez is giving Mrs. Palmer money on her jewels. Suspecting him, Virginia, by a clever ruse, receives money on her jewels, which is pronounced counterfeit. Cortez is traced to a yacht, which is raided, and he is implicated as leader of the gang. The love element is furnished when Virginia meets Stuart Kent. David Powell plays the part of Stuart Kent. Mr. Powell is Welsh and began his career with Sir Beerbohm Tree, playing in Shakesperean roles for nearly two years and then with Forbes Robertson he toured America.

Offers Excellent Cast.

Helen Montrose, who plays the extravagant Mrs. Palmer, has had experience on the stage in musical comedy. Charles Kent was loaned by the Vitagraph Company for this picture. Without makeup he makes an ideal Southern colonel. In the part of Cortez, the counterfeiter, has been placed Mr. Charles Gerrard. Robert Lee Keeling plays the part of Mr. Palmer, and Ida Waterman that of Mrs. Griswold. Fred Jenkins as Uncle Ben, Mrs. Robertson as Aunt Jemina and Elizabeth Breen as Marinette the maid, complete the cast.

Assisting Director Fitzmaurice is C. Van Arsdale and Arthur Miller is the cameraman.

"When I'm Out Gunning For Grizzlies—"

"I can't waste my time on little brown bears," says Bill Russell in "Six Feet Four," his forthcoming American feature.

Work Is Being Rushed on Universal's Special Letter

WORK is being rushed at Universal City on the new theatre structure which is to be used whenever theatrical scenes are to be filmed. It will be first employed by Allen Holubar in "Ambition," which he is now producing with Dorothy Phillips as the star. The original plans for the building have been altered and the theatre is to be larger and more completely equipped than was first contemplated.

Sixty feet in height, 40 feet in depth, by 75 feet in width are the dimensions of the stage alone. The auditorium will be 100 feet long and capable of seating 1,500 persons, and so constructed that, if desirable, the seats can be removed and the structure transformed into a huge dance hall. The structure will cost $50,000.

Nazimova and Friends Have Theatre Pre-View of "Brat"

WITH a select gathering of studio associates as her guests, Nazimova was hostess, the other night, at a special pre-view of her newest screen production, "The Brat," scheduled for September 1 release by Metro Pictures Corporation. Nazimova selected the Iris Theatre, a short motor ride from Metro studios in Hollywood.

It was Nazimova's first view of "The Brat" in its final form, notwithstanding that the star had assisted daily in the cutting of the picture under the supervision of Maxwell Karger, and its titling by June Mathis, who wrote the scenario. The showing was unique in many respects.

The time of the pre-view was midnight, and those who had gathered in the darkened theatre resembled in all ways those present at the dress rehearsal of a spoken play. Lighting, direction and the work of the entire cast were subjected to the most searching and critical scrutiny.

The Clink of Iron Shoe and the Drum of Hoof on the Plain—With the 8th Cavalry Patrol on the Border.
A desert shot from International News Reel 35, released by Universal. Following the U. S. troops into Mexico.

PICTURES MAKE SHELBYVILLE FAMOUS

Renown Springs from Opening of Picture Theatres, but Churches Feel Resentment

AUGUST 17 was a red letter day in the lives of the motion picture exhibitors of Shelbyville, a prosperous little Hoosier town, about twenty-two miles from Indianapolis. The motion picture theatres were opened and operated for the first time on Sunday.

Contrary to all expectations, and in spite of the numerous complaints that were registered against the opening of the shows on Sunday, no affidavits have been filed against the owners of the theatres or the employes. Unless some unforeseen action takes place soon, it is probable that the Sunday shows will remain permanent.

Clergymen Remain Calm.

The clergymen of the city first announced that they would fight the Sunday opening proposition to a finish, but later calmed down a bit and said they believed it was the duty of the city officials and the county prosecutor to see to it that the laws are enforced. They declared they did not intend to be made the "goats."

As soon as it became known that the shows were to open, blank affidavits were prepared by George Tolen, prosecutor, and were left at the office of Mayor Lee B. Hoop, in case any person desired to file charges against the exhibitors for desecration of the Sabbath. However, no signers showed up and the blanks are still there.

Methodists Adopt Resolution.

The attendance at all the shows were excellent. Special programs were given and admission prices were slightly higher than those charged during the week. Vesper services were held on the courthouse lawn Sunday evening, and after the services nearly every one went to the theatres.

The First Methodist Episcopal church adopted resolutions condemning the opening of the theatres on Sunday and called upon the officers to arest not only the owners of the places for violation of the Sabbath, but also all employes. The resolutions stated that the opening of the theatres is only to capitalize the Sabbath and to seize the exceptional opportunities afforded for gain.

The closing paragraph of the resolution says, "theatres can not, in our judgment, count on the support and patronage of the law-abiding citizens of Shelbyville and Shelby county heretofore given them during the week, so long as the theatres are engaged in the open violation of law on Sunday and the desecration of the Sabbath."

The exhibitors say the best citizens of Shelbyville and the surrounding country have expressed pleasure at being afforded the opportunity of seeing the Sunday shows. One of the Shelbyville theatres, which was opened Sunday, is owned by Frank J. Rembusch.

George Landy Joins Realart Publicity

The publicity staff of Realart Pictures Corporation was augmented this week by the addition of George Landy, who for the past two years had been with Select and in the service of the Government. Prior to taking up motion picture publicity work Mr. Landy was for a period of years employed in the editorial department of several magazines.

The United States Army claimed Mr. Landy for the greater part of 1918. Beginning as a private in the infantry he won his commission as a second lieutenant, remaining an officer only about long enough to become accustomed to receiving salutes.

HAWORTH EXPANDING ITS PRODUCTION

Adds Edith Storey to List of Stars and Will Finally Have Three Companies Making Pictures

THAT Haworth is expanding and will make more and better pictures during the coming year is the statement of William J. Connery, vice-president and treasurer of that company. At least two additional stars will be added to the Haworth list and productions for the coming year will number twenty or more.

"The success of our pictures produced for Robertson-Cole and distributed by Exhibitors Mutual has been so marked," says Mr. Connery, "that it more than warrants increased production. The studios are now being enlarged to accommodate the enlarged staffs.

"The Haworth-Robertson-Cole working agreement has been more than satisfactory. Within the year it has materially aided in bringing Haworth pictures to a foremost position. It has enabled us to give entire time and thought to production."

Mr. Connery is now in New York arranging plans for increasing Haworth's production. He has already closed a contract with one popular actress and is now negotiating with another.

Lauds Unconventional Endings.

"We give the public pictures that are unconventional and produced as nearly perfect as possible," says Mr. Connery. "It will be noted that the majority of our features do not have the so-called essential happy ending. Instead highly dramatic stories with sympathetic endings have been picturized and because they are different and true to life they have been successful.

"Two things are absolutely essential to the success of stories of unusual type; first, the story itself must be dramatic, tense and interesting and it must be true to every human instinct; secondly, there must be a cast which can interpret the roles humanly and therein Hayakawa and his associates have proven themselves adepts.

"There are still a few books and plays that may be selected as unusual stories for the Haworth stars, but we feel that writers with unhackneyed ideas and a willingness to depart from the so-called conventionalities will supply us with the best stories. 'His Debt' and 'The Gray Horizon' are two stories by the latter class of writers. We expect to produce more stories written by L. V Jefferson and Clifford Howard.

"During the coming year Haworth expects to produce more and better pictures. They will be released as Robertson-Cole Superior Pictures.

"In keeping with the policy of expansion, Haworth has placed under contract Edith Storey, and we are now negotiating with another star of reputation. Miss Storey has been rated among the popular screen stars and we feel that exhibitors and public alike will welcome her return to pictures. Every effort will be made to secure the best vehicles for her that the market can provide."

Change Title of Gish Picture.

"Out of Luck" is the new name of the subject formerly known as "Nobody Home," the Famous Players-Lasky production featuring Dorothy Gish and showing this week at the Rivoli.

Who Made the First Moving Picture in America?

THAT is a question you have been long puzzled over. It is answered in next week's issue of Moving Picture World in a manner that will surprise and stimulate—"The first picture show in America—in existence long before the sunbeams flashed from the armor of La Salle and his intrepid troop as they tediously navigated turgid southwestern currents—is still operating in Texas."

Look for this unusual story by our Texas correspondent, Phil Fox, in next week's issue.

O. F. Woody, Film Man of Experience, Joins Realart

ORON F. WOODY, who has been connected with the selling end of many of the foremost producing and distributing companies since the earliest days of the photoplay, has been appointed manager of the Los Angeles branch of Realart Pictures Corporation by Arthur S. Kane, president of the company.

Starting as a sales representative for the O. T. Crawford Film Exchange of St. Louis, for which he covered the large territory between St. Louis and New Orleans. Mr. Woody soon became a branch manager of this same concern. In this capacity he established one of the first exchanges in New Orleans, following his association with Crawford, which lasted over two years. Mr. Woody went to the Northwest and became one of the pioneer travelers for the General Film Company, his district extending from Seattle to Salt Lake City. He later became special representative for the General.

Mr. Woody came to New York to join Triangle as sales representative, handling the various territories controlled by the New York branch, and later becoming sales manager in this territory. He left Triangle to return to the West as sales representative of the Denver branch of Select. When the branch manager was made Pacific representative, Mr. Woody was appointed to take his place, holding the position until he was appointed Los Angeles manager of Realart.

Incipient Blaze in Eastman Plant Quickly Extinguished

A SUCCESSION of deep-toned whistle blasts, at about 10:30, one night recently, caused the citizens of Rochester to stop, look and listen. It was the fire alarm at Kodak Park, and it is so seldom heard that the people of Rochester were puzzled.

The cause was a fire in Building 46, which the Kodak Park Fire Department extinguished in a few moments. Building 46 is a large, six-story concrete structure and is part of the chemical plant.

There are few fires at Kodak Park, because fires there are more than usually dangerous. With so much explosive film, chemicals and what not on hand, it is easy to imagine what a real big fire would do. On a clear night, such as the one referred to, the fire whistle can be heard with remarkable vibrancy for many miles.

TWO WOODS PLAYS FOR GOLDWYN ISSUE

Pauline Frederick Will Star in "Roads of Destiny" and "The Woman in Room 13" Recent Stage Successes

TWO stage successes of last season have been secured by Goldwyn Pictures Corporation. "The Woman in Room 13" and "Roads to Destiny" will be screened, with Pauline Frederick in the star roles. The selection of these plays is a development following the amalgamation of the interests of the Shuberts, Selwyns, and Al Woods with Goldwyn, by which the latter has the first film rights to any of the productions of the three producing houses.

"Roads of Destiny" was written by Channing Pollock. It was suggested by the story of the same name from the pen of O. Henry. Florence Reed was starred in the play. "The Woman in Room 13" was a composite from the imaginations of Percival Wilde, Max Marcin and Samuel Shipman. Like "Roads of Destiny" it was a stage success.

It is expected that Goldwyn will shortly announce more selections from the wide range of material afforded by its recent connection with the Shuberts, Woods and Selwyns. Goldwyn feels that with "The Woman in Room 13" and "Roads of Destiny" it has begun only to unearth themes for photodramas.

Play Seen Only In New York.

"The Woman in Room 13" was presented by Woods first at the Booth Theatre, where it opened in January, 1919, and later at the Republic. This play ran for something over six months before it was withdrawn.

Although "The Woman in Room 13" has received wide publicity, the stage production has not been seen on the road and will reach provincial theatregoers for the first time through the Goldwyn photoplay version.

"Roads of Destiny" is a more recent stage play. It opened at the Republic Theatre about a year ago and remained there for nearly six months. Florence Reed will head a company being formed by Mr. Woods to tour during the coming season.

Alice Brady's Company Returns from Nantucket

ALICE BRADY'S company, which went to Nantucket Island, off the coast of Massachusetts, to film the exteriors for her first Realart production, "Sinners," adapted by Eve Unsell from the stage play by Owen Davis, has returned to New York. While most of the picture has been filmed, active production has not yet been completed. The company is now working at Miss Brady's New York studios on a series of interior scenes. Some exteriors requiring New York atmosphere will follow the studio work. The star herself did not return with the company. She will remain on Nantucket Island until the end of the month. Early in the fall, Miss Brady will start on a tour of the country in her greatest stage success, "Forever After." In addition to this, she will continue her photoplay work by making pictures while on the road for Realart.

Dintenfass Intends to Raise Level of Comedy

STARTING OUT IN LIFE", "Out Of Luck" and "Ballbearing But Hard Running" are announced by Mark M. Dintenfass as the respective titles of the first three of the series of Cuckoo Comedies shortly to be launched by that producer, according to a statement from Mr. Dintenfass. It is further announced that arrangements are being completed with one of the large distributing organizations for the release of this series of monthly two-reelers.

"Clean and wholesome comedy" is reported to be the slogan of an extensive and high class advertising campaign now being instituted by Mr. Dintenfass for the exploitation of the Cuckoo Comedies. "In presenting the new comedies with Bobby Burns, Jobyna Ralston, May Louis, and other comedy artists," says Mr. Dintenfass, "it has been our purpose to produce two-reel features that shall prove 100 per cent. in merit and which shall appeal to both young and adult; moreover, while providing heaps of fun, we are insisting that that fun shall always be clean and wholesome.

"A further object we have kept in view," continued Mr. Dintenfass, "is to make of the Cuckoo Comedies a series that shall come to be recognized as a star portion of the exhibitors program, and thus be lifted out of the ordinary. Two-reel subjects, particularly comedy subjects, have already established themselves as essentials of entertainment offerings, but these hitherto have been 'essential' in the sense that they have been 'fillers.' "

Theodore Roberts
Favorite film player signs again for Paramount-Artcrafts.

Theodore Roberts Renews Famous Players Contract

THEODORE ROBERTS recently celebrated the close of his fifth year in motion pictures and started out under a new contract with Famous Players-Lasky.

"I trust I will be able to sign and carry out many more such contracts," the veteran actor said, "for I have no ambition to go back to the spoken drama—no such ambition whatsoever."

Roberts soon will have rounded out forty years as an actor. He made his debut on the stage May 1, 1880, and later appeared in the Baldwyn Theatre, San Francisco, in support of James O'Neil. So successful was his maiden appearance—the occasion was a monster benefit of some sort—that Tom Maguire, manager of the theatre, offered the youthful Roberts a contract and from that day to this the name of Theodore Roberts has been of increasing import in the profession.

Roberts' latest portrayal is "Wealth" in "Everywoman."

SLIP KEYSTONE A LAUGH AND GET PAID

Cash Prizes Offered for Ideas as Start of Campaign to Revive the Old Stand-by Screen Mirth Provokers

SOME folks may believe there isn't a new idea under the sun, but the Keystone Film Company is hot on the trail of original thoughts to be used in presenting the Keystone comedies in a novel way. The search, which is to be country-wide, started in New York with the publication of a series of advertisements in daily newspapers, offering from $1,000 to $10,000 in cash for ideas to be used for this purpose.

The campaign has already borne fruit. According to report, two of the ideas submitted in reply to the newspaper advertisements were considered so good that plans are already under way to put them into execution.

Keystone's Old and New.

The advertising campaign took a novel form, first page "readers" being carried in the principal papers. The success of this idea was quickly demonstrated by the flood of replies that came in by mail, telegraph, telephone and personal visits.

"The Keystone comedies," said an official of the company, "are admittedly a great collection of pictures. Practically all of the great comedians of the screen today got their start in Keystone comedies. Virtually all of the laugh-producing situations that are now presented so widely originated with Keystone.

Present Stars Featured.

"Millions of dollars were spent to produce these negatives. They were made at times with a reckless disregard of life and limb and it was an unusual day at the Keystone studios when no serious casualties were reported. The salaries of the stars who played together in these pictures today aggregate over $3,000,000 a year and probably never again will such a cast appear in any production—Charlie Chaplin, Mabel Normand, 'Fatty' Arbuckle, Mack Swain. Just think what their names mean today."

In planning the preparations of these comedies for revival, insistence will be placed on clean, wholesome comedy. The aim will be to make them pictures for the whole family.

The prize for ideas are open to exhibitors as well as to the public in general.

Ascher and Lubliner-Trinz Will Circuit "Westerners"

CONTRACTS for circuit bookings of Archer Brothers and Lubliner & Trinz theatres in Chicago have been signed with the W. W. Hodkinson Corporation for "The Westerners." These contracts were taken by Sidney J. Goldman, the Hodkinson Chicago manager, and follow booking in New York of the United Booking Offices by Marx S. Nathan, manager of the metropolitan district.

"The Westerners" will play day and date over the Chicago zone and will be the opening attraction of the new season by both of these circuits. During the past twelve months only one other production has gone through the entire length of these two chains of theatres day and date, and that incidentally, was another Hodkinson release, "Sahara."

Will Produce Greek Photoplays

The Minerva Amusement and Theatre Company, Inc., of Pittsburgh, Pa., will introduce and exploit the moving picture art in Greece and the Near East by filming for the American public details of Grecian classical art, historical, national and natural points of interest in Greece and dramas of Greek origin staged and played by Grecian actors in the costumes of the country.

President P. J. Demas, Louis E. Callis, formerly an army aviation instructor, and a staff of operators and picture experts are now in Athens. The enterprise has the sanction of the United States government and is promised all possible assistance, says a letter from Athens to the Moving Picture World.

"The Bandbox," Seen at the Right, Is Not So Big, But It Contains a Wealth of Mystery and Twisted Affairs.
Doris Kenyon is seen here in typical shots from "The Bandbox," the Deitrich-Beck production of the Louis Joseph Vance story for Hodkinson.

INDICTMENTS SECURED IN THEFT CASES

Two Held for Philadelphia Grand Jury—Deal Involving Export Alleged in New York Case

NEW YORK CITY, Long Island, New York, and Wilkes-Barre, Pa., were reached by the long arm of the film theft committee of the National Association of the Motion Picture Industry last week. Walter S. Casterline, an attorney residing in Wilkes-Barre, and Ray Stiver, alleged associate of Casterline, were the first persons hit. The committee obtained six indictments against Casterline and two against Stiver, grand larceny and fraudulent conversion being charged.

Casterline and Stiver were arrested last spring and the Famous Players-Lasky releases, "Snow White" and "Love Mask"; Triangle's "Little Mena's Romance" and "Love and Justice"; and World's "A Girl's Folly" and "Square Deal," taken from them. The committee's agents took up the trail of these men at a trial in Philadelphia, where testimony was given against Casterline. Both were held for the Grand Jury.

As witnesses before that body appeared Louis Rogers, Rogers Film Corporation, New York; George Schaeffer, World Pictures Corporation, New York; Messrs. Green and Humphries, Triangle, Philadelphia; Mr. Sweigert, Famous Players-Lasky, Philadelphia, and H. Minot Pitman, chairman of the Film Theft Committee—all of whom journeyed to Wilkes-Barre for this purpose.

Alleged Export Deal.

The National Association also acted on information that Louis Sovine, owner of the Douglas Theatre, Lenox avenue and 142d street, New York, was dealing in films alleged to be the property of various film companies. The film theft committee's agents claim they have secured direct evidence of sales to two parties by Sovine, and one lot of film was taken possession of by Investigator Hawkins, it is charged, while being removed from the theatre premises; and a larger lot recovered by Hawkins in Patchogue, Long Island, after a follow-up investigation. The last lot was being held for export to Cuba, the committee says. Through the assistance of Alfred J. Talley, First Assistant District Attorney of New York County, the committee obtained a search warrant for the premises in Patchogue, where the films were located.

Although Patchogue was not in his district, Mr. Talley used his influence on the authorities there to the end that the reels were speedily recovered. The Patchogue exporter made an affidavit, in which he stated he had purchased the films from Sovine. Assistant District Attorney Joab Banton, of New York, issued a subpoena for Sovine, who was examined by Assistant District Attorney Albert Unger. Sovine denied all knowledge of the existence of the reels and that he had ever engaged in their sale. When faced with the exporter, Sovine denied ever having met him.

Indictment Secured.

Mr. Unger immediately supoenaed the operator and cashier of the Douglas Theatre and obtained from the operator a statement on the strength of which the New York Grand Jury indicted Sovine, August 22, on the charge of criminally receiving stolen films. Detective Sergeant McGann of the Twenty-sixth Manhattan Precinct has been officially thanked by the committee for zealous work in this case.

The committee's detectives on a tour of eastern Pennsylvania have gathered in eight hundred reels of films, mainly held for "emergency" shows. Vitagraph's "The Changing Woman" was recovered, but no charges were made because of lack of sufficient legal evidence to support the allegations.

Issue Bench Warrant.

The committee closed a week of activity by securing a bench warrant for the arrest of a man convicted not very long ago of attempted grand larceny of motion picture films, and now out on suspended sentence. The moment this party returns to the city of his residence the police will greet him effusively. The film crooks everywhere seem to have made up their minds that the National Association means business and few missing subjects have been reported by the exchanges since the crusade commenced two months ago.

Producing "The Yellowback"

The second Curwood-Carver Production will be "The Yellowback" and is now in course of production. This Curwood story appeared in the May issue of "Hearsts" and, with the supplement of the screen version, is one of the strongest film dramas Mr. Curwood has even written.

The third production will be "Nomads of the North" which appeared serially in "Red Book" magazine and is now in book form published by Doubleday Page & Co. The human interest for this greatest of animal adventures will be written by Mr. Curwood.

Famous Players Announce First on Fall Program

INAUGURATING its season of 1919-20 under the policy of Selective Booking, the Famous Players-Lasky Corporation will release on August 31 the first two Paramount-Artcraft pictures to be distributed under the new plan. These are Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants."

"The Witness for the Defense," it is stated by the Famous Players-Lasky Corporation, is one of the most elaborate as well as one of the most dramatic productions in which Miss Ferguson has yet been starred. George Fitzmaurice, the director, and Ouida Bergere wrote the scenario.

"The Valley of the Giants," in which Wallace Reid is starred, is a picturization of Peter B. Kyne's story. Marion Fairfax wrote the scenario and James Cruze directed. The scenes are laid in the great Redwood forest of California.

Editorial Praises "Cry of Weak."

The reform element now engaged in a campaign against vice in Connecticut is urged in an editorial in the Manchester Herald to see "The Cry of the Weak," a Pathe feature, starring Fannie Ward, which this newspaper considers a "great missionary production."

Mary Miles Minter Makes Her Debut Under the Realart Banner in "Anne of Green Gables."
A watery scene, center, and another one left. Francis Marion has made the adaptation for the picture from the four "Anne" books by L. M. Montgomery.

THIRD GOLDWYN BIRTHDAY DRAWS NEAR

"This Is Goldwyn Week" to Become Slogan of Salesmen September 8-14 to Give the New Year a Flying Start

GOLDWYN PICTURES, now a twenty-million-dollar corporation, enter on its third year as a producing and distributing organization week of September 8-14. The anniversary will be celebrated by Samuel Goldwyn and his associates at the Culver City Studios in California; by the executives and their forces at the home office in New York, and by the branch managers and salesmen in the twenty-two exchanges through which Goldwyn Pictures are circulated.

For several weeks past the sales forces have been preparing for the greatest concentrated sales drive they have ever attempted. It will cover a period of six days, during which the Goldwyn gospel, "Don't Book Goldwyn Pictures Until You Have Seen Them," will be the theme of the Goldwynites. It is intended that the first eight Goldwayn Pictures chosen to start the new season shall be brought to the attention of every exhibitor.

Boost Eight Features.

The productions being boosted under the slogan, "This Is a Goldwyn Week," are Rex Beach's "The Girl From Outside;" Tom Moore in "Lord and Lady Algy;" Geraldine Farrar in "The World and Its Woman;" Will Rogers in "Almost a Husband;" Madge Kennedy in "Strictly Confidential;" Rupert Hughes' "The Cup of Fury;" Mabel Normand in "Empty Paradise," and Pauline Frederick in "Bonds of Love."

Scarcely a week of the past season has failed to bring some important improvement in the Goldwyn organization, either in the producing or distributing branches. Samuel Goldwyn has succeeded in winning the co-operation of creative brains as well as the fruitful alliance with the stage producer.

He has placed his concern upon a financial footing that now embraces a capitalization of twenty million. He has also perfected a system of service for the exhibitor that is an advance over anything Goldwyn has attempted.

One of the first moves in carrying out the policy of expansion was the purchase of the Culver City Studios in California, which offer the finest of producing facilities. These studios contain six stages and are accessible to the most varied and desirable exteriors.

Must Still Enlarge.

But for all its spaciousness, the Culver City plan is not sufficient to meet the demands soon to be made on the producing forces. Before long Goldwyn will have studio property in the East equaling in capacity the California plant.

The past twelve months have also developed the organization of the Eminent Authors, an alliance of gifted writers to co-operate with Goldwyn in bringing its most popular works to the screen.

Only a few weeks ago, Mr. Goldwyn closed a far-reaching alliance by bringing the Shuberts, A. H. Woods and the Selwyns into the Goldwyn Corporation, and securing the motion picture rights to the great number of plays controlled by these leaders in the theatrical field.

National advertising on an extensive scale has been launched and the first two plays have been selected for production—"The Woman in Room 13" and "Roads of Destiny," with Pauline Frederick the star.

Goldwyn's latest move in acquiring screen material was in securing the output of the Bray Studios, including the Pictograph (to be known as the Goldwyn-Bray Pictograph) and other single reel subjects that are being planned for release in the near future. J. R. Bray recently perfected processes which will be used for the first time in the films distributed to Goldwyn exhibitors.

It has taken Samuel Goldwyn just two years from the time his first picture was released to arrive at his present position in the industry. When the studios at Fort Lee were found to be inadequate for the producing activities of the company, no time was lost in purchasing the Culver City plant; new exchanges were established until the branches now total twenty-two, and experienced men were installed in these exchanges to assist exhibitors in getting the highest returns from the Goldwyn product.

Pauline Frederick

To be starred in "Roads of Destiny" and "The Woman in Room 13," A. H. Woods' plays just secured by Goldwyn.

LYNCH WILL HANDLE HALLMARKS SOUTH

Frank Hall Arranges Distribution of Productions Made for New Corporation Below Mason-Dixon Line

S. A. LYNCH ENTERPRISES, INC., will handle the distribution of all Hallmark Picture Corporation's features in the South after September 1. The arrangement as completed between Frank G. Hall, president of Hallmark Picture Corporation, and a representative of the Lynch Enterprises, will also include the distribution in Southern territory of pictures previously released through Independent Sales Corporation and Film Clearing House, two of the companies which figured in the recent merger of the Hall interests.

Frank Hall Explains.

Mr. Hall, in making the announcement, said: "Because S. A. Lynch is the largest owner of theatre interests in the South and because of the firmly established chain of Lynch Enterprises' exchanges, I believe that the trade of this territory will be given service, unexcelled by any other distributing organization operating through the Southern territory.

"Lynch Enterprises controls the biggest and largest number of theatres south of the Mason-Dixon line and its prestige as firmly established by years of successful operation in the distributing and booking field, makes it the ideal agent of Hallmark Picture Corporation's product.

Serial Starts the Arrangement.

"The first Hallmark production to be given the Lynch Enterprise will be the Ben Wilson serial, "The Trail of the Octopus." This serial will be followed closely by special features by the Charles Miller and Hobart Henley companies, releasing through Hallmark Picture Corporation.

"In making this arrangement with the Lynch Enterprises I believe Hallmark pictures have been placed in the hands of a most competent and thorough working organization, and I expect from it quality service for the product of Hallmark and the other auxiliaries of the Hall interest that have been merged in the Hallmark Picture Corporation."

The States through which the Lynch Enterprises, Inc., operate are: Florida, Georgia, Alabama, Mississippi, Louisiana, North and South Carolina, Tennessee, Oklahoma, Texas, Kansas, Iowa, Nebraska, Arkansas and Missouri.

Well Appointed Exchange Completed in Dallas

E. H. HULSEY never does things by halves. He has just completed a $50,000 film exchange at 1924-26 Main street, Dallas, for Frst National and Metro, which is the peer of any in the country. The First National and Metro forces moved in during the last week in August.

The exchange is floored with cork tile and provides spacious office room for all departments. Its fixtures are of mahogany, which were specially constructed in St. Louis. The lights are of an alabaster material with fans attached. The ventilation system is as perfect as local and eastern architects can make it. Special offices are provided for LeRoy Bickel, of First National, and C. E. Buchanan, of Metro. The cashiers' and auditors' departments have large offices behind plate glass partitions.

The vault where the films are stored and in which employes have to work occasionally is very different from the usual non-ventilated hot house found in film exchanges. The vault, which is an enormous one, is kept pleasantly cool by a special ventilation system. The entire premises are strictly fire proof throughout.

John E. Ince
Directing Viola Dana in her Metro, "Please Get Married."

ARTCO STARTS THIRD THOMAS FEATURE

Leah Baird and Associate Players Begin Work on "The Capitol" Supervised by A. F. Beck and George Irving

THE third of Leah Baird's new plays for Artco production and Hodkinson release went into production this week at the Biograph studios. This is "The Capitol," a theatrical stage success of its period with Frank Keenan and Amelia Bingham as the stars.

This makes three Augustus Thomas dramas that Miss Baird has had since the launching of the Four-Star pictures under the presentation of Arthur F. Beck and the direction of George Iving. These three are "As a Man Thinks," "The Volcano" and now "The Capitol."

Announcement is made that Mr. Beck, president of Artco and treasurer of Deitrich-Beck, Inc., the latter controlling the Doris Kenyon-Louis Joseph Vance production, "The Bandbox," has the next three Augustus Thomas plays for Miss Baird, "Harvest Moon," "Indian Summer" and "Alabama." The latter picture will be the special concluding the series.

Leah Baird has made an advance in her fortunes as popular screen star by having the advantage of six plays by the foremost of American dramatists. The plays that have been given her are ones that she has long wanted to do for the screen.

When "The Capitol" achieved its run years ago, the three players who stood out were Amelia Bingham, Mary Shaw and Frank Keenan. In the selection of a cast to support Miss Baird, Mr. Beck and Director Irving have assembled players, who qualify nearest to the ability of the originals.

The role created by Frank Keenan on the stage will be played in the picture by Alexander Gaden, leading man for Doris Kenyon in her new Hodkinson release, "The Bandbox." Others prominent in the cast are Robert T. Haines, William B. Davidson, Donald Hugh McBride, Ben Hendricks, Ben Hendricks, Jr., Downing Clark and Brian Darley.

VITAGRAPH WILL SOON INVADE EUROPE

Another Company Makes Announcement of Plans to Film Literary Classics on Actual Locations

ARRANGEMENTS are reported to be quietly under way at the Vitagraph headquarters to send a director, a famous star and some prominent supporting players abroad in the near future. The expedition, it is stated, will make a protracted stay in England and France, for the taking of big films.

It is expected that the company will make trips also to other parts of Europe, gathering scenes of historic places, which will be woven into the productions. Only the best known of the Vitagraph players, tested in the particular types of roles to be portrayed, will make the trip with the star and director, it is understood. The smaller supporting parts, and in fact a few of the important ones, will be filled by screen players who have made a name for themselves in Europe, but who have seldom been seen on the screen in this country.

Public Interested in Europe.

Vitagraph contemplates procuring as a result a series of productions that will work an innovation in the geographical character of productions for the American market. Albert E. Smith, president of Vitagraph, who is engineering the venture, believes that it will greatly influence a turning point which is occurring now within the public mind of this country.

The return of millions of our boys from overseas is causing "the gaze of Americans to turn more and more toward Europe," Mr. Smith is reported to have said in a recent interview, "and a desire is growing steadily stronger for true visions of the old world. The American public has been drawn by historical events of the recent past closer to Europe than ever before. Its interest in the affairs and conditions unfolding across the sea is intensified by political ties that are steadily binding the hemispheres. It is therefore a fulfillment of this interest that will occur in Vitagraph's campaign to bring the old world across the sea to us on this side through the miracle of big films."

No War Pictures.

The Vitagraph report makes a point of the fact that the forthcoming productions will not necessarily be tinged with the melancholy facts of war. They will not be war subjects, but rather films that visualize post-war romance, and films that reclaim the romance of forgotten days that passed before the red blaze struck Europe.

Makes for Atmosphere.

Vitagraph will produce, among other subjects, a number of picturizations of old world masterpieces. These films will have a new quality and significance, impossible of attainment in a foreign subject made on this side of the water.

The stories taken from great novels and plays of Europe for translation to the screen will appear now with the original locales of these subjects—American faces with European backgrounds.

For instance, there will appear in Vitagraph's European subjects such famous places as Piccadilly, the Strand, Pall Mall, Rotten Row, Soho and others forming original settings. Also, there will appear films with famous old castles, cathedrals, and state buildings, all interwoven into stories of the old world. In fact, the plan to produce films on the other side opens up a whole treasure store of subjects.

Great Literary Sources.

Up to this time the American producers have been depending almost wholly upon the literature of America for their subjects. This field would some day become exhausted, and even now, according to some authorities, is greatly restricted. But the literature of England, France and other of the older nations, with its history extending back a thousand years, represents a storehouse of material infinitely greater in scope than exists in America.

It will be recalled that Vitagraph sent a company of motion picture players on a tour of the world in 1912-13, producing nearly a score of pictures in various countries of Europe and other continents.

W. L. Sherrill Resents Reviewing

President William L. Sherrill, of the Frohman Amusement Company, has replied to a letter written to him by W. D. McGuire, executive secretary of the National Board of Review, regarding his resignation from the National Association of the Motion Picture Industry. He declines to acknowledge the necessity of submitting the company's productions to the board, declaring that such action would be incompatible with his policy of opposition to localized or official censorship. He charges the national asociation with having "branched out dangerously toward compulsory censorship."

R. O. Proctor of United Predicts Longer Bookings

RALPH O. PROCTOR, assistant general manager of United Artists Corporation, arrived in New York August 26, after a tour of all of the "Big Four" exchanges.

Mr. Proctor made the complete swing around the circuit and incidentally was the first one of the home office staff to see the Fairbanks' film, "His Majesty, the American," which is the company's first release. This private showing was held for Mr. Proctor at the Fairbanks Studio at Hollywood.

He said that in his opinion, as a result of conferences with many of the leading exhibitors the country over, the long runs booked on "His Majesty, the American" were but a forerunner of what might be expected if exhibitors were assured of the work of the genuine stars of the industry in quality productions, rated on a basis that guarantees to exhibitors their absolute freedom of action.

VITAGRAPH ACQUIRES GREAT AUTHORS

Twelve Noted Writers Will Contribute One Story Each for Release During Coming Year

ALBERT E. SMITH, president of the Vitagraph, announces the acquisition of rights to the products of twelve great authors. Mr. Smith's announcement is important not only because it asserts a proud feat by his company but because it spells the enthronement of a new power in films.

There have been many signs during the past few weeks that great producing companies recognized the new power and were striving against each other to corner the market of genius. Each week one or another company has proclaimed a contract with one or several big authors.

Vitagraph, it is revealed, has been holding back while these competitive claims were cropping forward, and has been reaching for a whole battalion of the greatest names procurable.

Enrolls Twelve Authors.

Now, the statement of what this company has mobilized in the form of writing folk, is made with the same assurance as a manufacturing plant proclaims its installation of a compound engine.

Here are the authors enrolled with Vitagraph, each for one subject: Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rhinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris, Amelia Rives and George Randolph Chester.

Chester Gathers Them In.

It is primarily due to the effective efforts of George Randolph Chester, himself included in Mr. Smith's announcement, that the rest were gathered for Vitagraph. Mr. Chester is production editor of Vitagraph. His associations and craft standing as an author gave Vitagraph an inside track in the quest for big authors.

Davis and O. Henry in List.

It will be noted that two of the authors mentioned are those whose mortal life is ended. The literary executors of Richard Harding Davis and O. Henry, contributed vast material for Vitagraph's future films when they entered the products of these men in the list.

Vitagraph's proclamation therefore is a guarantee of high-powered subjects. The company for years has had great players and directors and has employed the best stories that could be procured in open competition. The only channel for further stride lay in the direction of top-rung writing genius.

The promise for the future expressed in the names of Vitagraph's new authors suggests specific things. It bespeaks actual pounds, dimensions and literary colors.

"Vengeance of Durand" Leads.

The report submitted by Mr. Chester to Mr. Smith, which forms the basis of the latter's announcement of authors, is in part as follows:

"Following is the list of popular writers for the Vitagraph's twelve one-a-month big-author feature specials in the season of 1919-20; viz: Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rhinehart, Irving S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris, Amelia Rives, George Randolph Chester.

"At your insistence, I have included my own name and shall try to make the special 'Get-Rich-Quick-Wallingford' picture worthy of the superb stories provided by the eleven other authors.

"Starting with Rex Beach's powerful story, 'The Vengeance of Durand,' which releases on November 10, there is not a weak spot in the 'lineup'."

Well Balanced Portrait of Theda Bara from "Kathleen Mavourneen."
Theda is a bare-footed, unkissed Irish colleen in her latest Fox feature, now playing at the Forty-fourth Street Theatre.

Kay Laurel To Be Starred

Kay Laurel, recently seen in Rex Beach's "The Brand," is to be featured in a newly organized producing company, Sheer & Co., with J. M. Sheer, who was a member of the producing forces of the old Solax Company, heading the executive forces.

Production was started this week at the Reliance Studio, Yonkers, under supervision of Jack O'Brien, who until recently directed the Virginia Pearson pictures. Following the taking of the interior scenes at the Reliance Studios, Miss Laurel and company will go to Texas for exteriors in the vicinity of Fort Worth, where the action of the story is laid.

Universal Men Fete at Coney; Then Placard Town

UNIVERSAL exchangemen of New York City combined a lot of fun with some intensive service to an exhibitor on Sunday night, August 24, at Coney Island. The exhibitor was Billy Brandt, who manages the Airdome at Feltman's, a theatre that rests on the beach and exposes its 2,000 seats to the ocean breezes. He was to run "The Heart of Humanity" all the week.

Mr. Brandt had a stunt that had to be executed in the wee hours of the morning. Rather than trust it to a commercial agent, he and General Sales Manager Zierler decided that the best thing that could be done would be for everybody to pitch in and help.

A dozen of the sales force were asked to aid and everybody was glad to do it. The crowd went out in the afternoon, paraded the beaches and swam, and in the evening dined and danced. Then they lined up their fleet of automobiles and set out to cover the town with billboard announcements. Business, social pursuits and everything else were shut down for the week, because everybody was going to Brandt's Airdome to see "The Heart of Humanity."

The job was finished 3:30 a. m.

Among the Big U men in the party were George Uffner, Fred E. Baer, Leo Fox, Leo Abrams, Dave Sohmer, S. Abrams, Lou Levy, Joe Friedman, Dave Brill, Louis I. Kutinsky and Harry Furst.

Mary Murrillo Added to Talmadge Staff.

Mary Murrillo, who returned from England two weeks ago from a visit to her parents in London, has been engaged by Joseph M. Schenck to join the Norma Talmadge staff. Miss Murrillo is responsible for several adaptations and continuities of Talmadge stores, having to her credit the scenarios of "The Forbidden City," "Heart of Wetona," "The Safety Curtain," "Her Only Way," "The Secret of the Storm Country," and the next Norma Talmadge release, which is to be "By Right of Conquest."

Kiddeman & Thomas Build Liberty.

Kiddeman & Thomas have constructed a new Liberty Theatre at Orange, Texas. They have consolidated the Strand and American theatres and closed these shows.

RUBBERNECKING IN FILMLAND

"Everywoman" Occupies Stage with Everybody Playing "Duty" and Taking Day to See

By Giebler

The Rubbernecker.

FILMLAND has been entertaining the Navy this week. Charlie Chaplin went down to San Diego in one of Brother Syd's airplanes, welcomed the Fleet and escorted them up the coast. And as soon as the boats were tied up at the harbor the studios put out the "welcome" door mat and invited the Navy to look them over—and they did, from Secretary Daniels down to the gobs.

And although these sailors have been to foreign parts and seen many strange and wondrous sights, we feel that we showed them a few things they have never seen before.

Time Wasn't Fleeting.

On Sunday we staged one of the biggest rodeos ever pulled off at Exposition Park for the entertainment of the fleet.

There were riding and roping, and stage-coach hold-ups and races, and bronco busting and steer bull-dogging, and cowboys and cowgirls. All the wild riders of Filmland were there, and all doing their darndest to show the sailors a good time.

Practically every big star of the colony was on hand, and anybody and everybody who could ride a horse, shoot a gun, or bust a bronco, took active part in the rodeo.

Seventeen big events were pulled off, and $1,000 was awarded as prizes for the best performances.

Resting the Gob Eye.

In addition to this, fistic bouts were staged, with Doug Fairbanks, Charlie Chaplin, Kid McCoy, Jim Jeffries, Charles Ray and Fatty Arbuckle as referees, and our own Charlie Murray as announcer.

All the big stars, and most of the little ones bought boxes and graced the occasion with their presence, and any time a Gob got tired of looking at the hair and dust raising stunts down in the arena, he could turn his head and rest his eyes on absolutely the most colossal and stupendous aggregation of beauty, talent, salary and make-up ever assembled under the roof of a grand stand.

Leonhardt the Lion Hearted.

The rodeo was staged under the auspices of the Affiliated Motion Picture Interests and everybody helped.

Harry Leonhardt, of the California Theatre, was one of the fast moving spirits behind everything. I'll bet Leonhardt can do more hard work of this kind and get more said about it in the papers, and less said about his own part, than any other man in the colony.

Harry was not only one of the powers behind the rodeo, but he suggested the carnival and street dancing, and doped out and put over the plan of having all the theatres in Los Angeles and surrounding towns donate half of their seating capacity to the sailors.

Girls were stationed in Pershing Square with tickets to all theatres and all a sailor had to do was to name his show and he had his free transportation and was on his way.

Of course we made a few films along with it all. We have to keep the old movie mills grinding, no matter what happens.

Some Girls for "Everywoman"!

One of the big studio events of the week was "Everywoman," which George Melford is staging with pomp, circumstance, and an all-star cast and all-star atmosphere at the Lasky plant.

Talk about atmosphere! I never saw such a bunch of extras. Each and every one was a forceful example of how to be useful as well as ornamental at the same time. Melford used from fifty to seventy-five girls in each big picture of the story, and a different lot each time.

Adam Hull Shirk says the casting department combed every booking office in town, and anything even remotely resembling a lemon was rejected, and I believe him, even if he is a press agent.

Tully the Puffing Press Agent.

Tully Marshall declares that they used nothing but blondes for the night shots, and brunettes in the daylight stuff. (Tully is playing the part of Puff, the press agent in the film. It's strange how quickly some players will become the characters they represent.)

If atmosphere adds an "air" to a play, which it undoubtedly does, "Everywoman" is going to have a regular wind storm of air to it.

The costumes were just as noticeable, that is, some of them were, and ranged from the 2.75 per cent. outfits of the diving girls, to sedate feminine "soup and fish," with a number of mermaids clothed in glittering tails, and a few neat but not gaudy civilian make-ups for good measure.

Violet Heming is playing Everywoman. This is Miss Heming's first picture work on the coast, and her first time as

Even the Press Agent Found It His Duty to Be on Hand When George Melford Was Shooting "Everywoman"

Violet Heming, above, is "Everywoman." At the left is a little bit of the "atmosphere" which everybody liked. Right, is Bebe Daniels as "Vice." Center, Irving Cummings as "Passion," right in the midst of a flock of damsels, just part of those used in this Paramount-Artcraft production.

Everywoman, and they are certainly giving her a scrumptious debut.

Everything in "Everywoman."

The list of characters in "Everywoman," which sounds like a page from Bunyan's Pilgrim's Progress, is the same as was used on the regular stage. There is Wealth, Age, Modesty, Passion, Vice, Stuff, Bluff, Puff, and a lot more of allegorical folk.

I don't know why they didn't add some familiar movie characters to the list when they adapted it to the films. There is Hokum, Close-up, Lens Cootie, and a lot more that would have given it fine local color.

The cast includes the pick of the Lasky lot. Mildred Reardon is playing Conscience, and if all our consciences were as clear as Mildred's complexion, and as bright as her hair, what a happy world it would be! Talk about having a troubled conscience—Mildred is not the kind of Conscience Hamlet meant when he said, "Thus conscience does make cowards of us all."

Truth Gets Worst of It.

Edythe Chapman is Truth. Poor Truth, getting the worst of it as usual. There may be scenes in "Everywoman" where Truth gets to wear the shining raiment she deserves, but when I saw her she was in a costume that may be best described as a perfect fright.

Her gown was made from a gunny sack, and she was barefooted and her hair was straggling down all over her face.

Mr. Melford was making a scene with Truth and Everywoman when I got out to the studio. Truth was trying to get Everywoman to come along with her and get better acquainted, but of course Everywoman wouldn't do it, and she couldn't be blamed very much.

Truth is a good girl, but so out of date and so old-fashioned, and she gets you into so much trouble if you get real chummy with her.

If He Only Could See Bebe!

Bebe Daniels is Vice, and if the poetic bird who said "Vice is a creature of so horrible a mien" would go out to Lasky's and take just one look at Bebe, he'd rewrite that piece.

"Everywoman" is going to be one of those regular "knock 'em dead" affairs. Melford staged a big scene that made me rub my eyes to see if some one hadn't rubbed a lamp or conjured the whole thing up out of a brass bottle.

Wealth was giving a banquet. The characters were seated around a circular table, and there was a pool in the centre big enough and deep enough for the diving girls to dip in, and cut glass, wine—all the trimmings that Wealth would use to attract everywoman, or any woman, for that matter.

Theodore Roberts as Wealth was getting away with it in an open-faced suit and a manner that made him look like a composite of all the plutes in the country. Everywoman was at his side, playing with rubber balloons—bubbles of wealth.

Wanda Was "Beauty" and—Oh Well—

At the table were all the other allegorical people: Clara Horton as Youth, with her golden hair hanging down her back; Raymond Hatton as Flattery, and giving a good imitation of the Blarney Stone come to life; Robert Brower as Age, with a make-up that made him look as a "lean and slippered pantaloon" would look bedecked in modern dress; Wanda Hawley as Beauty, and looking—well, the casting director knew his business, that's all.

Irving Cummings was Passion. Pash was some boy, believe me, he was. Tully Marshall was Puff, the press agent; Noah Beery, Bluff, the theatrical manager; Jay Dwiggins, Stuff; Margaret Loomis, Modesty; and on one side of the circular table, were girls with baskets of real rose leaves which they scattered over the heads of the assembled company.

The music started—regular heart-lifting, feet-jiggling music.

Youth and Love and Wealth.

Everywoman tossed her bubbles here and there—one of them fell into the fountain. Wealth looked on in amused tolerance; Modesty sat in demure silence. Stuff laughed till his fat sides shook. Youth looked on with dancing eyes—here was life, music, charm—she was entranced with it all.

Bluff assumed the wise and portentous air that bluff always wears. Fred Huntley as Dissipation took Paul's advice about wine. Monte Blue as Love sighed as all lovers sigh, softly, but vastly, like a furnace.

"Play it faster," said Melford to the orchestra.

They played it faster, and—oh, well, it was just one of the many big scenes. I could rave on and on, and then not tell you half of it.

The Passion-and-Vice Jazz.

I watched Melford make a close-up scene between Passion and Vice. Passion was trying to win Vice, and it looked as though Pash was going to put it over, but after he had looked his love, whispered his adoration, hissed his passion, kissed Vice's hand, and bent over as though he was going to bite her ear, she turned her head, took a long puff from her cigarette, and winked at the camera.

I stuck around the set pretty much the whole afternoon. I was in no hurry, and it was hot outside. Of course it is not any too cool under a glass stage, but, as I said before, the atmosphere was very good. I really enjoyed that atmosphere. I think everybody around the studio did.

A Duty to Stick Around.

Adam Hull Shirk found it necessary to be out on the set a great deal. Of course since Adam is the publicity head, it was in the line of duty stuff for him, and he's a bear for duty. George Melford should create a new character in "Everywoman" and call it Duty, and cast Adam in the part. He'd be a riot.

Everywoman had lots of visitors: Kenneth McGaffey, the subtle subtitle writer; Bryant Washburn, Donald Crisp, Riddle, of the publicity office, and—oh, well, I can't put the name of everybody on the Lasky lot in this story. Everybody took a look at "Everywoman," and everyone was greatly please.

"He Pressed His Suit on the Balcony"

According to Pat Dowling at the Christie Studios and Sam Spedon, M. P. W. Cartoonist

As the Author of the 'Script Would Have It—

—And As the Property Man Fixed It

Chicago News Letter

by Jas. S. McQuade

Chicago Operators After Conference Declare Against Any General Strike

DURING the week of August 17 bitter strife was waged in Chicago between the Producing Managers' Association and the Actors' Equity Association, with the result that every dramatic theatre in the city at the time of writing is closed, with the single exception of the Olympic, where Fiske O'Hara and his company are showing, this being an independent concern. This coup was brought about by the strike of the musicians and stage mechanics, who walked out in sympathy with the actors.

For some time it was feared that Chicago moving picture theatres might be involved, through the sympathy of moving picture operators and the members of the janitors' union with the stage mechanics and musicians of dramatic theatres. But this has been happily averted.

Unions Say They Are Satisfied.

Friday afternoon, August 22, a joint meeting was held by representatives of the Allied Amusement Association and officials of Chicago Local 110, I. A. T. S. E., and the Theatre Janitors' Union to discuss whether or not the operators and janitors should engage in a sympathetic strike. Dr. Sam Atkinson and Max Ascher, of Ascher Brothers, represented the Association, the operators being represented by Thomas F. Reynolds, president; Tom Maloy, business agent; Hal Johnstone, secretary; and Frank Brown, while C. P. Shea, president, and Steve Kelleher, business agent, represented the janitors' union.

President Shay Clears Atmosphere.

After considerable discussion, a statement was signed by representatives of both unions to the effect that, as they had a satisfactory agreement with the Allied Amusement Association of Chicago, they felt that they could not at this time disappoint the patrons of moving picture theatres by closing the houses.

Great credit is due Dr. Atkinson and Mr. Ascher for this happy solution of a very serious problem, as there was a grave possibility of every picture theatre in Chicago being closed Friday night, August 22, and of their being closed until the strike of the Actors' Equity Association ends.

To Maintain Amicable Relations.

Saturday morning, August 23, Dr. Atkinson received a telegram from President Shay, international president of the operators' union, New York, assuring him that moving picture operators throughout the country would not be disturbed and that the present amicable relations between exhibitors and operators would be maintained.

After writing the foregoing, it developed that while there will be no strike of the operators in picture theatres, they will take rigorous exception to the handling of pictures produced by any member of the Managers' Protective Association. Thomas F. Reynolds, president of Chicago Local, said with reference to this ruling:

"We don't know just how many film producers are allied with the managers, but New York is checking up on this and we already have issued orders barring the operators working on four films whose owners are members.

"Unless contrary advices reach me from New York, there is no danger of a movie operators' strike. I do not know whether any Chicago movie houses will try to exhibit the barred films.

"If they do, we are ordered not to handle them, and it seems reasonable to suppose the owners will use substitute pictures."

Ben W. Beadell, of Select Chicago Office, Is Well Known Film Figure

EVERYBODY in the trade, in Chicago, knows Ben W. Beadell, the able and popular salesmanager of Select's Chicago office, and he is equally as well known by exhibitors throughout the central Middle West. He joined the Select forces in 1917, when he was appointed assistant manager by Fred C. Aiken, and after filling the position very capably for a year and a half, was made salesmanager, his duties requiring a close familiarity with exhibitors and business conditions in Chicago and in the wide territory tributary.

Been in Film Business Ten Years.

Mr. Beadell entered the film business in 1909, when he was appointed Western representative for Thomas A. Edison, Inc., with headquarters in Chicago, and held the position for four years and a half. His duties required him to keep in close touch with the General Film Company's offices in Illinois, Indiana, Wisconsin, Iowa and Missouri, as well as in Chicago, and in all of this territory he was active in promoting the Edison film product.

Ben W. Beadell.

In the fall of 1914, Edison's Chicago office was closed and Mr. Beadell then became the representative of the Essanay Film Manufacturing Company, in the same field. For three and a half years he had charge of all the Essanay specials and handled "The Little Girl Next Door," so successfully that all previous booking records in Chicago were broken.

Mr. Beadell next joined the forces of the Allen Film Corporation, which was formed by Mr. Aiken to handle Selig's big production, "The Garden of Allah." Mr. Aiken was general manager of this organization, with general offices in the City Hall Square Building.

Mr. Beadell was Chicago representative and his success was so remarkable that it is remembered to this day. He booked the picture in every Chicago house which could afford to pay the rental price and in many others where the owners considered they couldn't; but which came out with flying colors. In five weeks' time, the number of theatres booked for "The Garden of Allah" by Mr. Beadell beat all previous records for any former picture in the same territory.

Interested in Film Making.

From 1910-12, while with the Edison organization, and with its sanction, Mr. Beadell became financially interested in the National Waterproof Film Company, the founder and president of which was W. A. Daniels, a remarkable man of fine ability. When Mr. Daniels died in the fall of 1914, Mr. Beadell was one of the beneficiaries of his will and still controls all rights to the waterproof process of the company referred to. The opening of the Great War stopped all work at the plant, owing to the lack of certain chemical products from Russia, which were essential to a continuation of the process.

Mr. Beadell was born in Chicago thirty-six years ago and received his education in the public schools, graduat-

ing with honors from high school. He is married and is the father of a fine boy.

Trade Showing of Stage Women's War Relief Films Is Success

THREE of the Stage Women's War Relief series of two-reel features were given a trade showing at the Universal projection room, in the Consumers Building, August 21, and were viewed with attention and great favor by a gathering that taxed the seating and standing capacity.

The pictures were: "Tom's Little Star," the story by Mrs. Otis Skinner; "An Honorable Cad," the story by Frederick A. Kummer; and, "Winning His Wife," the story by Katherine Kavanagh. In "Tom's Little Star," Constance Binney is supported by Otis Skinner, Henry Miller, Blanche Bates, Daniel Frohman and other stage favorites; in "An Honorable Cad," Julia Dean and Shelley Hull play the leading roles; and in "Winning His Wife," Cyril Maude and Violet Heming appear in the leading parts.

The writer had the pleasure of seeing the last named picture and can commend it unqualifiedly as being the best two-reel feature he has ever seen. There is a grace and charm and finish in the acting—and an appeal so convincing, that the spoken word becomes unnecessary. I understand that the other pictures mentioned were, if that were possible, still more enjoyable.

For the information of exhibitors it may be well to state that the Stage Women's War Relief series of twelve two-reel pictures was made to assist the Red Cross to provide comforts for American soldiers. This relief organization is comprised of prominent American actresses, who, while the war was still raging, subscribed thousands of dollars for the comfort of the boys at the front. When the war ended, the efforts of these noble women were directed to wounded and returning soldiers, and the net proceeds of their returns from these twelve two-reel features will be devoted to that cause.

There is nothing about war in any of these twelve pictures; indeed, the stories are as remote as can be from that most harassing subject. The very cream of American stage talent appears in them, and the stories are by the very best authors. Beginning about September 15, the first of the series of twelve will be released and thereafter at the rate of one per month.

Lubliner & Trinz have already booked the series for all their houses and the Ascher Bros. have done likewise. Others who have arranged immediate bookings are Andrew Karzas, of the Woodlawn; A. H. Gundling, Bryn Mawr; Frank Schaefer, the Crystal; George Hopkinson, the Hamlin; William E. Heaney, the Crawford theatres; Mr. Whittemore, the Regent; Mr. Newell, the Howard; J. Cooper, the Twentieth Century; Mr. Wells, the Vista and New Park; Mr. Zahler, the Karlow; J. Lynch, the Tiffen; and others.

William K. Howard, special representative of Universal from New York, arranged for the showing of the pictures and Dr. Sam Atkinson has been busy on bookings.

I would strongly advise every exhibitor to book each picture of this series, if at all possible. It means a boost to pictures as the great satisfying popular amusement.

Keppler, Once "Devil Dog," Now Salesman for Triangle

CHAS. N. KEPPLER was appointed salesman for the north side district in Chicago and in Wisconsin territory by J. E. Willis, manager of Chicago's Triangle office, last week.

Few film salesmen can refer to a record like that of Mr. Keppler. He spent three years in France with the Marine Corps and engaged in some of the hard fought battles in which the "Devil Dogs" won fame.

At Soissons, Mr. Keppler was seriously wounded and lay for thirty-six hours before he was found by the bearers. He was decorated by Marshal Petain with the Croix de Guerre for his valor in that battle and received decorations for other daring exploits.

Don't think that Mr. Keppler told the writer this. He did not; but Mr. Willis gave the particulars, and even he could not have gained the information had the hero Keppler known that it might appear in print.

So, you exhibitors on whom Mr. Keppler calls, don't forget to pay him all honor; as I understand, he is a most modest hero, but a good salesman. Mr. Keppler, before he went to war, had experience as a salesman with several exchanges, and was doing well.

What would one not give to have Mr. Keppler's record!

Drink Hearty!

Have another! These are views from "Dangerous Waters," featuring Bill Desmond, a Robertson-Cole attraction distributed by Exhibitors Mutual.

Frank B. Rogers Is Now Division Manager of Pathe

FRANK B. ROGERS, the successful and popular manager of Pathe's Chicago office, was snowed under last week by the congratulations of a host of friends in the business, on his return from New York, where he was summoned by President Brunet to receive the appointment of division manager of the Middle West, the promotion having the hearty approval of Fred C. Quimby, director of Pathe exchanges.

Mr. Rogers will have the supervision of distribution in all the territory covered by the branch offices in Chicago, Indianapolis, Detroit, Milwaukee, Minneapolis, Des Moines and Omaha, which covers about fifteen states. He entered upon the duties of his new position Monday, August 25, but will remain in the city two or three weeks, during which time he will install the new Chicago manager, Ed Eschmann, who comes from the World Film Corporation. Mr. Eschmann, for some time past, has managed the Minneapolis and Cleveland offices for that organization, and comes direct from the Minneapolis office.

Mr. Rogers' advancement in the film business has been rapid. In February, 1917, he received his initiation as special representative for Essanay's sales department, in the handling of Max Linder's comedies in Illinois and parts of Michigan and Iowa. Next he became assistant manager of the Standard Film Corporation's Chicago office, of which he soon became manager. In April, 1918, he became assistant manager of the Chicago office of Pathe Exchange, Inc., and soon succeeded Ralph O. Proctor as manager, Mr. Proctor having been promoted to division manager of the Middle West, the position to which Mr. Rogers has just been advanced.

Mr. Rogers has an enviable record for just dealing in his contact with exhibitors. He is known to be both firm and fair. He has been always ready to listen to grievances and to adjust them equitably, overlooking neither the rights of his organization nor of the exhibitor.

The Chicago trade and the writer wish Mr. Rogers great success in his new field, and commend him heartily to those in the larger circle whose interests henceforth will be the object of his care.

In Chicago Picture Theatres.

Wallace Reid, in "The Valley of the Giants," drew large crowds to Orchestra Hall all through the week of Monday, August 18. Alvina Peterson, soprano, and her sister, Gladys Peterson, mezzo soprano, were applauded daily for their duet singing. Billie Burke, in "The Misleading Widow," another Famous Players-Lasky picture, will be the attraction for the current week. Rudolph Mangold, celebrated violinist, is announced as soloist.

D. W. Griffith's "The Mother and the Law" showed to full houses at the Randolph Theatre during its opening week's run. It will be continued until Saturday, August 30, when it will be followed

by "Hearts of the World" for an indefinite run.

The opening attraction at the Playhouse Labor Day, September 1, will be Elsie Ferguson, in "The Witness for the Defense," a Famous Players-Lasky feature. Elsie Ferguson is a big favorite on Michigan avenue among the patrons who frequent picture theatres on that great highway.

Frank Keenan's "The World Aflame," released through Pathe Film Exchange, Inc., opened its first Chicago run at the Bandbox, Sunday, August 24.

Praise for Dr. Sam Atkinson.

Gabriel L. Hess, chairman of the censorship committee of the National Association, in his annual report for the current year, pays Dr. Sam Atkinson the following, well-deserved tribute for his activities against the passage of the Buck censorship bill:

"Dr. Sam Atkinson was delegated to organize the field campaign and forcibly presented his arguments throughout the state and inaugurated a number of innovations which met with instant success. Under his direction tens of thousands of special pamphlets were printed and placed in the hands of legislators and other prominent public officials, where they would do the most good."

Dr. Atkinson is at present a successful city salesman for Universal. He still retains his interest in the Evanston theatre formerly managed by him.

M. J. Mintz Succeeds Max Levey.

M. J. Mintz, formerly manager of the Unity Photoplay Company's Chicago office, has been appointed manager of Mutual's Chicago office to succeed Max Levey, resigned. Mr. Mintz took charge of his new position Monday, August 25

F. J. Flaherty Off on Short Tour.

Frank J. Flaherty, western division manager for Film Clearing House, Inc., left for a ten-day tour in his district Tuesday, August 19. He will visit Kansas City, Denver and St. Louis.

THE ALLENS GET "SAHARA" FOR CANADA

Dominion Rights for J. Parker Read, Jr.—Louise Glaum Features Are Secured from W. W. Hodkinson Corporation

THE Canadian rights to J. Parker Read, Jr.'s, Louise Glaum production, "Sahara," have been sold by the W. W. Hodkinson Corporation to Jule and J. J. Allen, who own and operate under their own names more than forthy theatres in the Dominion.

As indicating the Allen brothers' belief in "Sahara," there comes news from Toronto that it will be their opening attraction for the season from their extreme eastern showplace out to Winnipeg in the far West. For the first time also a Dominion-wide billboard campaign in behalf of an individual production is being made in advance of the Canadian release.

R. E. Pritchard, who recently left Motion Picture News to join the Allen interests, has taken as his first work the preparation of the "Sahara" campaign for the Dominion and will there parallel the campaign made on this production in the "States."

America's first run theatres continued their booking of "Sahara" during the past week, notable among the theatres signing for immediately play dates being William Sievers' New Grand Central Theatre, St. Louis, to be followed with dates over the Koplar Circuit and the Spyros Skouras circuits in St. Louis; Liberty Theatre, Spokane; Goldberg Brothers' first run and circuit of theatres in Omaha; the Sequoia Theatre, Sacramento, and a dozen other first run outlets.

Over a summer season, dating from a June release, "Sahara" has been booked by and played in the important first runs throughout the country. According to the Hodkinson organization "Sahara," despite its widespread sale, has barely "scratched the surface" of the available bookings in the United States.

Priscilla Dean Renews Contract with Universal

PRISCILLA DEAN, the young star who has become widely known within the last year, has signed a long term contract with the Universal company, under which banner she has been starred for some time. Miss Dean, since her illness last spring, has not been named in Universal productions and will no longer be featured in the Special Attraction brands, according to Carl Laemmle, Universal's president. Miss Dean will have the unusual distinction of having two directors, and all of her new production will be released as Universal-Jewels or "superproductions."

So rapid has been the growth of popularity for this actress that she is now known as one of the most captivating screen stars. Not satisfied with being a beauty she claims that much of her success is due to the fact that she comes of Irish parentage and that she played as a child with Joseph Jefferson in "Rip Van Winkle" and with Ben Greet in Shakespearean repertoire. Like many screen stars of today, her screen career began with a comedy company.

Mix Bulldogs Buffalo in Latest Fox Western Picture

COWBOYS who witnessed the hair-raising exhibition of skill and nerve when Mix tackled a full-grown infuriated bull bison and single-handed "bull-dogged" him almost as easily as a boy would throw a wabbly puppy, declare that in this work Tom Mix takes a chance with death in which he has nothing better than an even break. Never before in the history of that great sport, "bull-dogging," has a cowboy attempted this stunt, although steers have frequently been bulldogged and hog-tied.

In the picture he is making for William Fox—a western story written especially for the star and containing many personal touches suggested by the star himself—Mix has the dangerous task of rescuing his leading woman from an attack by an enraged buffalo bull which cuts away from the stampeding herd and rushes at the helpless girl.

Mix Tackles Buffalo.

Mounted upon his fleet pony, Mix dashes after the maddened buffalo, approaches him alongside, swerves and leaps—makes a flying tackle to the buffalo's head and horns. With a swift jerk and an herculean twist, the buffalo's head is turned and forced down. As one short horn sticks in the turf, the animal is somersaulted to his back, going completely over, and is dazed by the shock. He has been conquered.

Priscilla Dean Takes an Airy View of Things at All Times.
She celebrated her new contract with Universal by taking a ride with Lt. Ormer Locklear, who is featured in "The Winged Trail."

Candidates for New Jersey Legislature Asked to Make Stand on Sunday Showing

NEW JERSEY'S aspirants for the Legislature and gubernatorial honors are being quizzed regarding their stand on the Sunday opening question by advocates of the open Sabbath. Plans are being rapidly pushed by the organized moving picture men of the state to secure the passage of a liberal Sunday law in the next Legislature.

All the Democratic candidates for governor have come out openly for Sunday shows. James R. Nugent and Frank M. McDermit, of Newark, are for Sunday shows, while Senator Edwards, also a candidate, voted affirmatively at Trenton last year. On the Republican side Thomas L. Raymond, former Mayor of Newark, is known to be liberal on this issue.

Many of the Legislature candidates particularly those in the three important counties of Essex, which includes Newark; Hudson, including Jersey City; and Mercer, in which is located Trenton, have expressed themselves publicly in favor of Sunday motion picture shows. The measure providing for Sunday shows was passed in the Assembly last winter but was stopped in the Senate. Sunday advocates are decidedly confident of getting the measure passed this session of the Legislature.

Jack Allen, Animal Filmer, Again Signed by Universal

MAJOR JACK ALLEN, Spanish-American war veteran and producer of the famous wild animal "hunt" pictures, has signed his second contract to produce another series of these pictures for Universal. His first three productions, "Trailing the Leopards," "Bear Trapping," and "Lion Trapping," have received a good reception from the general public. The pictures are educational and entertaining.

Although only one-reel pictures, they are produced at a great expense. Major Allen will take a number of the wild animals from the Universal City Zoo, and after locating in places similar to the native haunts of the animals, will start photographing. He has been assigned two cameramen and a number of assistants. To obtain the exact realism desired much time will be required for the production of this series. Work on the new series has been started.

Several Fine Openings Are Waiting Upon Camera Skill

FROM Pell Mitchell, of the Fox News Pictorial staff, comes the cry that he is still in search of a few more live-wire camera men to complete the photographic staff of the new growing organization.

Mr. Mitchell, who is the most recent addition to the force under Herbert E. Hancock, head of the Fox News, advises us that the recent full-page ad carried by Fox Film Corporation brought many returns, and that within the past two weeks many expert photographers have joined the Fox staff and been stationed at various points.

There are still several fine openings for good men, who are wide-awake and looking for real good money and the right kind of a job, in an organization which is working with the precision of clockwork. If you know of anyone who has overlooked this opportunity, steer him around to see Mr. Mitchell about this chance.

"That's the Way I Feel About This Second-Marriage Proposition,"
Says the chap at the right to June Elvidge and Valli Valli in the World Film production, "His Father's Wife," and he evidently has very decided views.

Novel Christie Stunt in London

On Peace Day in London, a successful advertising stunt was put over by the Gaumont Film Hire Service in the exploitation of Christie Comedies. An aeroplane flying over the tremendous crowds in the city of London dropped thousands of circulars advertising the comedies which are being handled for Great Britain and several British possessions by the Gaumont Company through its London office.

Realistic Explosion Scene "Shot" for "Fatal Fortune"

ONE of the spectacular features in the new S. L. K. Serial featuring Helen Holmes in "The Fatal Fortune" is a tremendous explosion. To get the desired effect Director Donald Mackenzie left a gang of men working all week building a bridge to span a canyon over which "The Invisible Face" makes his escape closely followed by Helen Holmes in an automobile.

With the preliminary details finished Mackenzie picked out a location. On came the automobile with "The Invisible Face" and as it safely cleared the bridge the hired gunmen set off the fuse and an explosion followed. The bridge was blown to pieces and the concussion threw Mackenzie several feet from where he stood. Outside of a few lacerations on his hands he was not seriously hurt.

Picking himself up he was much concerned about the cameraman, but found he was unhurt and had kept on turning the crank. Mr. Mackenzie is jubilant because the result of the scene turned out beyond his expectations.

Pioneer Holds Convention of Affiliated Exchanges

THE first conference of the managers of the Pioneer chain of co-operative exchanges has just been held in New York. Among those present were Herman Rifkin, of the Eastern Feature Film Company of Boston; Earl Simmons, of the Simlec Exchange of Pittsburgh; I. Cobe, of the Pioneer Buffalo Office; Ben Amsterdam and L. Korson, of the Masterpieces Attractions of Philadelphia, and Floyd Brockell, of the Greater Stars Productions of Chicago.

The sessions were presided over by M. H. Hoffman, general manager of the Pioneer, and matters pertaining to the operation of the exchanges handling the Pioneer Attractions were thoroughly discussed. Reports from exchanges throughout the country confirm the optimistic outlook for Pioneer attractions which was freely voiced at the meetings.

Shooting Thrills for Serial

Burton King, with a company of fifty players headed by Anne Luther and George Larkin, co-stars of Wistaria's serial, "The Lurking Peril," have gone to Stroudsburg, Pa., and Delaware Water Gap, where he will shoot scenes for the serial.

Following the work here, Mr. King will take his company to the Adirondacks for several exteriors. Mr. King is now working on the fifth episode of the serial, the interiors for the first four having been completed at the Mirror Studios, Glendale, L. I.

News of Los Angeles and Vicinity

By A. H. GIEBLER

The Graumans Pay Million for Another Theatre Site

D. J. AND SYD GRAUMAN, proprietors of the Grauman Theatre, concluded a deal last week whereby they became possessors of a site for a new theatre building which includes the property now occupied by the First Methodist Church, with 154 feet frontage on Sixth street and 120 on Hill; the J. J. Haggarty lot, with 60 feet of frontage on Hill; and a lot owned by the L. A. Investment Co., also with 60 feet front on Hill, both lots with a depth of 154 feet. One million dollars is the sum involved in the transaction.

The new theatre, which will be known as Grauman's Metropolitan Theatre, will be constructed of reinforced concrete, and will be fireproof throughout; it will have a seating capacity of 4,200, and will cost approximately a million and a half dollars. Syd Grauman says that nothing will be left undone to make it the most magnificent showhouse in the world.

The razing of the buildings now on the property will begin within the next thirty days, and it is hoped to begin the construction of the theatre building within sixty days. Eight months is the time set in which to complete the Grauman Metropolitan.

Pickford Repertoire Week at Kinema.

The management of the Kinema Theatre has decided to give a Mary Pickford repertoire week beginning with August 25, showing a different picture each day, the seven pictures to be selected by vote of the patrons of the house. A list including practically all of the Pickford releases during the past five years has been compiled from which the seven will be selected by the Kinema patrons.

Filmland Aids Striking Actors.

Two hundred screen and stage actors attended a meeting held at the Hollywood Hotel on the night of August 18, to discuss the actors' strike now in force in eastern cities. It was decided at the meeting that if the interests of the players are to be protected, it must be combined with practical business bargaining ability.

Bert Lytell made an interesting speech, drawing comparison between the screen and the stage player's salary. Frank Keenan said that the actor is as much a producer as the miner or bricklayer, his mission being the production of art, and that he considered it an honor to be affiliated with those who toiled with their hands, and urged that artists show the business ability of workmen when off the stage. Mr. Keenan placed a check for $1,000 before George Fawcett, the chairman of the meeting, and pledged $50 weekly as long as the strike lasted. Additional donations were subscribed by other players, which brought the sum to $4,500, which was sent to New York the next day.

William Courtleigh spoke of "maintenance of the respect of the profession and adequate salary," as being one of the issues of the present controversy; and the subject of a discourse by Milton Sills was the growth of the Actors' Association and the fight over joining the A. F. of L.

A resolution was adopted pledging support to the striking actors, but it was also pointed out that the motion picture industry is not involved in the dispute, and the support given by studio folk is intended to prevent a sympathetic strike in the picture field.

Brentwood Purchases Mena Plant.

The Brentwood Film Corporation has purchased outright the studio of the Mena Film Corp., which has been used for some months for the making of Brentwood pictures.

The property includes three and a half acres of ground fronting on Fountain avenue, and running from Berendo to Catalina street in Hollywood, and a number of buildings and equipment, for which a sum approximating $45,000 was paid.

The Mena plant was originally intended for the production of biblical stories that were to be filmed partly in Hollywood and partly in Palestine, but on account of the war the plans were postponed.

The Brentwood Corporation will enlarge the studio and increase the facilities and equipment as conditions and requirements arise.

Bulls Eye President Arrives.

Milton L. Cohen, president of the Bulls Eye Film Corporation, arrived in Los Angeles from the East last week, and was met at the Santa Fe station by a delegation from the Bulls Eye studio.

To Exploit Japanese Players.

A new film company was organized just last week with Lorimer Johnson as president; Crane Wilbur, vice-president; Edward Coxen, second vice-president; and Judge Lewis R. Works as secretary and treasurer, to produce photoplays dealing with Japanese subjects, in which two Japanese players Sojin Kamiyama and Uraaji Yamahawa will be featured. Director Johnson will film two plays in Los Angeles and San Francisco, and will then take his company to Japan for other productions.

Admiral Rodman a Movie Fan.

Admiral Hugh Rodman, commander of the Pacific Fleet, was a guest of Thomas H. Ince at the Ince studio in

Reproduction of Ancient Egyptian Custom.

This group shows an ancient idea which might be revived. It is called "Fore" or "Dontcha Look" and is seen in "The Misleading Widow," Billie Burke's coming Artcraft.

Culver City last Thursday. The Admiral declares he is a regular movie fan and that during the fourteen months he spent in the North Sea moving pictures were the chief diversion on the battleships, and he became so well acquainted with the movie stars that he feels as if he knows each one personally.

Bale of Cotton for Mary.

Mary Pickford has just received the first bale of cotton to be shipped by water to the Pacific Coast, which was sent to her by Garland S. Brickley, head of the Houston Chamber of Commerce. The cotton will be sold and the proceeds devoted to charity.

The Cathrine Curtis Corporation.

Announcement was made this week that the Cathrine Curtis Corporation, a film producing organization with a woman as its president, has been launched and will begin the production of photoplays within a few weeks. The company will have its headquarters in Los Angeles, and a New York office at 120 Broadway.

Miss Curtis, who played the leading feminine role in Harold Bell Wright's picture, "The Shepherd of the Hills," is president of the company; George M. Taylor, vice-president; Dorman T. Connet, secretary and treasurer. On the board of directors are Arthur F. Spalding, Malcolm McLellan, and Robert Simpson, of the New York Stock Exchange, and the New York Cotton Exchange; Geo. M. Taylor, E. R. Pirtle and Albert L. Judson, capitalists; Geo. J. Whalen, president of the United Cigar Stores Co.; Reese Llewellyn, president of the Llewellyn Iron Works, and Wm. D. Loucks, attorney.

The first Cathrine Curtis feature will be filmed at the Brunton studio.

Studio Shots

KING W. VIDOR has started his fourth production for Brentwood, with a cast including Florence Vidor, Zasu Pitts, Lillian Leighton, Charles Meredith, Roscoe Karns and Billy De Vaull.

Kathleen O'Connor, leading lady for the Jim Corbett serial, will star in "The Strange Case of Cavendish" for Universal.

Lloyd Ingraham has returned to the Ince studio to direct Douglas MacLean and Doris May in "Mary's Ankle."

Bob Kortman, former bad man of the Bill Hart company, plays with Fay Tincher in the Christie Special, "Dangerous Nan McGrew."

House Peters arrived last week to play the leading role in "Love, Honor and Obey," from a story by Monte Katterjohn, to be filmed at the Garson studio.

Lillian Ducey, title writer at Universal, has signed up with Allan Dwan.

Betty Blythe, former Los Angeles girl, has been brought back home to take part in a new Rex Beach production.

Frank Currier has been loaned by Metro to Famous Players-Lasky to play an important part in "It Pays to Advertise" with Bryant Washburn.

Montgomery and Rock, Vitagraph comedy producers, are at Balboa Beach this week making a picture.

Announcement comes from the Goldwyn studio that Jack Pickford, newest Goldwyn star, is on his way west to star in future Goldwyn productions.

Priscilla Dean has signed a new contract with Universal and will star in "The Virgin of Stamboul," a new story by H. H. Van Loan.

Gladys Brockwell has begun work on a new play for Fox entitled, "The Devil's Riddle."

Harry Hammond Beall, who for the past eighteen months has been director of publicity at Universal City, will terminate his connection with that organization next month.

The Geraldine Farrar company has gone to the desert near Oxnard to make scenes for the current Farrar-Goldwyn production. The company, one hundred strong, will remain a week or more.

Blanche Sweet is getting her wardrobe ready to begin production on "Cressy," a Bret Harte story, soon to be filmed at the Jesse D. Hampton studio.

J. Warren Kerrigan's third picture under the Brunton management, a play with an Irish atmosphere, was completed last week.

"Ambition," written by J. Allen Holubar, is the next big production scheduled for Dorothy Phillips.

Mrs. Mary Roberts Rinehart, in company with two of her sons, has arrived in Los Angeles to supervise the making of her first film for Eminent Authors from her recent story, "The Amazing Interlude."

Mary Pickford was guest of honor at a naval tea on board the dreadnaught Texas before the fleet left for northern ports.

Charles French is playing an important part in the Nazimova production, "The Hermit Doctor of Gaya."

Dorothy Phillips will attend a ball given by the Allied War Veterans for the entertainment of the officers of the U. S. S. Georgia next Saturday evening.

Henry King has signed a contract to direct special features for Jesse D. Hampton.

Elliott Dexter, who has been on the sick list for the past two months, is getting ready to work as star in Famous Players-Lasky productions.

The Tom Mix company has returned from Oklahoma and will make the remainder of the scenes of "The Feud" in Hollywood.

Dustin Farnum is the newest star reported to have been acquired by Louis Gasnier.

Gavin Young, formerly of Brunton, is now casting director at the Jesse D. Hampton studio.

Douglas Fairbanks and Charlie Chaplin have made arrangements to take lessons in flying with the Syd Chaplin Aircraft Corporation.

"Unhand Those Tartlets, Villain!"
Says Pauline Frederick to Willard Louis in an off-moment at the Goldwyn studios.

The finishing touches are being put to Louise Glaum's new picture by J. Parker Reid, Jr.

Raymond Wells has formed a new producing company and is looking about for a studio site.

Thomas Meighan is on his way back to the West Coast from Pennsylvania, where he has been visiting his mother, who has been seriously ill.

Franklyn Farnum is appearing in two-reel Westerns now being filmed at the Selig studio.

William Desmond and his wife, Mary McIvor, went to Catalina Island last week-end via the Syd Chaplin airplane route.

Ora Carew, Forrest Stanley and Charles Clary are playing the leading roles in "Betty Reforms."

Tom Mix's next production will be made from the Mark Twain story, "A Connecticut Yankee at King Arthur's Court."

"Mr. Don Juan" is the name of the new Lew Cody picture now in preparation at the Gasnier studio.

Peggy Hyland has returned from San Francisco, where she and her company went to film the final scenes for "The Web of Chance."

Rhea Mitchell is supporting King Baggot as leading lady in the new serial being produced at the Burston studio.

Wesley Ruggles is expected shortly in Los Angeles to make Selznick pictures with Owen Moore as star.

The cast for the new Rupert Hughes production, "The Cup of Fury," includes Helen Chadwick, Rockcliffe Fellowes, Kate Lester, Florence Deshon, Sydney Ainsworth and Clarissa Selwynne.

Albert Ray and Elinor Fair have begun on a new picture for Fox, called "A Little Prayer for Rain."

The National Serial Company, headed by Ann Little and Jack Hoxie, returned this week from a long location trip to Bear Valley.

The Brunton nine won a game of 7 to 6 from the Metro team last Sunday, the first of a series of seven games to be played by the Photoplayers' League.

Basil King, "eminent author," has arrived on the West Coast to attend to the filming of his story, "The Street Called Straight."

William Parsons, head of the National Film Corporation, returned this week from New York.

Will Rogers is supported in his new Goldwyn production by Irene Rich, Lydia Yeamans Titus, Victor Potel, Rowland Lee and Lillian Langdon.

Wallace Reid and his family have gone away on a vacation.

Eddie Baker was stricken with pneumonia while at Balboa Beach last week with the Gale Henry company.

Brabin Adapted "Mavourneen"

APROPOS of Theda Bara's latest vehicle, "Kathleen Mavourneen," at the Forty-fourth Street Theatre in New York, William Fox feels it incumbent on him to disclose the name of the adaptor.

Charles J. Brabin, whose name appears on the introductory titles of the film version of this tale of Irish folk life as the director of the production, also adapted the story to the silent drama. The original idea of producing "Kathleen Mavourneen" was conceived with the reading of Julia Crawford's poem of the same name. With the decision to picturize it came the second thought of Tom Moore's famous Irish poem; and thirdly came the reminder of Bion Boucicault's stage success of that name.

Sell History in "Lost Battalion"

Re-enacted by Survivors of "Go-to-Hell" Battalion of Argonne Fame, MacManus Film Distributed by W. H. Production Offers Showmen Stable Opportunities

By William J. Reilly

IMAGINE the immense selling force today behind a picture showing the battle of Bunker Hill re-enacted by the men who survived the leaden fray.

Could you not sell to your public a picture enacted by gallant Phil Sheridan himself, showing him in action along the roads down which he spurred when he shouted, with a flash of his sabre for emphasis, "Turn boys, turn; we're going back!"

Selling American History.

"The Battle of Bunker Hill" would be good today. And "Sheridan's Ride" would be good. So would any chapter of American military history re-enacted by the men who came out of the battle alive.

That is what gives the exhibitor such a flying start with "The Lost Battalion," the McManus film, distributed by W. H. Productions, depicting the stand of the Lost Battalion in the Argonne. The survivors of Whittlesey's battalion are in it, from Whittlesey himself down to "Cher Ami," the little carrier pigeon, which he sent back from "The Pocket" with a message to American headquarters.

The charge of the Light Brigade still lives in Tennyson's poem of that name, but the stand of the Lost Battalion during the American offensive in the Argonne will live more indelibly.

For only the imagination can call up from the printed page the flash of the cavalry sabres in the charge, see the cannon which "volleyed and thundered" wheel into action against the "noble six hundred."

Screen Surpasses Written Word.

But the screen tells the story of the Lost Battalion in action instead of words, faithful in every possible detail. In it appears the original "surrender" note written by the German commander opposing Whittlesey, in which he asked the American troops to display the white flag. The shell hole in which Whittlesey and four of his command were sitting when the note was brought is reproduced, even down to the rocks in the sides of the hole. These two instances merely show the extent to which faithfulness has been incorporated into the picture.

This sincerity is one of the big factors to be used by the exhibitor in acquainting his public with the merits of the picture. It is this factor which led the Secretary of State, the Chief of Staff, the Secretary of War, the President of Columbia University, the Governor of Massachusetts and scores of other prominent officials to congratulate Edward A. MacManus on his production.

Indorsement Nation-Wide.

Governor Calvin Coolidge, of Massachusetts, said in a telegram to Mr. MacManus: "As long as the celluloid film which bears the record of the Lost Battalion lasts—which I hope will be forever—it should serve as proof to the rising generation that Americans are ready to die for their country."

This indorsement by prominent men all over the country should give the exhibitor the cue to get the big men of his community busy backing the picture. Mayors all over the United States have already indorsed "The Lost Battalion," and it is quite likely that the chief executive of your town can be persuaded to get in line also, if he has not already done so.

The indorsement by Nicholas Murray Butler, president of Columbia University, is typical of the attitude taken toward the picture by educational heads. There is no denying the educational value of the production and it will be no difficult matter to get the public and high schools, colleges and universities interested in supporting it.

"Cher Ami" Is Dead! Long Live "Cher Ami"

A LITTLE carrier pigeon died the other day. It was "Cher Ami" ("Dear Friend"), veteran of the A. E. F., wearing two wound stripes and the Distinguished Service Cross, awarded it by General Pershing.

"Cher Ami" was the carrier released by Major Whittlesey with a message from "The Pocket" in which he with his Lost Battalion was ringed around by the German lines.

On the flight back to the American headquarters, "Cher Ami" was overtaken by a burst of Boche shrapnel and lost a leg and an eye. It was from the effects of these wound that the little pigeon died the other day.

"Cher Ami" is dead. But the gallant service of its flight over the torn woods of Argonne will be remembered, for it has been perpetuated in "The Lost Battalion," the film made by Edward A. MacManus, and now being handled by W. H. Productions.

"Cher Ami" appears in "The Lost Battalion" picture—a faithful touch from the records of the stand made by Whittlesey and his men in one of the most heroic incidents of the war.

"Cher Ami" is one of the many survivors seen in the photoplay.

It is this faithfulness to detail, this sincerity of tone, which makes "The Lost Battalion" a picture that will be a great American picture as long as the screen itself lasts.

Complete Military Cycle.

There is entertainment in the picture to back up the educational side. It shows the 77th Division in its complete military cycle, taking it out of the heart of Manhattan, through Camp Upton, overseas, through its part in the Argonne drive, and back to America. The last shots in the film are some excellent ones from the 77th's parade up Fifth avenue.

There is besides, a love story woven through this martial account which sustains human interest, for it is typical of what happened in thousands of families throughout the country. Aside from lending an interesting body to the story, it adds a universal touch.

Not a Local Division.

Although the 77th Division was originally a Manhattan product, the replacements which went through it on the other side made it a nation-wide instead of a local unit. The exhibitor, therefore, undoubtedly will find that he has some boys from the 77th in his own town who could be used to advantage in exploiting the picture.

Forty-two distinct nationalities were represented in the division, and here again the exhibitor has a big selling factor. Every nationality is proud of the part it played in the war, and it will have a chance to see itself in action in the picture. Get them all interested. Two Chinamen were in the Lost Battalion, and their parts in the picture are played with an unusual note of sincerity.

"The Lost Battalion" beat the box office record made by "Mickey" in Hartford, Conn., and it accomplished this without any exploitation or preliminary advertising. The exhibitor who attacks the exploitation side of the picture from all angles should be rewarded by unusual results.

St. Paul Theatre Plays Up Circus Idea for "Hoop-La"

THE Alhambra Theatre, St. Paul, Minn., played up the circus idea in connection with the showing of "Hoop-La," a Robertson-Cole feature, starring Billie Rhodes and distributed by Exhibitors Mutual. "Hoop-La" is a circus story and the Alhambra played it under "the big top."

The lobby was arranged so as to represent the entrance to the tent; a large canvas was stretched from the rear out over the ticket booth. Striped canvas covered the walls and the ticket booth. Attractive signs conveying good selling ideas were placed on either side of the entrance. Banners and pennants were hung about the interior and the program tables were decorated to represent refreshment stands. The ushers were dressed as candy butchers.

An especially large number of children were attracted by the circus atmosphere, the management reports. At all showings the house played to capacity and the audiences were well pleased.

Rothapfel in Philadelphia.

Samuel B. Rothapfel has arrived in Philadelphia to direct the Chestnut Street Opera House, where he will assume the entire charge.

FEW NEW YORK FILM EXPERTS, IT SEEMS

State Conference of Mayors Finds Difficulty in Assembling Committee to Steer Legislation

W. P. CAPES, secretary of the New York State Conference of Mayors, with headquarters in Albany, is finding it a hard proposition to secure a list of persons who, while they will be representative, yet still will not be fanatical in their ideas, to serve on the committee which will endeavor to steer motion picture legislation at the legislative session which will open in January. Up to the present time, Mr. Capes has not sent any list to Mayor Walter Stone, of Syracuse, who will have the final naming of the committee of nine. In conversation with a representative of the Moving Picture World lately, Mr. Capes said that, although he had had perhaps twenty-five or thirty names submitted to him, some were of persons whom he did not think desirable, and for that reason he was waiting in the hopes that other names might come to him before he submitted a list to Mayor Stone.

Few Churches Represented.

So far as the churches are concerned, Mr. Capes has had but two names submitted to him. The labor end has also been taken care of by the submission of names, as well as the women's clubs and educational lines. Mr. Capes said also that, so far as the moving picture industry itself was concerned, the four or five names sent on to him in the way of possibilities for members of the committee appeared to be representative ones, and no doubt they would be acceptable. Mr. Capes is not desirous of having any clergyman on the committee who is more less allied with the industry, this fact becoming known when the suggestion was made that the Rev. W. H. Jackson might be a valuable member.

The way things now look it will be at least a month before the make-up of the committee will be announced. In the meantime Mr. Capes will endeavor to secure a few more names, from which he will select nine which, with his recommendations as coming from one who has been actively associated with moving picture legislation, should make up the committee.

Ouida Bergere (Mrs. Geo. Fitzmaurice)
Writer of Paramount-Artcraft stories, latest of which is "A Society Exile."

Theda Bara Is Winsome Colleen in "Mavourneen"

KATHLEEN MAVOURNEEN" is the title of the third Fox super-production with Theda Bara as the star which is being presented by William Fox in line with his elaborate policy for 1919-1920. It is showing at the Forty-fourth Street Theatre, New York, in conjunction with "Evangeline."

This play was written for the screen and directed by Charles J. Brabia. It was inspired by the famous poem by Mrs. Julia Crawford. It is a production, the strength of which lies in its simplicity and powerful love element.

With the Irish question among the big issues of the day, the film will have a box office value, but the home rule question in no way enters into this love drama of the Emerald Isle, which is purely a love story.

Miss Bara, in the title role, is seen as a colleen who is surrounded by poverty, but possesses a wealth of charm and beauty. She loves a youth who is rich in character, poor in pocket. A wealthy squire in turn looks with fondness on Kathleen. Her parents, beset on all sides by misfortune, find the supreme blow in threats of eviction.

Supporting Miss Bara are Marc MacDermott, Edward O'Connor, Jennie Dickerson, Marcia Harris, Henry Hallam, Harry Gripp and Morgan Thorpe. Some unusual camera work was done on the production by George Lane, and the costumes worn by Miss Bara were designed by Miss Kirah Markham, of the Fox wardrobe forces.

Flying A Celebrates

THE American Film Company's Santa Barbara family gave a jolly barbecue the week of August 17 in honor of R. R. Nehle, General Manager of the company, who made a flying trip to the coast and is now ready to fly back to headquarters again.

Mr. Nehls' young son, Milton, who accompanied his father to the coast, was a privileged guest at the celebration.

Two Large Houses Shelve Films for "Man's Desire"

EXHIBITORS MUTUAL reports two cases where exhibitors shelved pictures already contracted for to show the Robertson-Cole feature, "Man's Desire," starring Lewis S. Stone.

The Standard Theatre, Cleveland's big first run house, which has pay or play contracts with other companies, played the film all last week. When this theatre puts on any outside feature it means laying on the shelf and paying for another production.

Another booking for last week was John H. Kunskey's Washington Theatre, Detroit. Mr. Kunskey is losing his lease on the Washington Theatre, September, to a producing company, and he had thirty-five pictures under contract which he would have to play off or shelve during the month of August. Naturally, he had room for only four pictures.

"Over the Fence" May Be Out, but "Over the Garden Wall" Is the Pass to the Land of Adventure and Romance.
Bessie Love is seen going over the top into the romance country in her Vitagraph, "Over the Garden Wall."

Max Milder, on Eve of Sailing, Is Honored by Film Associates

MAX MILDER, the popular manager of the Select Film Corporation, in Philadelphia, was given a testimonial dinner at the Bellevue-Stratford, Monday night, August 25, by the local film managers and prominent exhibitors, who came from nearly every part of the state to bid him Godspeed preparatory to his leaving September 6 for his new position as Select representative in Europe.

The banquet was attended by over 300 men who welcomed the opportunity to express their hope for Mr. Milder's continued success in his new position. For the first time in many years the dinner was the means of bringing together men who had been competitors in almost every branch of the motion picture business. Fred G. Nixon Nirdlinger, who controls a chain of theatres, and Jules E. Mastbaum, president of the Stanley Company of America, sat side by side, like regular chums of old, discussing the big job which Lewis J. Selznick had conferred upon their mutual friend, "Smiling" Max.

Home Talent Entertains.

A lavish display of flowers decorated the tables which had been cleverly arranged in the roseroom, while the orchestra and vocal artists under the direction of Abe L. Einstein, entertained the guests. Previous to Jules Mastbaum, the toastmaster, introducing the speakers of the evening the diners were entertained by some home talent. Frank Hill, manager of the Lyric of Reading, sang "Maggie," followed by John Cook, general manager of Carr and Shad Enterprises, who sang the "Stein" song, while everybody joined in the chorus. John Clark, manager of the Paramount and Artcraft, sang "The End of a Perfect Day" and Edward J. O'Keffe, Atlantic City exhibitor, who operates the City Square and the Cort theatres, sang a lively Irish melody.

Stanley Mastbaum Remembered.

Addresses were made by Jules E. Mastbaum, Lewis J. Selznick and his son David; Mr. Nirdlinger; General Manager Sam Morris, of the Selznick home office; Frank W. Buhler, General Manager of the Stanley Company of America, and Harry Schwalbe. Ex-Deputy Attorney General Joseph L. Kahn, of Pennsylvania, in the midst of his praise for Mr. Milder offered a silent toast to the late director and president of the Stanley Company, Stanley V. Mastbaum, to which everybody responded and stood up and drank in silence.

Other speakers were Morris Wolf, John J. McGuirk, S. Kane, Alexander R. Boyd, Harry Napp, chairman of the State Board of Censors; Randolph Bartlett, of Select, George Denhow, manager of the Fox, who greatly aided in the success of the affair; John Henessy, and W. Bethel, who will be the new manager of the Select branch.

Milder Gets a Watch.

At the conclusion of the dinner Mr. Milder was presented with a platinum watch, set with a monogram of diamonds, as a token of esteem from his many friends. Mr. Selznick afterward outlined the expansion policy of the association which bears his name and stated that Mr. Milder will establish European headquarters in England, Scotland, France, Holland, Switzeralnd, Germany and Austria.

Here's Who Were There.

The banquet was arranged and planned by popular subscription and was a success in every way. Those present were Geo. Ames, Abe Altman, B. Amsterdam, F. V. Armato, L. Bache, D. Barrist, L. D. Beggs, L. Berman, H. Bonte, L. Bernstein, Morris Boney, W. Butler, Al Brown, G. W. Bennethum, S. Blum, S. Blatt, S. E. Sleyer, Alex R. Boyd, W. Bethell, Marcus Benn, Frank W. Buhler, James Brennan, Carr and Shad, John D. Clark, A. Korson and David Korson, Pat Castor, G. Dembow, Jack Delmar, Herman Deick, John S. Evans, A. L. Einstein, J. Emanuel, Earl Forte, Jack Fisher, Al Fisher, C. H. Goodwin, C. S. Goodwin, John Gill, G. Gourley, Lewis Goldstein.

Tom Goldenberg, E. J. Goldman, H. Given, Jack Greenberg, William Greenberg, J. Golder, O. Ginns, A. M. Greenfield, J. E. Hennessy, Carl Hess, G. Hamilton, William Herchenreider, W. G. Humphreys, C. Floyd Hopkins, W. S. Hunt, B. Heney, H. Hostler, J. L. Kuhn, Harry Napp, A. Kane, George Klien, J. L. Lipschutz, Robert J. Lynch, J. Luberoff, H. Lewis, Jay Mastbaum, Allen May, Sam E. Morris, A. A. Milliman.

Doc S. Morris, C. J. Mortao, Edgar Moss, George Morris, L. P. Martin, J. P. McLaughlin, F. W. McCellan, H. R. Nugent, Fred G. Nixon Nirdlinger, O. Neufeld, E. J. O'Keefe, W. R. Priest, Lew Pizor, A. Pollock; A. Plough, M. Rogasner, H. Rodner, G. Rosenbilt, A. Rosenstein, Jack Rosenthal, Abe Sablosky, Columbus Stamper, M. Steifel, Joseph Snellenburg, J. H. Simpson, Lewis J. Selznick, David Selznick, D. Starkman, Ben J. Shindler, George Schwartz, L. Shubert, Harry Schwalbe, Dr. S. Steinberg, Charles Segall, Lew Sablosky, Joe Singer, W. Smith, David Sablosky, J. M. Solomon, Jr., Morris Wolf, G. Walter, J. C. Walsh, and Charles McClintock.

August 24 Attractions at New York Theatres

RIALTO—"Heartsease."
Goldwyn Picture.
Starring Tom Moore.
RIVOLI—"Out of Luck."
Paramount Feature.
Starring Dorothy Gish.
STRAND—"A Burglar by Proxy."
First National Attraction.
Featuring Jack Pickford.
BROADWAY—"The Grim Game."
Paramount-Artcraft.
Featuring Houdini.
FOX'S ACADEMY OF MUSIC—
"The 13th Chair."
Pathe-All Star Cast.
"Nugget Nell."
Paramount-Dorothy Gish.
"The World Aflame."
Pathe-Frank Keenan.
"Her Purchase Price."
Robertson-Cole-Bessie Barriscale.
Double features dividing week.

Y. M. C. A. Is Sending Many Films to Siberia

ACCORDING to figures compiled by G. S. Phelps, in charge of Y. M. C. A. activities in Siberia, the Y has expended $53,534.11 for motion picture machines and accessories for use among soldiers and civilians in Siberia in the period from January 1, 1919 to June 30, 1919.

The Siberians are motion picture hungry and to meet this demand the Y has been sending in thousands of feet a week, the total for six months reaching 700,000 feet.

Norman Kerry
In "Soldiers of Fortune," first Allen Dwan production for Mayflower. To be released by Realart.

Edith Hallor
A charming addition to the World Film forces. Smiles as she looks ahead into future under World banner.

"Breath of the Gods," "The Beach Comber" and "Lasca" Planned for Universal's Winter Release

ACCORDING to the sponsors of "The Breath of the Gods," "Lasca" and "The Beach Comber" the three Universal productions are expected to be features of unusual merit.

The three productions will be for early winter release. "The Breath of the Gods" is in the first series of twelve for the fall season and the other two will be in the second series.

The Japanese production, the first large production of its kind to be made at Universal City, will feature Tsuru Aoki, the dainty Japanese star, and every detail will be carried out in obtaining true atmosphere for the production. In the screen version of the novel, which was written by Sydney McCall, scenes in the Japanese capitol, Tokio, are to be reproduced. Corley Z. Ito, a Japanese mural painter, will direct the more detailed scenes. Several acres of Universal City are to be turned over to Director Rollin Sturgeon for the production.

The novel has been widely read. The story is that of the sacrifice of a Japanese girl who has been educated in America and who returns to the land of her birth at the time that war is declared. Her love for a foreigner puts her in a serious predicament from which her only escape without disgrace is self-sacrifice.

A Tale of the Sea.

"The Beach Combers," an altogether different type of picture, is to feature Elmo Lincoln, the star of the serial, "Elmo the Mighty." The scenes in the production, however, are to be laid in a foreign country. The story was written by J. G. Hawks and tells of the adventures of a ship captain who finds that his craft is being used to smuggle arms to a foreign country. The smuggler who poses as his friend double crosses him, but in order to save the wife and child of the man he allows himself to be arrested for the crime of smuggling.

Texas Locale Featured.

"Lasca" is the screen adaptation of a story written by Percy Heath from the poem of the same name by Frank Duprez. Frank Mayo, who starred in "A Little Brother of the Rich," "The Brute Breaker" and other Universal attractions will be featured in "Lasca." The scenes are laid in Texas near the Rio Grande, and plans are now being made to obtain some exceptional photography and scenes relative to the Texas country.

This is the first production Norman Dawn has directed for Universal. Edith Roberts has been chosen to support Mayo. Others who have prominent roles in the cast are: Arthur Jasmine, Veola Harty, and Lloyd Whitlock.

Special Song by Joseph Stern Will Help Showing of Briggs-Paramount Comedies of Boyhood Life

ALTHOUGH the alliance between motion pictures and music thus far has been seen only in the manner in which each helped the other in theatrical entertainment, motion pictures are likely to have a tremendous influence on popular music, in the opinion of Joseph W. Stern, Jr., song writer and music publisher. Mr. Stein is co-author of "When a Feller Needs a Friend," a musical intepretation of the Paramount-Briggs Comedies, which has been placed at the disposal of exhibitors to assist them in exploiting the comedies.

"Up to this time," said Mr. Stern, this week, "song writers have been hampered by a scarcity of themes for their numbers. They have written chiefly in the moon-tune-croon-June vein, or of Mother, or have rent the air with jazz. The Paramount-Briggs Comedies, however, which inspired me to write 'When a Feller Needs a Friend,' opens up a new field in song writing just as they have in motion picture comedies. They are so intensely human, so remarkable in their ability to quicken delightful memories, that they furnish much sounder themes for music than are generally found in popular stuff.

"We are so enthusiastic over the melody and lyrics of this song that we have engaged a large number of special singers, who will assist Famous Players exhibitors in the exhibition of the comedies by singing this song at their theatres. We have singers all over the country, and they have been placed at the disposal of Famous Players branch managers, so that when an exhibitor wishes to have the song sung at his theatre, all he has to do is ask the nearest branch office to assign a singer to him.

"In addition, a special 250-foot motion picture illustrating the song, and synchronized to the melody, has been produced and also may be had by exhibitors."

Prints of the special song-picture to be run in advance of Paramount-Briggs engagements have been sent to all the Famous Players exchanges. These prints, it is announced, are absolutely free to exhibitors showing the Briggs pictures, and may be had for the asking. The services of the Stern singers also are free.

First Run Houses Booking Robertson-Cole Pictures

IN a statement issued by Robertson-Cole it is set forth that "contracts secured by Exhibitors Mutual during the past few months presage the showing of Robertson-Cole pictures in the majority of first class houses during the coming year." An official of the Robertson-Cole organization says: "Statistics received from Exhibitors Mutual will serve to bear out that statement.

"In Rochester nineteen theatres out of twenty-six are booking Robertson-Cole pictures through Exhibitors Mutual. Forty-four of the fifty-nine theatres in Buffalo are showing our productions, and in Erie eleven out of a possible sixteen are likewise booking through Exhibitors Mutual. In Cleveland twenty-five new accounts, including eight first run houses, have been opened in four weeks."

Beauty, Thy Name Is Geraldine.

Three splendid pictures of Geraldine Farrar as she appears in "The World and Its Woman," her next Goldwyn feature...

Chekoslovakia Wants Films

Chekoslovakia likes American motion picture films, according to a report just received by the Department of Commerce from its trade commissioner at Prague. "American motion picture films are extremely popular in the republic," he reported, "but there has been only a limited supply in the country since 1914, when local dealers bought a small quantity from the Oroni Film Company, in Vienna. Theatre owners are eager to get some new American films, but so far have not succeeded, owing to transportation difficulties.

"From trustworthy sources I have learned that there are in Chekoslovakia about 350 motion picture theatres, of which Bohemia, Moravia and Silesia have 295 and Slovakia 55. In Prague, the capital city of the Chekoslovak Republic, there are 40 theatres, and in Brno (Brunn), the principal city of Moravia, 11. The seating capacity ranges from 150 to 1,000."

With Opening of "Checkers" in Central Theatre, New York, Fox Puts Third Picture on Broadway

FOLLOWING the leasing of the Forty-Fourth Street Theatre by William Fox came the opening, on August 24, of the Central Theatre, on Longacre Square, New York, with the spectacular Fox production of "Checkers," based on the celebrated racing melodrama from the pen of Henry M. Blossom, Jr., a play which enjoyed remarkable success throughout the country for years and is conceded to be one of the greatest racing dramas written.

The film is billed for an indefinite run. It is shown with an orchestra accompaniment of selections listed in the music cues published for use with the production. An all-star cast is headed by Thomas J. Carrigan as Checkers, and Jean Acker as Pert Barlow.

When "Checkers" was assigned by Mr. Fox to Richard Stanton, the director, he was given carte blanche. The result was that the resources of the Fox organization were concentrated on the picture for more than three months, and the cost is said to have reached $320,000.

An entire New Jersey railroad was chartered for a day to make the scenes showing the wreck of the train on which the dark horse, Remorse, is being transported to the race track; and the race track scenes which formed the climax of the stage play were photographed at Belmont Park, where thousands of people were in attendance.

This special production is shown ahead of scheduled release date.

Universal Makes Eighteen-Episode Serial of Randall Parish's "Strange Case of Cavendish"

THE Strange Case of Cavendish" is one of the most absorbing stories written by Randall Parish, well known author of "The Devil's Own," "When Wilderness Was King" and "My Lady of the North." It has been adapted for the screen by William Pigott for Universal, and scenarized by Karl Coolidge.

Frederick Cavendish, a millionaire society man, as the story goes, has disinherited his profligate nephew, John Cavendish, for his intimacy with the notorious Celeste La Rue. Stella Donovan, a live wire Irish newspaper reporter, in attempting to rescue Frederick Cavendish from a fire, finds that he has been murdered.

Through a series of eighteen episodes this tale of love and intrigue runs, when the dramatic disclosure of the identity of the "lion man" clears up the baffling mystery.

Kathleen O'Connor, former leading woman in the James J. Corbett serial, "The Midnight Man," is star, and Jack Perrin, the young western star, is leading man. Miss O'Connor appears as the newspaper woman, while Perrin plays the role of James Westcott. Barney Sherry portrays the part of Frederick Cavendish, the millionaire, and the part of Patrick Enright, the lawyer, is played by Henry Barrows, an experienced character actor.

As Celeste La Rue, the actress, Gertrude Astor has an opportunity for displaying her dramatic powers.

The production is being staged under the direction of Jack Wells.

Actual Screening Done on Three New-Policy Metros

ACTUAL photographic work on the first three of Metro's "fewer, bigger and better" productions has been completed at the Screen Classics, Inc., studios in Hollywood. These three elaborate specials are "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married."

The pictures were in every instance personally supervised by Maxwell Karger, Director General of Screen Classics, Inc., who consulted daily with the three directors respectively, Jack Conway, Henry Otto and John E. Ince. He also provided each of them with a special technical expert. For this work M. P. Staulcup was the special technician with the Bert Lytell company; J. K. Holden with the May Allison company, and Amos Myers with the Viola Dana players.

From first "shot" to final dissolve, the making of the three big productions, carried on simultaneously, occupied seven weeks. The film will, of course, have to be cut and assembled and the pictures titled before they are complete.

This exacting work will require from three weeks to a month more. It will all be done under the supervision of Mr. Karger, aided by June Mathis, A. P. Younger, Finis Fox and A. S. LeVino.

Yvonne Delva, from France, Is "Thirteenth Chair" Star

YVONNE DELVA, who comes from France, has one of the featured roles in "The Thirteenth Chair," produced by the Acme Pictures Corporation and distributed by Pathe. Leonce Perret, noted French director, adapted the play for the screen and also directed the production.

Miss Delve is absolutely new to American motion picture lovers. In her native France, she has the reputation of being one of the most talented, as well as most beautiful personages on the stage or in the cinema. Working under the direction of Perret, who is himself a noted figure in French cinema circles, Miss Delva readily acclaimed herself to American studio methods.

Co-starring with Mlle. Delva in the Pathe special feature is Creighton Hale, one of the popular young male players appearing before the camera.

Tom Carrigan, Jean Acker, and Tammany Young, the Racy Principals of the Fox Racing Special, "Checkers."

Break Open Crystal's Safe and Get Away with $1,700

BURGLARS broke into the office of the Crystal Theatre, a motion picture house operated by Gustave G. Schmidt, at 119 and 121 North Illinois street, Indianapolis, shortly after midnight, Sunday, August 10, ripped open a large steel safe and escaped with the contents, amounting to approximately $1,700, of which $500 was in Liberty bonds. The office is situated on the second floor of the theatre building.

The robbery was committed while the colored porter was cleaning out the theatre. The robbers gained entrance to the office by using a pass key to unlock a door leading to a stairway at the rear. The doors leading to the office were then pried open and the safe was moved from the front of the building to a small room in the rear.

With the use of an electric drill and two or three large crowbars, the robbers ripped off the entire front of the safe and then "jimmeyed" the door to the cash box, where the money and bonds were kept. The crowbars and a suitcase, in which some of the tools were carried, were found in the office.

Jossey Returns to New York.

J. C. Jossey, special representative of the Arrow Film Corporation, has returned to New York after an extended trip throughout the country lasting eight weeks. Jossey visited St. Louis, Kansas City, Des Moines, Omaha, Chicago, Minneapolis, Cincinnati, Cleveland and Detroit on the trip and reports a very satisfactory business.

Jossey is making arrangements to start on another trip the first of next week. On this trip he will go direct to Chicago and then on to California where he will spend several weeks. The Arrow has taken on a new series of two reel comedies, as well as several new features during the past week and Jossey will handle these features on his trip.

Pathe Announces Fall Pogram.

For the opening of the fall season, which promises to be the brightest in its history, Pathe has selected as its feature offering Leonce Perret's screen version of the great stage play, "The Thirteenth Chair," by Bayard Veiller, which as a legitimate production has played in practically every big city in the United States.

Others will be "The Virtuous Model," starring Dolores Cassinelli; "The False Code," a Frank Keenan attraction; "The Twin Pawns," starring Mae Murray, and "Impossible Catherine," second of the Virginia Pearson series.

Much Is Expected from New Universal City Publicist

A NEW "chief scribe" has been appointed to be in charge of publicity at Universal City. Tarkington Baker, Universal's general manager, announces the appointment of Charles Hertzman as Western publicity director.

For the past four years Mr. Hertzman has been press agent and theatre manager for Comstock & Gest. He will take up his new duties September 1.

Much is to be expected of Mr. Hertzman as his experience has given him a wide knowledge of the publicity game. He has been press agent for Cohan & Harris, Henrietta Crossman, Gaby Deslys, the Dolly Sisters and Harry Fox, besides managing a number of theatrical productions.

He is not new to the motion picture game, having at one time controlled the state rights to the production "Neptune's Daughter" and several other pictures. At the time Mr. Hertzmann first entered the publicity field he was connected with the Mefort Eagle Stock Company, of Louisville.

Elaborate Publicity Aids Made for "La Belle Russe"

UNUSUAL efforts have been made by the publicity and advertising departments of Fox Film in the exploitation of the Theda Bara production "La Belle Russe" screen version of the play written by David Belasco. As remarkable as the production itself is claimed to be the graphic press sheet prepared for the exhibitor.

An assortment of cuts and mats depicting the exciting moments of the play is one of the attractive features of the sheet. Among these are two of the most unusual stills ever made, showing the remarkable double exposure photography which marks this photoplay. Other cuts are of equal interest—one of these being a single-column containing five widely differing Theda Bara heads.

A riot of color emphasizes the attractiveness of the business-getting lithographs. These include one twenty-four sheet stand, one six-sheet, two three-sheets and two one-sheets.

Dwan Dedicates Picture to the Civil Engineer

BOOKS and plays have been dedicated, but seldom a photoplay. Allan Dwan has done the unusual by dedicating "Soldiers of Fortune," his first production as independent director, to civil engineers. The picture was made by Mr. Dwan for the Mayflower Photoplay Corporation and will be released by Realart Pictures Corporation. The picture is based on the story written by Richard Harding Davis and dramatized by Augustus Thomas. Mr. Dwan explains the dedication by citing the fact that the story is based on the activities of engineering pioneers who blaze the way for civilization.

Mr. Dwan is authority for the statement that the Davis novel has been closely followed and that his endeavor has been not only to make the photoplay interesting from a story standpoint, but to emphasize strongly the big spectacular features.

Public Will Decide Fox Laughter Producing Contest

THE laugh-producing contest which is under way at the Fox Studios in Hollywood is causing more interest among the contestants than anything attempted. Each of the companies engaged in making Sunshine Comedies under the general supervision of Hampton Del Ruth, organizer of the famous "Beauty Brigade," is striving to make the greatest laugh creator.

The directors of these companies under Hampton Del Ruth are Jack Blystone, Frank Griffin, Eddie Cline, May St. Clair, Vin Moore and Roy Del Ruth. All are past-masters in provoking hilarity. Mr. Del Ruth will be the referee of the contest, but he candidly admits that up to date he is perplexed. He is in favor of "passing the buck" to the exhibitor—the contest to be decided by the demands of the public.

It required weeks of labor to select Del Ruth's "Sunshine Beauty Brigade," but according to him they are well worth it.

Anita Stewart Is the Queen in "Her Kingdom of Dreams," Her Next Louis B. Mayer Production for First National.
Her kingdom is at times a flowery one, as seen in the center view, and at times a workaday place, as at the right

"THE THIRTEENTH CHAIR" MYSTERY

Screen Version of Bayard Veiller's Celebrated Play Produced by Pathe and Directed by Leonce Perret Is Succession of Creepy Experiences and Mental Shocks

By Edward Weitzel

BAYARD VEILLER is a playwright of a practical turn of mind. In plotting his drama, "The Thirteenth Chair," he built it so that it would appeal to all classes of amusement seekers. Clairvoyance is not universally accepted as a unassailable demonstration of the supernatural and skeptics there are who believe that the real reason everyone is instructed to sit in a circle at a seance and hold hands is to prevent any of the company from putting his hand into his neighbor's pocket. Such a sordid suspicion may not be conducive to the best results in summoning the ghostly visitants from the spirit world, but, on the other hand, strict adherence to the hold fast rule does away with the embarrassing possibility of any honest doubter being obliged to borrow cab fare or walk home.

I have enlarged upon the skeptical spectator who may attend a showing of "The Thirteenth Chair" that I might assure him that belief or disbelief in the excursions into the occult which take place on the screen will in no way effect his enjoyment of the mystery that is unraveled before him. The manifestations are all there as advertised and seeing is believing—for many worthy persons. The one absorbing problem of the play is who killed Stephen Lee, and every man, woman and child who views the picture will find his attention occupied solely in trying to find the answer. Such being the case, it is in order to admit that Bayard Veiller is a master workman at his trade of playwright. He has undertaken to prove but one thing in his play. And one thing is enough—if he succeed in proving it. This he has done; and the thing he has proved is that neither you nor I nor any one else is clever enough to discover who it was that drove the knife between the shoulder blades of Stephen Lee until Master Veiller himself gives us the information.

Melodrama Is Always Popular.

It will not be necessary to remind most of the amusement going public that in its original form "The Thirteenth Chair" was one of the sensational hits of the stage and ran for months on Broadway. Its success in New York and all over the United States was strong confirmation of the deep and abiding love for good melodrama which dwells in the heart of every normal being. When Pathe secured the screen rights of the play, the preparation of the scenario and its direction was intrusted to Leonce Perret. The choice has turned out an excellent one. The photodrama version of "The Thirteenth Chair" has all the creepy experiences and mental shocks of the original, and the director has added a number of eerie bits that were possible only on the shadow stage.

Lee's Two Unfortunate Victims.

The development of the screen version of "The Thirteenth Chair" differs from that of the stage play. Stephen Lee, the unscrupulous financier whose murder is the motive of the plot, is introduced at the opening of the story, and his despicable character is exposed through his attempts to blackmail two unfortunate women who have been foolish enough to believe in his protestations of love for them. The wife of Philip Mason has been induced by Lee to turn her husband's money over to him, and when she is told that it has been lost in speculation Lee's victim commits suicide.

Helen Trent, the other woman, is not so easily managed. She had been foolish enough to write Lee a number of indiscreet letters before her marriage to Braddish Trent, but when the blackmailer tries to extort money from her as the price of his silence, Mrs. Trent goes to her brother, Willy Grosby, and confesses the whole affair. Willy's backbone is in the right place and he will not listen to any suggestion of a compromise. He tells his sister that he will call upon Lee at his country home and force him to return the letters. Helen O'Neil, a young girl who was a classmate of Mrs. Trent's at a French convent, and who has been living at the Grosby home for the past two years, is taken into the confidence of the brother and sister, and Willy asks her to go with him to interview Lee.

The Murder of Lee.

A woman's intuition tells Helen that she will probably accomplish more with Lee if she sees him alone. Willy objects to this, but finally consents and Helen enters the house. She does not return at the end of the time stipulated and Willy goes in search of her. He finds Helen in a half dazed condition, clutching the letters in her hand, her eyes staring at the dead body of Lee, which lies face downward on the floor with a knife between the shoulders. The girl cannot explain the murder. After persuading Lee to give up the letters the blackmailer had assaulted her, and was killed in some mysterious manner while Helen was struggling with him.

Willy, who is in love with Helen, believes her innocent and is anxious to aid the police in clearing up the mystery. Edward Wales, a close friend of the Grosbys, hits upon a plan to solve the matter. He suggests that they secure the services of Madame La Grange, a clairvoyant, and hold a seance. The affair takes place on Friday, the 13th, at the Grosby home. When Madame La Grange arrives and sees Helen, she recognizes her as her own daughter, and is more concerned than ever in helping to discover the murderer of Lee.

The Seance at Grosby's.

The seance takes place. The Grosbys and their guests enter one of the drawing rooms and seat themselves around a table. Madame La Grange takes the thirteenth chair. The lights are turned down and things begin to happen, as the clairvoyant starts to call upon Lee to reveal the name of his murderer. Mysterious manifestations impress even the doubters in the circle, and as Madame La Grange calls upon Lee for the last time a sharp cry of pain from one of

Hands of Thirteen Clasped in the Dark—A Shriek—Lights—the Murder Disclosed.
Which is the beginning of the twisted mystery of "The 13th Chair," Pathe's picturization of the stage success.

the guests answers her. The lights are switched on and Edward Wales is found beside his chair, dead, a knife wound in his back.

A Uniformly Excellent Cast.

Inspector Donahue is sent for and no one is permitted to leave the house. The weapon with which Wales was killed cannot be found after a thorough search. The manner in which the mystery is cleared up and the culprit forced to confess to having committed both murders leaves no chance for the spectator to experience any slacking up of his interest in the mystery of "The Thirteenth Chair."

The acting in "The Thirteenth Chair" is uniformly excellent. Yvonne Delva as Helen O'Neil and Creighton Hale as Willy Grosby are the two featured players of the cast and vindicate the distinction given their names. Marie Shotwell as Madame La Grange is equal to every demand of the character, and Christine Mayo as Mrs. Philip Mason, Suzanne Colbert as Helen Trent, George Deneubourg as Edward Wales, Marc McDermott and Walter Law are important members of the cast.

"S. R. O." SIGN THREATENED BY LAW

Minnesota Fire Marshal Favors Bill Which Would Limit Sale of Tickets to Seating Capacity

STANDING Room Only" signs may become a memory in moving picture theatres of Minnesota, unless exhibitors and film men of the state take immediate action to forestall proposed legislation aimed at the industry.

Theatre ticket sales may be limited strictly to the number of seats available by a bill proposed for introduction in the special session of the Legislature in September, provided the bars are let down for the introduction of any and all kinds of bills. But the Film Board of Trade and exhibitors of the Twin Cities at least are planning to exert their utmost efforts to see that the bars are not let down.

Film Men Object.

That moving picture men will put up a fight on any attempt to curtail their business was made evident when news of what was on foot came to the attention of the Minneapolis Film Board of Trade. Plans were at once prepared to combat this menace.

The special session of the Legislature was called primarily for the purpose of considering measures to eliminate the forest fire menace in the northern part of the state, to take up high cost of living problems, to consider returned soldier needs and the suffrage amendments.

But since the governor issued the call a score of bills of a different nature have been framed, including the one which would be a blow to the film industry. Many of these, it is believed, will be barred from introduction.

Fire Marshal Active.

George H. Nettleton, state fire marshal, who is in favor of the bill limiting ticket sales, claimed that there was an imperative need for more effective laws or ordinances to prevent the crowding of theatre aisles and foyers and to keep easels and other possible obstacles out of theatre entrances and automobiles from parking in front of theatres.

The state fire marshal's attitude is significant in view of the fact that recently one of his deputies returned from a tour of the state, during which he closed five small town theatres for alleged violation of the state fire ordinances. These theatres were shut down, according to the fire marshal, because the exits were not clear or the booths were not up to the standard fixed by the regulations.

Want No More Regulations.

Minnesota exhibitors are not objecting to the desire of the state fire marshal to enforce present regulations, but they are most strenuously protesting against new legislation that would prevent them from making legitimate profit whenever they had an opportunity to play a picture of big drawing power.

"If movie fans of Minnesota are willing to pay for standing room after a house has been sold out, it is their privilege," is the argument of the exhibitors. It is pointed out that in many instances where the S. R. O. sign is called into play the patrons who pay for admission to the theatre do so in the expectation that others will soon get up and leave them a seat.

Lounge Lizards, Sofa Snakes, Parlor Py thons and Couch Cooties.
All seen in "Dabbling in Society," a Sunshine Comedy released by Fox.

Illinois and Indiana Tell of Events Here and There

CHARLES SNYDER, manager of the Lincoln Theatre, Fulton, Ill., has made several improvements in the house. He has installed two Power's 6B Cameragraphs.

A. C. Girard will open the Woodbine Theatre at Carthage, in September. M. C. Freeman of the United Theatre Equipment Company has supplied the house with all accessories, including a Power's 6B Cameragraph.

R. Sipe, manager of the Starette Theatre, Newcastle, Ind., has bought from L. R. Abbott two 6B Power's Cameragraphs. The house is being remodeled throughout.

The Meridien Amusement Company will open the Victory Theatre at Kokomo, Ind., about October 1 under the direction of Frank Heller, of the company. Two 6B Power's will be used with Hallberg generators. The theatre will seat 1,500. It is the fifth house in the Meridien chain, which includes two houses at Anderson, one at Danville, two at Richmond. L. R. Abbot supplies the Victory with equipment.

"Soldiers of Fortune" Almost Ready for Release

REALART PICTURES has received word from Allan Dwan that his latest production, "Soldiers of Fortune," is almost ready to leave his Hollywood studios. Active production has been completed and the film now is being edited under the personal supervision of Mr. Dwan. "Soldiers of Fortune" is the first of eight photoplay productions which Mr. Dwan is making for the Mayflower Photoplay Corporation; and which are to be distributed by the Realart Pictures Corporation. They will be known as Alan Dwan Productions.

"Soldiers of Fortune" was one of the most popular novels of its time and still is a "best seller."

The stage version has been popular since it had its premiere on March 17, 1902. Though it is seventeen years old, it is produced regularly by representative stock companies.

ROBERTSON-COLE ANNOUNCEMENT

Standard Pictures, Specials, Scenic and Johnson's Cannibal Films Will Constitute Output Released Through Exhibitors Mutual During Coming Season

THE announcement of Robertson-Cole, covering the ensuing year with the release of fifty-two features, twelve specials, comedies, scenics and new Martin Johnson pictures, shows a broadening of scope, increase in number and raising of the standard of productions by that organization for distribution by Exhibitors Mutual.

The fifty-two features will be released as Robertson-Cole Superior Pictures. They will be produced by Brentwood, Haworth, Jesse D. Hampton, B. B. Features, Inc., and Beatriz Michelena Pictures. Southern California Producing Company will furnish a one-reel comedy each week and Martin Johnson's new series will be pictures of unexplored parts of the South Pacific, which he is now taking. Haworth will be one of the producers of the twelve specials, completing the year's releases.

The five Robertson-Cole stars, Sessue Hayakawa, Bessie Barriscale, H. B. Warner, William Desmond and Beatriz Michelena will appear in new series of pictures. In addition, three new stars have been engaged. Edith Storey will be the first of these to start work on a series of eight pictures.

Edith Storey an Added Star.

After rising to great popularity, Miss Storey apparently deserted the screen. Nothing has been heard of her for two years, and the announcement of her return to the screen is gratifying.

During those two years, Miss Storey, without acclaim and publicity, has been engaged in serving Uncle Sam, entertaining his soldiers.

She volunteered early in 1917 and served throughout the war in various camps. Miss Storey will start work at the Haworth studios in September.

In summarizing the policy for the coming year, an official of the Robertson-Cole organization declared: "The one and only policy of Robertson-Cole is to secure the best pictures, pictures that will make money for the exhibitor and satisfy public demand. With this in view, Robertson-Cole will release only Superior Pictures.

Plans "Superior Pictures."

"The first of the new Superior Pictures will be released in October, continuing throughout the year at the rate of one each week. Sessue Hayakawa will be starred in a series of eight of them, produced by Haworth; B. B. Features will make eight pictures with Bessie Barriscale; George E. Middleton will direct Beatriz Michelena in two more pretentious productions this year, and Jesse D. Hampton will present H. B. Warner in six pictures, and William Desmond in two. Haworth will also produce eight Edith Storey offerings.

"Brentwood will furnish three additional productions directed by King W. Vidor. Four of the twelve specials will be produced by Haworth. Contracts for the other eight are being arranged and will be concluded within a few weeks.

"Fifty-two Strand Comedies, each measuring up to refined standards and a series of scenics photographed in all parts of the world will serve to round out programs for theatres.

"Martin Johnson is now visiting unexplored islands of the South Pacific, taking a new series of pictures which will be included among the year's releases. These pictures will be entirely different from 'Cannibals of the South Seas.' They will show only the very unusual and unheard of conditions as discovered by Johnson on his trip.

Some of the Authors.

"Some of the best authors in this country are now writing for companies producing for Robertson-Cole. Among these writers whose works are now being produced by Haworth, B. B. Features and Jesse D. Hampton are Bret Harte, E. Phillips Oppenheim, Arthur Stringer and P. G. Wodehouse. Plays and novels, in addition to stories written especially for the various stars, will supply the material for production.

"H. B. Warner will be cast in at least one Bret Harte story. The first of the E. Phillips Oppenheim works to be released will be a picturization of 'The Illustrious Prince' with Sessue Hayakawa in the name role. William Desmond will appear in a screen adaptation of one of P. G. Wodehouse's plays and Arthur Stringer's 'The House of Intrigue' is scheduled for early fall release.

"King Vidor, who has established his reputation, will continue to write and direct for Brentwood. Earle Snell, M. B. Havey, George Elwood Jenks, F. McGrew Willis and Fred Myton will continue to write stories for Robertson-Cole productions.

Mentioning the Directors.

"William Worthington, who has had success directing Sessue Hayawaka, and Howard Hickman, who has been directing Bessie Barriscale, will continue in their present capacities. George E. Middleton will direct the two Beatriz Michelena productions, and Park Frame will handle H. B. Warner.

"The standard of Robertson-Cole productions has been gradually raised until now the various producing organizations are required to meet the rigid Superior Picture standard before their pictures are accepted for distribution. During the past year only four productions met with that standard.

"There will be no lowering of the quality established by Robertson-Cole under any circumstances. All pictures during the coming year will measure up to the classification required.

Briefly Looking Backward.

"It was in January last that Robert-son-Cole's first contribution appeared

Four Robertson-Cole Stars Who Will Lend Their Art to the New Production for the Coming Year.
From left to right: Beatriz Michelena, Edith Storey, Bessie Barrriscale, and Sessue Hayakawa whose features will head those going out under the Robertson-Cole banner. Distributed by Exhibitors Mutual.

on the domestic film market. It was Martin Johnson's 'Cannibals of the South Seas.' Several years of success in the exporting trade lies back of the Robertson-Cole movement in the United States—experience that has resulted in that organization becoming one of the staunchest business firms in the country.

"During the past eight months, Robertson-Cole has placed before the public through its distributing agents, Exhibitors Mutual, about forty features, including some of the best productions of the period.

"One month after the release of 'Cannibals of the South Seas,' Robertson-Cole productions were scarcely to be found in any first run houses. The opening of the fiscal year finds it firmly entrenched in a host of foremost first run houses in every section of the country. The Hayakawa features alone are said to be playing in approximately five thousand theatres throughout the country.

"The H. B. Warner features have reported bookings, a close second in number to the Hayakawa pictures. Bessie Barriscale is more popular than ever and William Desmond and Beatriz Michelena pictures are meeting with success at every turn.

"Concerning the Brentwood productions, 'The Turn in the Road,' 'Better Times' and 'The Other Half'—their reputations speak for them. Exhibitors throughout the country have capitalized on their merit."

"EYES OF YOUTH" READY IN OCTOBER

Clara Kimball Young's First Equity Feature Nearing Completion at Harry R. Garson's Studio on West Coast

IT is said that franchise for territorial rights for Equity Pictures Corporation are being closed very rapidly. Just now President H. K. Sonborn is on the West Coast conferring with Harry Garson, of the Garson Studios. In the Middle West Joseph I. Schnitzer, of the Equity, is meeting the prospective franchise men and expects that all territory will soon be disposed of.

Within two weeks the first Clara Kimball Young production will be completed and "Eyes of Youth" will therefore be released in October. This is said to be the first of ten productions a year which Equity will handle. The executives of this company emphasize that they are not dealing in program pictures.

"Nothing but the best productions fully worthy of the real 'special' class will be distributed or produced by Equity Pictures Corporation," declared Mr. Schnitzer. "Miss Young will produce four of these. There will be four by another well known star, and two super-specials."

Harry Garson is declared to be unusually active since moving into the new Garson Studios on the West Coast and declares that "Eyes of Youth" starring Clara Kimball Young will far surpass her past productions.

Start "Love, Honor and Obey."

Mr. Garson has signed House Peters for a long term contract and he will have the leading role in Monte M. Katterjohn's "Love, Honor and Obey." In support of Mr. Peters in this production will appear Mary Alden, Ruth Sinclair, Sam Sothern, Mildred Riordan, and Edward M. Kimball.

"Love, Honor and Obey" will be directed by Alfred E. Green, under the supervision of Harry Garson. Dave Kesson will handle the camera.

Gareth Hughes has been placed under a three years contract by Mr. Garson for juvenile leading roles, and Marah Ellis Ryan has contracted to write five special plays for Clara Kimball Young.

It is declared that the schedule of ten big pictures a year will be no great task for Equity Pictures Corporation as it is well fortified with material, players and distributing arrangements through its franchise holders.

Merrill Theatre, Milwaukee, Cleverly Heralds "The Brat"

AT the end of a long lobby, over the entrance to the theatre proper, the proprietor of the Merrill Theatre, Milwaukee, placed a display for advance advertising of Nazimova in "The Brat" consisting of a five-foot oil painting of the star, and an electric sign printing out the name of Nazimova and of the production, all against a black curtain. According to H. L. Conway, manager of the Milwaukee Metro Exchange, the idea and its execution is the talk of the town, not only among exhibitors, but also among the patrons of theatres.

The portrait, a full length of Nazimova in the character of "The Brat," is a cut-out from a poster done over in oils to lend it extra lustre. A spotlight is thrown on the entire sign. The words "Nazimova in 'The Brat'" are an electric display. The words "Start Sunday, August 31st" are white cardboard cut-outs, thrown in sharp relief against the black background by the white beam from the spotlight.

A special trailer film making much the same announcement was thrown on the screen. The figure on the film was the same as that on the poster, with the words: "The Merrill announces Nazimova in 'The Brat,' the triumph of her screen career, for showing starting August 31."

These two advertising stunts, it is understood, were worked out through collaboration of the proprietor of the Merrill and the Metro exchange manager.

Sol Lesser Announces Additions to His Staff

IN pursuance of his policy of surrounding himself with capable men, in order to bring the Mack Sennett Bathing Girl shows up to a musical comedy standard, Sol Lesser has engaged Mr. Scheck, who will produce the road shows.

Already Mr. Scheck in conjunction with the B. S. Moss staff has arranged a special finale called "The Aeroplane Girl," and has staged two Bathing Girl shows, one for Ohio, and the other to open within a few days in Buffalo.

Mr. Scheck has had a number of years' experience and has staged dance numbers for such successes as "Watch Your Step" and "Girl of My Heart."

Mr. Lesser also announces the acquisition of Howard Herrick, formerly with the Division of Films, who will act in the capacity of advance man for "Yankee Doodle in Berlin" and the Bathing Beauties, commencing with the showing scheduled for the Montauk Theatre in Brooklyn.

The Big "Underworld" Set and One of the Crown Scenes for Doug Fairbanks' 'First United Artists.
These views illustrate the extent to which Doug has gone to make "His Majesty, the American," his biggest production yet.

An Extended Run in an Unusual Film "House"

THE queerest motion picture theatre, showing to the queerest shadow-stage "fans," was heard from the other day. Robert McQuarrie writes from Manila, P. I., to J. Warren Kerrigan. Mr. McQuarrie's business is apparently copra-trading in the Sulu Sea and thereabouts, and in addition he runs a floating motion picture theatre with Polynesians, Chinese, Malays and Philippine Islanders as "fans."

The trader, in his letter, congratulates Mr. Kerrigan upon a picture made by the star years ago, one of his first Western features, which Mr. McQuarrie has been running in his theatre for three years. This "theatre" is a converted yacht, with a picture screen rigged when needed on the forward tackle, the projection machine on the cabin roof and seats all over the vessel, from deck to rigging.

Roman Catholic Church Is First Religious Body to Pass on Films Thought Suitable for Adherents

THE Catholic Photoplay Pre-Review Service intended, its promoters claim, to serve more than seventeen million persons in this country, is after many weeks of preparation established and working.

According to a statement issued from its offices, the Catholic Photoplay Pre-Review Service will co-operate with most of the leading Roman Catholic publications in this country—insuring a wide circulation amongst the sect.

Circulate National Bulletin.

Its promoters claim to be men with a well-grounded knowledge of the photoplay industry, having a wide experience in the advertising and propaganda field and in earnest sympathy with the policy of making and exhibiting only clean pictures. Charles J. Meegan, formerly connected with George Kleine, is for the present in charge. Mr. Meegan recently left the service of the Knights of Columbus War Work where, for more than a year, he was in close touch with the Roman Catholic press and all the newspapers of the country. Discussing the Catholic Photoplay Pre-Review Service, Mr. Meegan said:

"Our service will be at the disposal of every Roman Catholic congregation, society or organization in the country. We purpose being the connecting link between more than seventeen million Catholics and the photoplay makers, distributors and exhibitors.

"When certain details have been completed this service, in connection with pictures of especial interest to juveniles, will be extended to reach pupils in most of the Catholic parochial schools.

"Our machinery has been set up to also cover Europe and South America, especially in countries where Roman Catholics predominate, and within a few weeks we will be in close touch and co-operating with Roman Catholics throughout the world—or at least wherever motion pictures are shown."

Airplane Will Scatter Advertising Matter Over Greater New York Advertising Artcraft Week

MEMBERS of the various branch exchange organizations of the Famous Players-Lasky Corporation are vieing with each other in devising exploitation stunts to be used in connection with National Paramount-Artcraft Week, which opens August 31. Among the leaders in this respect is the New York exchange, of which Arthur G. Whyte is manager.

The Curtiss airplane people will fly a machine from their field at Garden City each day of Paramount-Artcraft Week, dropping advertising reading, "An Invitation From the Skies." Some of these throw-aways are passes to various theatres participating in the week.

On the lower planes of the machine the names "Paramount" and "Artcraft" will appear in big letters easily discernible at the low altitude at which the machine will be flown. Trailers are being made, announcing when the plane will fly over each theatre. These trailers will be supplied to the theatres at cost. Definite arrangements have been made for a star to fly on the opening day, and it is possible that a different female star will fly on each day.

The exchange has also had several thousand toy balloons printed, reading, "National Paramount-Artcraft Week August 31—September 6." These balloons are sold to exhibitors at actual cost, and can be released from the top of the theatre or some other high building. They are designed to carry a certain number of passes. In New York they are to be released from the top of the Times Square Building and also the tower at Luna Park, Coney Island. Arrangements are also being made to use them at numerous hotels and restaurants giving cabaret entertainments.

Another novelty is a door-knob card that has been designed for use on the doors of banks and public buildings, which will be closed from Saturday noon, August 30, to Tuesday, September 2. This is an especially striking and effective innovation.

Stock Company for Universal

Under the supervision of Harry Levey, manager, the Universal educational and industrial departments have started the organization of a permanent producing stock company, which will serve in the production of subsequent releases of that department. This is the first company of its type ever organized, and will include several well known stars of the film world.

The first feature, probably, in which the new company will be started is the one Mr. Levey is supervising for the City of New Orleans, during the convention of the Associated Advertising Clubs of the World, September 21 to 25. This production, if statements from officials of the southern city are carried out, will be one of the most pretentious films produced. It is planned to exploit it on a broader plan than has been placed in effect for any other feature.

Says Taylor Holmes: "A Loaf of Bread, a Jug of Wine and Thou Beside Me at the Porthole."
Taylor, at the left, is taking aboard provisions for a reel or so of comedy in his latest Triangle, "Three Black Eyes."

Kathlyn Williams
With her curls appears with Marguerite Clark in his next Artcraft, "A Girl Named Mary."

Ex-Salvation Army Lass Acts in "If I Were King"

THE cast selected to support William Farnum in his Fox picture, "If I Were King," the celebrated stage success by Justin Huntley McCarthy, will include Miss Eddie Hodges, a charming young southern girl recently returned from France, where she served for sixteen months as a Salvation Army lassie.

Prior to going to France in the Salvation Army, Miss Hodges was instrumental in the sale of $100,000 worth of Liberty Bonds in Chicago. It was through this work that a Salvation Army officer induced her to enlist in that body and go to France to cheer the soldiers.

Miss Hodges will play a minor role in the new Farnum production, work on which was started this week at the William Fox studios in Fort Lee. Besides being the youngest American war worker in France, she was the first American woman to enter Germany and cross the Rhine since 1914.

ASCHERS BUILD MINNEAPOLIS THEATRE

Million Dollar Office Structure Will Contain Show Place Uniquely Designed and Lighted

BUILDING operations just started are to transform a familiar site in Minneapolis, the T. B. Walker homestead and gallery for the Walker art collection, into a shrine for the world's newest art.

The $1,500,000 office structure planned for the Eighth and Hennepin corner is to house one of the finest theatres for cinema in the middle west ,according to announcement by Archie Walker, son of T. B. Walker. The cost of the theatre, exclusive of its furnishings, he said, will reach $500,000.

Excavation Commenced.

The work of excavating for the combined office and theatre building was under way this week and it is planned to have the theatre ready for occupancy next spring.

Ascher Brothers, of Chicago, are the lessees. Fred T. Mitchell, representing the lessees, and J. E. O. Pridmore, Chicago architect, were in Minneapolis the week of August 17 conferring with Mr. Walker.

The building will be erected by the Industrial Investment Company, in which the Walkers have a half interest. Contracts for the theatre and the main structure have not been awarded yet, pending the working out of some details in the plans, but excavation is already under way.

Will Be Beauty Spot.

Ascher's Minneapolis theatre will be the city's beauty spot in architecture, according to the claims of Mr. Pridmore. It will follow the Spanish classic type, and will have a seating capacity for 3,500 persons.

The building itself, which will be twelve stories high, is to be of a warm tone of Minnesota granite, with a smooth polish, except at the theatre entrance. Here elaborately carved granite will indicate the theatre section.

Has Fine Lighting System.

In the foyer, ramps of very slow rise are substituted for stairs, in effect almost eliminating a climb. The auditorium is to cover a space of 150 feet deep by 100 feet wide, in the clear. The stage, with wide opening, will have a depth of 40 feet and be provided with stage settings for both the screen and spoken drama.

A new decorative lighting system, just perfected by Mr. Pridmore is to be used for the first time here. It is designed for the auditorium, and assures softer degrees and better distribution than has heretofore been accomplished. The process owes itself to a new material recently invented, which, according to Mr. Pridmore, will revolutionize theatre lighting.

Rumored Exchanges May Build Their Own Theatres

WHEN Jim Clemmer, John Stille, et al, started the Northwest Exhibitors' Circuit, they started something, if recent developments mean anything at all. Exchange men who have submitted pictures—and prices—for the approval of the circuit and have had them turned down, are throwing a lot of hints about starting theatres of their own to exploit their products and let the circuits go hang.

Gus A. Mezger, former district manager for Universal, has had his name linked with such exchange controlled theatres, but other dopesters have it that he is going with Realart after a few weeks' vacation in southern California.

Herman Brown, to whom Ted Johnson sold in Boise, Idaho, has made it known that he is in the market for more theatres, and his name was immediately connected with those that were going to be exchange controlled.

Auto Trucks Used in Strike

The Los Angeles Select Exchange has overcome the electric railway strike by automobile transportation. The territory surrounding Los Angeles is generally served by means of a very extensive interurban trolley system, which the strike tied up.

Automobile trucks carrying film leave Los Angeles on the regular train schedules, making daily deliveries to all key centers on the trolley system. Exhibitors in the surrounding territory cooperate by sending to these centers for their film and returning it when they are through. Not a single showing has been missed because of the strike.

$5,000,000 Represented in Seven Theatre Projects

THE magnificent sum of $5,000,000 in round figures is the total represented by the accompanying list covering seven theatre projects for the present week. It will be noted that the highest is for a $2,000,000 theatre and hotel building, and the lowest, $200,000, for a theatre only. Instead of showing a decrease, this is a decided increase, as previous lists have included houses as low as $100,000.

Atlanta.—Contract has been awarded for the erection of a fireproof moving picture theatre 90 by 280 feet, with a seating capacity of 3,000 to cost $350,000.

Davenport, Iowa.—H. C. Kahl will erect ten story brick and concrete theatre and office building at Third and Ripley streets, to cost $800,000.

Baltimore.—Plans are being prepared for the erection of one story motion picture theatre with balcony, 174 by 106 feet, to cost $400,000.

Cumberland, Md.—Harry Crandall, of Washington, will erect moving picture theatre to cost $200,000.

Omaha.—Ames Realty Company will erect moving picture theatre, department and store building, to cost $200,000.

Cleveland.—Dan R. Hanna will erect eight story theatre, store and office building, to cost $1,000,000.

Milwaukee.—Saxe Amusement Enterprises are interested in project to erect theatre and hotel building, to cost $2,000,000.

Thomas Meighan
Has signed year's contract for leads in Paramount-Artcrafts. Now featured in "The Miracle Man" at the Cohan Theatre, New York.

Keplar of St. Louis Makes Precedent with Booking

AN interesting deal has been consummated and arranged by Harry Keplar, head of the Greater Amusement Company of St. Louis, and the Goldwyn Film Company. Mr. Keplar with the greatest amount of money ever paid for first runs in the city closed the deal with Goldwyn to play their pictures at six of his largest theatres first run and day and date.

Heretofore the city of St. Louis has practically had but one first run account. Now there are six that will play the same pictures day and date. During the past in St. Louis exhibitors believed that any picture that played first run downtown was enough to hurt them at their local and suburban theatres. There never was any rush on the part of the exhibitors to clamor for the second run on any picture, with the possible exception of "Mickey" or "The Red Lantern."

When Mr. Keplar figured what he should do in regard to the first run propositions for the Pershing, Kings, Lindell, Shenandoah, Grand Florissant and Juaniata theatres, he decided that the only way to place his theatres before the eyes of the public of St. Louis was with an extensive campaign of advertising accentuating the fact that his six largest theatres will be devoted exclusively to the showing of nothing but first run pictures. The film magnate decided that the prestige this would give his theatres would more than make up the great increase in rentals he has paid.

Al Ligori Joins Crest Pictures.

Al Ligori, who has just completed photographing Irene Castle's photoplay, "The Firing Line," by Robert Chambers, has been engaged by Paul Scardon, director for the Crest Pictures Corporation.

A Conception of Screen as Handmaid of Church Expressed by Clergymen

THAT the ministers who attended the Methodist Centenary at Columbus have a new conception of the screen and its possibilities is the very pronounced conviction of one of them. Admittedly, he was indifferent to the screen before making the pilgrimage, but today he says that he is a movie fan, convinced that the moving picture is the most powerful weapon for the crusade of the church. Not only did the centenary place the stamp of approval upon the screen, but it was a thrilling lesson to him and to his brethren of the wonders and the scope of the greatest educator in the world.

The Rev. Arthur P. Simmons says his views are not the exception, but rather the rule, with ministers who beheld the spectacle that he did. His story, told from the pulpit, is interesting, to say the least. It is only another instance proving that the movies are fast coming into their own.

What Giant Screen Accomplished.

"If the giant moving picture screen at the centenary of the Methodist Church had been erected merely as an advertisement for the moving picture men of America, as men in other lines of work might erect a billboard proclaiming the qualities of their wares, I think that it would have been a most profitable and effective piece of advertising. Knowing, however, that this screen was erected by those in charge of the centenary, and not as an advertisement, it served to advertise the value of the moving picture as no other means could have done. I, a preacher of the gospel, was won by this unintentional advertising, and even today, with the centenary a matter of history, I doubt if the moving picture men of America realize the far-reaching results of the huge screen and its effect upon the thousands of churchmen who journeyed to Columbus."

Such is the story of the Rev. Mr. Simmons, of London, addressing his congregation on "What I Saw at the Methodist Centenary." Vividly and in detail he told the people of his church the things he saw at Columbus, the knowledge gained by him and the impressions the great event made upon him. He described the wonder that filled him when he first saw the huge white screen—only he did not know it was a screen then—and the greater wonder that swept over him when he stood hundreds of yards away and saw this screen alive with action, showing splendid moving pictures.

Pictures Were Revelation.

"Time was when it was unusual for a minister to discuss things of the show world, particularly from the pulpit," said Mr. Simmons. The general conception of the screen and the motion picture is that it is a part and parcel of the show business. Perhaps it is, but to us at Columbus it revealed how the show business—the screen and moving pictures—can be made to serve other purposes. Not that I would take away from the show business these adjuncts; no, I would blend the two businesses, that of the show world and that of the church.

"The screen can serve the church; the church can use the screen. Perhaps, with the aid of the screen it can reach more people than it has been able to reach in the past. Perhaps, it can reach people whom it could not reach before. Perhaps, it can impress the need and the good of the church upon people who were indifferent before. Who knows? Not knowing, can you doubt these things? When I went to Columbus, thinking to combine a vacation with this religious pilgrimage. I knew little of the screen and its accomplishments. I return to you a movie fan; and I know that thousands of other ministers are preaching a new doctrine about the screen today.

Indifference Becomes Enthusiasm.

"It's an old story for a minister to discourse on the evils of the screen from the pulpits. The minister who had not warned his people against salaciousness and crime thereon was sadly out of date. Knowing little about the silent art, perhaps many were led to form a poor opinion of the movies, which were thought of, as were once stage plays, bad for the young folk to see. Few ministers could remain blind to the nightly attendance at the movies of their people. Some enlightened themselves and have followed and encouraged their upward trend. Others persisted in their opposition and still others were indifferent. I was among the latter.

"I went to Columbus and today am no longer indifferent to the opportunities of the screen. I predict the day will come when the movies will invade this church, as every other church in the land. Sunday-schools will meet to hear the stories of the Bible illustrated on the screen. The lessons will be brought home to the young and old alike in a manner that will never be forgotten. The story of Christ will be shown in pictures to you, and you will remember to your dying day some of the things which you should remember, but, alas, forget all too soon. Oh, that I could take you all to Columbus, there to see what I saw; to be swayed as no orator ever swayed men and women. Then you, too, would realize the part that the pictures are destined to play in the future of the church."

Describes Effect of Screen.

The Rev. Mr. Simmons then sought to describe the immensity of the screen by saying that it towered high above all the surrounding landscape and that within a few hundred feet the characters upon the great screen looked like those in the old child's tale of "Jack and the Bean Stalk." He said that even the Giant whom Jack killed must have been a dwarf compared with the people on the screen if one could actually measure them. He said that his modest little church could be placed in front of the screen, or behind it, and it would be completely hidden from the view of those on the opposite side, bell tower, spire and all. SKEFFINGTON.

Flanagan with Famous Players.

Frederick P. Flanagan has been added to the sales force of the educational department of the Famous Players-Lasky Corporation, under the general management of Nathan H. Friend.

EIGHT COMPANIES TURN OUT GOLDWYNS

Culver City Studios Being Enlarged, Improved and Overhauled to Make Room for Increased Production

WITHIN twenty days eight companies will be making pictures at the Culver City studios of the Goldwyn Pictures Corporation. Six directors are busy, T. Hayes Hunter having already commenced. Wallace Worsley starts immediately and Rupert Julian begins September 1.

The added production makes the plant a very busy place, and to properly accommodate the staff it was necessary to make considerable enlargements. A new $25,000 stage is nearing completion. It will allow eight companies to work at once.

Several buildings are underway, the largest being a concrete power house for the new motor-generator set. An electric store room, tool house, and motor room are being built, while a furniture shop is being erected.

Extensive alterations are being made at many points, the largest being the new suite of offices for the production manager, Mason N. Litson. Ray Moore and Harry Connolley, of the location department will occupy one of the rooms. Another will be used by A. A. Rose, stage manager.

Business Manager J. J. Cohn will occupy the office vacated by Mr. Litson, while Auditor H. E. Edington will have for his private office the space vacated by Mr. Cohen. The second floor of the wardrobe building is being fitted with lockers and chairs for six hundred extras.

At the rear a new headquarters for the costume designing department is being arranged. Sophie Wachner, lately arrived from New York, will head this work.

The laboratory will be enlarged to make space for a negative room and a film library. A diffusing room goes into a portion of the property room, and a part will be partitioned for the safe keeping of valuable properties.

Additional floor space is being cleared in the carpenter shop, a portion to be used for property making. Space is also being made for a complete plumbing shop and mechanical store room, while the purchasing office, with L. H. Buell as its agent, gets a large office addition.

In fact, the entire plant is being enlarged and altered to take care of the work necessitated by the many companies that will be making Goldwyn Pictures in the near future. In addition, exterior settings are being built, lawns laid, and gardens put in, together with various lesser improvements.

Our Mistake, Mr. Crandall

In an interview with Harry Crandall of Washington, which was published in last weeks' issue, he was inadvertently quoted as saying: "I have never had a first run picture in any of my theatres." What should have been said was that Mr. Crandall had never felt obliged to show a first run of any special make or star in any of his houses through fear of competition or that he believed they were indispensably necessary to the successful conduct of his theatres. The fact is, Mr. Crandall has four first run houses in Washington and shows the best of all makes.

S. R. Clarke Returns to Rochester; Tells of How Italian Soldiers Liked Films He Showed

AFTER serving for more than a year as director-general of the Community Motion Picture Bureau in Italy, Sidney R. Clarke is back in this country and is making a sojourn with friends in Rochester. Mr. Clarke is a former secretary of the Rochester Chamber of Commerce and for a time before entering the picture field was vice-president of a Philadelphia bank.

American Actors Liked.

During the time that he was in Italy Mr. Clarke directed the work of an organization that gave more than 27,000 motion picture shows to several million soldiers, American and Italian. This work took him to every part of Italy, into the trenches, the rest camps, to the hospitals and more than once under fire of the enemy. For this last service, in which he carried recreation to men who had been under the strain of shell fire for several days, Mr. Clarke was presented with a machine gun taken by the Italians from the Austrians. This gun Mr. Clarke has presented to the city of Rochester for preservation in the Municipal Museum.

The Italian soldiers easily fell victims to the charms of "Little Mary," says Mr. Clarke, and found much amusement in the antics of Charlie Chaplin and the athletic stunts of Douglas Fairbanks. They were particularly interested in the animated cartoons and Bud Fisher's "Mutt and Jeff" films were always hailed with great delight.

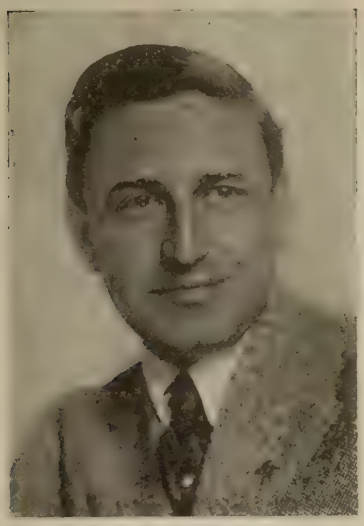
Used in Hospitals.

All films shown were American made. the captions being translated into Italian before they left this country. No difficulty was too great to prevent the pictures being taken to the men. Sometimes a projection machine was loaded onto a camion and taken up to a rest camp, just back of the lines, where a screen was hastily rigged out between two trees and the audience gathered in the darkness beyond. Again it was taken into a hospital where seriously wounded men were strapped on their backs in bed. Here the screen was stretched on the ceiling, the only part of the room within the range of vision of the patients, and the silent actors did more than a little to relieve the deadly monotony of long days and nights of suffering.

Italians Were Friendly.

Mr. Clarke found the Italian people extremely cordial toward Americans and made many warm friends. He wears a signet ring and a beautiful old "repeating" watch, given to him by some of these friends in token of esteem. Mr. Clarke says the Community Motion Picture Bureau is desirous of having him continue in his present line of work, but so far he has made no definite plans for the future.

William Desmond, H. B. Warner, Martin Johnson, and King W. Vidor, Who Will Play Big Parts in New Robertson-Cole Plans.
Two stars, the producer of the "Cannibal" pictures and the director of the Brentwood productions, as seen from left to right.



Milton E. Hoffman
Made general manager of studios, British Famous Players-Lasky.

"Where Bonds Are Loosed" Features Realistic Storm

WORLD PICTURES announces a change in schedule of September releases. On September 22 "Where Bonds Are Loosed," which was adapted from the novel of that name by L. Grant Watson, will be released in place of "The Oakdale Affair" as previously announced.

"Where Bonds Are Loosed" is a five reel picture directed by David G. Fischer. Besides directing the picture Mr. Fischer plays a leading role opposite the star, Dixie Lee.

Arthur Behrens is also playing a leading part. He has appeared in the screen productions of Famous Players and Goldwyn, his last being "Sadie Love" with Mae Marsh.

"Where Bonds Are Loosed" is unique in having enlisted the assistance of the Aviation Section of the United States Army. The picture requiring a tropical background was produced on the island of Dry Tortugas off Florida.

An Aeroplane Hurricane.

The big scene of the picture called for a hurricane, and Director Fischer appealed to Major Evans, commander of the Aviation Field at Miami, for the loan of twelve aeroplanes. Major Evans complied and the machines made the trip from Miami to the Dry Tortugas, where they met the company which had been assembled by Director Fischer.

The hurricane effect was created in a novel manner. The twelve planes were spiked firmly to the ground and the engines started. The twelve giant propellers created a terrific current of air which threw up the sand in mountains and gave an effect remarkable for its verisimilitude. The native village which Director Fischer had constructed after much effort and study was properly destroyed in a few minutes.

Getting Ready for "Tess."

Finis Fox, of the Screen Classics, Inc., scenario staff, has completed an adaptation of "Tess of the D'Urberville, preparatory to production of that work to be distributed by Metro. Alice Lake will play Tess.

LASKY ANNOUNCES WEST COAST CHANGES

M. E. Hoffman to Manage London Studio—Charles Eyton and Fred Kley Will Become New Managers

ACCORDING to an announcement just made by Jesse L. Lasky, Famous Players-Lasky Corporation, an advancement all along the line in the managerial departments of the Famous Players-Lasky western studio organization will be effected when, approximately October 1, Milton E. Hoffman leaves for London to assume the position of general manager of the studios of the Famous Players-Lasky British Producers, Ltd. Mr. Hoffman is now general manager at the Lasky studio in Hollywood, California.

Al Kaufman, who is in charge of all arrangements in connection with the building of the London studio, will return to America at this time. "It is extremely likely," said Mr. Lasky, "that Mr. Kaufman will make frequent trips between the two continents."

Charles Eyton
Will be general manager of both Lasky and Morosco studios.

At the same time Charles Eyton, now manager of the Morosco, will become general manager of both the Lasky and Morosco studios, and also Western representative of the studio activities of the corporation.

Mr. Hoffman's present position will be occupied by Fred Kley, as studio manager of the Lasky plant, while Frank E. Garbutt is to assume the studio management at the Morosco studio.

Eyton Is Experienced.

Charles Eyton is one of the most experienced theatrical and motion picture men. Twenty-four years of theatrical experience, which includes, latterly, practically six years of experience in motion picture work, have fortified him with a knowledge and understanding of this phase of activity which probably few men in America possess. It was in 1913 that with Frank E. Garbutt he organized the Oliver Morosco Photoplay Company, becoming general manager of the Morosco and Bosworth companies, occupying what is now known as the Morosco studio. A few years later, they became affiliated with the Famous Players-Lasky Corporation and Mr. Eyton retained the position of general manager of the Morosco studio.

Milton E. Hoffman went to the Jesse L. Lasky Feature Play Company on the 1st of April, 1916, as studio manager, but when the two companies were amalgamated and it became the Famous Players-Lasky Corporation, he became studio general manager.

Kley An Old Hand.

Fred Kley joined Cecil B. De Mille January 6, 1913, going to California to open the Jesse L. Lasky Feature Play Company's studio. Mr. Kley was business manager, but was forced to assume practically all the details, such as casting the players, keeping the books, handling the money, running the office and so on. When the two companies were amalgamated and it became the Famous Players-Lasky Corporation, Mr. Hoffman was sent out to the Coast as general manager and Mr. Kley was promoted to the position of production manager.

Frank E. Garbutt, son of Frank A. Garbutt, who is a vice-president of the Famous Players-Lasky Corporation, has technical knowledge gained through practical experience as a cameraman and in other capacities.

Stones Shower on Actors

An explosion staged for a scene in "Miss Crusoe," a World Picture, on Shell Island, off Portchester, N. Y., resulted in damage to the homes of cottagers and narrow escapes for the movie players and a crowd of spectators. Stones which had been left in piles near the scenes of the explosion were thrown high in the ar.

Virginia Hammond, star of the picture; Frank Crane, the director, and Edward Horn, the cameraman, barely escaped injury when they were struck by a shower of falling stones.

Fred Kley
Becomes general manager of Lasky Hollywood studio.

Empey Cited as Author

As indicative of the recognition which Guy Empey has won as an author, it is interesting to note that in a forthcoming collection entitled, "Short Stories of the New America," which is in process of publication by the Henry Holt Company, there is included "The Coward," by Guy Empey.

Guy Empey is now concentrating his abundant energies on productions for the screen, and his most recent photodrama is "The Undercurrent" which is being distributed by Select Pictures Corporation.

Select Audience Sees Trade Showing of Nazimova's Film

FLORIDA exhibitors met August 24 in the Auditorium Theatre, Lakeland, Fla., to witness a trade showing of Nazimova's latest production and to discuss boo ing plans for the coming season. Among the guests of Mr. and Mrs. George Hoffman, owner of the Auditorium, were Mr. and Mrs. Williamson, Grand Theatre, Winterhaven; Mr. Woodbeck, Casino, Kissimmee; Mr. and Mrs. Pitman, Royal, Tarpon Springs; Mr. and Mrs. Clarence Rawlings, Royal, Clearwater.

Mr. and Mrs. Koons, Virginian, Sarasota; Mr. and Mrs. Griffin, Rex, St. Petersburg; D. B. Sutton, Wallace, Bradentown; A. Kirkhuff, Palm, Palmetto; John Cole, Majestic, Ft. Meade; F. A. Harris, Grand, Winterhaven; D. V. Marcus, Orpheum, Bartow; J. W. McDonald, Royal, Wauchula; H. C. Goldstein, Plaza, Puntagorda; R. A. Ragland, Abbot, Plant City; M. H. Eppstein, Royal, Tarpon Springs; Herbert Lebelle, Spanish Casino, Tampa; F. M. Catron, Bonita, Tampa; L. P. Davis, Star, Arcadia, and B. B. Garner, Casino, Lakeland.

Hatch Absorbs Quaker Company.

The Hatch Film Enterprises of Philadelphia has absorbed the Quaker City Feature Film Company and will conduct the combined exchanges under the name of the Hatch Film Corporation. The deal was consummated recently. R. A. Bucher has been placed in charge.

"KISMET" TO BE MADE FOR WORLD FILMS

Waldorf Corporation Will Screen Spectacular Play That Was Great Stage Success With Otis Skinner

CONTRACTS have been entered into between World Pictures and the Waldorf Film Corporation whereby the former will have the distribution rights to a series of picture productions to be made by the Waldorf company. The initial production of this series will be a picturization of Edward Knoblach's "Kismet," which is well remembered in the United States for the fame it brought to Otis Skinner, who starred in this oriental drama under the management of Charles Frohman in association with Klaw & Erlanger and Harrison Grey Fiske.

Although Otis Skinner had become a famous star, it was his masterly interpretation of the "beggar" in Kismet that gave him his greatest eclat. He played an entire season at the Knickerbocker Theatre, New York, four months in Chicago, three months in Boston, three months in Philadelphia and was seen in the principal cities of the United States.

If there is another play in the entire catalogue that could be productively put in pictures none but possibly Barrie's "Peter Pan" could equal it. Time and again producing companies have set their eyes on "Kismet" hoping that arrangements could be made for the picture rights. Efforts without number have been made to secure the picture rights but without avail.

David G. Fischer Will Direct.

David C. Fischer, who will direct the making of the play into a picture, has for a long time been trying to secure what others had failed to obtain. His persistence was rewarded even though an excessive price had to be met. Now he has the play in his possession and is making preparations to put it in screen form.

It will require the services of a hundred actors, not counting the mobs that will have to be trained through rehearsals covering several weeks, to give the proper background for the picture. Mr. Fischer is in a position to do this unusual work as his backers have set no money limit on the cost of production.

Eight cameramen have been engaged and modern equipment in studio facilities is now being purchased. The entire fall will be devoted to the building of a city in Florida that will correspond in all details to that portion of the city of Bagdad in Arabia that is concerned in Mr. Knoblauch's wonderful tale that owes its inspiration to the immortal "Arabian Nights."

It is estimated that $100,000 will be the sum of expenses in building this city, ground for which will be provided by one of the stockholders who recently purchased an estate in Florida that has twenty-eight miles of coast line and extends bac c into the interior forty miles. On this tract of land the city will be built.

Go to Bagdad for Details.

Two men were dispatched to Europe especially to buy draperies, costumes and properties for the proper establishment of scenic atmosphere. They also journeyed to Bagdad to make drawings and take pictures of the scenes described in the play so that they can be accurately reproduced in Florida.

Purchasing agents are already in Florida buying building material, and an employment agency has been instituted on the ground to secure workmen and day laborers. A laboratory equipment has been secured and will be taken to the scene of operation so that no time will be lost in the development of negatives and making of prints. It is expected to finish the picture this winter.

McGrail Plays Opposite Elaine Hammerstein.

Walter McGrail has been engaged to play opposite Elaine Hammerstein in "The Country Cousin," her first Selznick production, which is being made under the direction of Alan Crosland.

Swallowing Your Resentment Often Leads to Trouble, as Consta nce Talmadge and the Doctor Find in "A Temperamental Wife."
The resentment was against just one man whom Constance is vowing to "get" in the view at the right.
Scenes from her first picture for First National, an Emerson-Loos production.

Men Active at Northwest Meeting Give Opinions on Showmanship

THE Northwest Convention has been over and done with for several weeks, but there were so many interesting exhibitors in Seattle who voiced as many interesting ideas about showmanship that I felt I must tell readers of the Moving Picture World about them; and this is my first opportunity.

Taking them alphabetically, first there was J. S. Christy, of the Strand, Tacoma, who doesn't like to be talked about or to be quoted in the trade journals, because of a ten-year-old grudge against a correspondent of one of them, so that I am not in a position to say much about him.

Then there is good natured Lew Cullens, tall, thin, sandy-haired, manager of the Casino, the Dalles, Oregon. Mr. Cullens was for twenty-five years a clown in a circus, and he liked it; would like to give up the Casino and go back to the road; but has a pretty wife who prefers the Dalles to the big top. Besides, the Casino is a paying business, and has been for the last twelve years. There were found only two other men at the convention who had managed the same house for as long as twelve years. Mr. Cullens believes in getting as big pictures as you can afford to buy and then charging top prices for them.

His takes his patrons into his confidence and tells them he'd go broke if he charged less, and they are willing to pay. There's no better proof of their willingness to pay, he says, than that during the twelve years that he has been operating the Casino there have come to town twenty-seven would-be competitors—and they have all left. One big amusement company has sent as many as sixteen managers down to the Dalles to choke him out, but they haven't done it. Mr. Cullens didn't disclose, in his chats with the World correspondent, just what made his patrons stick; but I formed a conclusion of my own. It is that his personality is what holds them.

Town Mayor Is Exhibitor.

From Grangeville, Idaho, came T. E. Edmundson, manager of the Lyric Theatre, bank owner, mayor, and whatever else is worth while in Grangeville. Mr. Edmundson gave some very interesting advice about how to avoid Sunday closing fights in local communities. When he was going to open his theatre he called a meeting of the ministers of the town. He told them that he wasn't setting up in opposition to them and he hoped they wouldn't set up in opposition to him. He proposed to keep his house closed on Sunday until 2.30 in the afternoon and not to open in the evening until 8.30, when evening services would be over. He also promised to run on his screen announcements of the sermon texts. The ministers told him they were quite willing to support such a Christian theatre manager, and they do. They come to his shows and he goes to at least one of their churches. All is harmony in the little town of Grangeville.

Has Other Interests Also.

But Grangeville is not the only town where Mr. Edmundson is the whole works. He controls all the theatres in Idaho and Lewis Counties. He started in the picture game in '98, when the longest film was fifty feet in length and he had to buy outright what film he used. His projection machine was a Lubin Cinograph, and his theatre was any old unused store building or hall that he could find in each town, for he traveled through the country with his whole show in the bed of his buggy.

It's out of order to mention Mack Scofield next, but he belongs here, for he's a pupil of Edmundson. His first experience in the show business was as manager of one of Edmundson's theatres four year ago. He now has his own theatre in Vollmer, Idaho.

Where Tourists Help.

I had heard of W. M. Haight's wonderful theatre at Livingston, Montana, befor I met him, and so, of course, I wanted to know all about it. Livingston is at one of the entrances to Yellowstone Park, and Haight's Orpheum, therefore has a bigger patronage than the size of the town would indicate. Moreover the tourists are more discriminating than the ordinary small-town person; so Haight has recently remodeled and redecorated and refurnished his theatre, until it is admired and marveled at by every stranger who enters it. He spent $35,000 on the interior alone. Motion picture salesmen declare it is one of the most beautiful in the state, and—well I won't tell any more about it, because Mr. Haight has promised me a full description and pictures of it for the World.

Wherever you saw Mr. Haight during the Convention, there you also saw G. H. Howard, manager of the Auditorium and Arcade theatres, at Big Timber, Montana. The Auditorium is a combination house, but the Arcade shows a straight picture program.

And Now the Boy Wonder.

Charlie Hettum, manager of the Majestic Theatre at Kalama, Washington, is known on Seattle's film row as the Boy Exhibitor. Film men insist that he is the fastest boy in the world in putting over a picture, but they are not so sure about his ability to drive an automobile. It took him all day to get to Seattle for the convention. He says he got lost.

Henry Krech, manager of the Cozy Theatre, Spirit Lake, Idaho, is also a merchant, and he applies modern merchandising methods to running his picture house. Needless to say, it is a success.

H. T. Moore, of the magnificent Rialto and the Colonial of Tacoma, was in Seattle for the important events, but everybody knows about him and his houses, so there is no use telling them again.

Tillamook, Where the Cheese Is Made.

From Tillamook, where prize Oregon cheese is made, came L. E. Partridge, who gained fame for himself and his town by his eloquent support of Tillamook for the 1920 convention. The text of his speech was announced on a big placard placed on the platform the last day of convention. It carried the words, "Tillamook, 1920, Cheese, Trees, and the Ocean Breeze."

With Mr. and Mrs. Partridge came J. Merrel Smith and his wife. Mr. Smith is not an exhibitor, but he is a picture fan, and being a fan with him amounts to something. He raises fine, thoroughbred cattle, and he has started the practice of prefixing to the family name of these bovine aristocrats the names of

Tom Moore Goes to a Fancy Dress Ball in "Lord and Lady Algy" with That Last Highball Agitating His Brain Like a Bolshevik.
The Goldwyn picturization of this successful play introduces some good racing stuff which the stage could not attempt.

motion picture stars. Two young heifers come trotting for their hay when Mr. Smith sings out "Ma-ry Pickford" and "Pear-rul White," and two young bulls come cavoting and pawing the ground when he commands, "William Farnum!" and "Tom Mix!" The motion picture colony on Smith's stock farm will grow as the months roll by.

A Believer in Good Projection.

J. M. Phebus, who operates a theatre in Concrete, Washington, and one in Hamilton, told us the story of a wild bear hunt, but his ideas on motion picture projection would probably be of more direct interest to the trade. He believes that expert projection is the most important thing about running a theatre. He says that people come to a motion picture house to see the pictures, not the theatre, and if the pictures are good and are shown to their very best advantage, people will like the show, whether it's in a plain, little house in a country town or in a palatial theatre in the city, so long as the house is properly ventilated and not too hot or too cold. He says that his patrons have come back from a visit to the city and have told him that they like his pictures best, because they looked more like real people and real scenes. Mr. Phebus, needless to say, started in the picture business as an operator. That was in Concrete, a little over five years ago.

George Reizner, of Raymond and South Bend, Washington, was at the convention, wearing his biggest sparklers and looking as jovial as ever, if not a little more so. No wonder, when he's building one of the finest small-town theatres in the entire Northwest.

Own Theatre Circuit.

C. A. Swanson and C. E. McKee, who recently formed the Star Amusement Company and took over the other two theatres in Everett, which, with their own Star and Orpheum, gave them the control of the town, were both in Seattle for the big show; then there was C. C. Spencer, of the Grand, Wallace, Idaho, and Henry Turner, of the Missoula Amusement Company, Missoula, Montana, each of whom was elected to serve on the executive committee of the Board of Trade Associate Membership from their respective states.

There were a lot of others, of course, but they were either too big or too small to be particularly interesting.

ANDERSON.

Truart Pictures Inaugurates Profit Sharing Plan; Will Specialize in Polite Comedies

A NEW idea in organization of a motion picture producing company is Truart Pictures, Inc., which is to make a series of two reel polite comedies starring Minta Durfee (Mrs. Roscoe Arbuckle). So far as is known, this is the first truly co-operative motion picture company—a company in which all of the leading players as well as the director general, Charles H. France, will share in the profits.

Osso Conceived Plan.

Bory Osso, vice president and general manager, who is also the associate American representative of the French Society of Authors and Composers, conceived the new picture profit sharing idea.

The star of Truart Pictures, Miss Minta Durfee, was a leading figure in Mack Sennett productions until about two years ago when she retired temporarily from the screen. Her several pictures with the inimitable Roscoe Arbuckle, her husband, have proven her aptitude for slapstick comedy.

Billy Quirk, former Vitagraph comedy star, will return to the screen after several seasons in vaudeville to play the leading male roles in these productions. Agnes Nielsen will be seen in the same type of character parts that she created for Arbuckle-Keystone comedies under the Triangle banner. Mary Anderson is the ingenue, and Alvin Knechtel will operate the camera.

"Tommy" Gray, known for his humorous writings, has been engaged to write the scenarios. Although each picture will be a complete comedy in itself, it is planned to have each successive story deal with the same characters so that a screen intimacy with the fans may be established.

Cleveland Lifts Cudgels Against Taxable Music

THE practice common to some producers of incorporating taxable musical numbers in their productions is strongly condemned by the Cleveland Exhibitors' Association. The executive committee of the association, in a formal statement issued by Sam Bullock, executive secretary, says that the practice makes "it almost obligatory upon the exhibitor to submit to what we consider illegal extortion at the hands of certain publishers." The committee declares that exhibitors are thus compelled to advertise the musical numbers through the medium of the screen and to pay a so-called royalty tax.

The committee also condemns certain publishers who, it is alleged, supply managers and pianists with free samples of taxable music without informing them the music is taxable, and term the practice a "palpable trick to catch the unwary and lead them to break the law."

The entire membership is pledged to use as little as possible of taxable music. The association calls on all exhibitors' organizations to take a similar stand and be ready to join with the Cleveland exhibitors when they start their heralded battle against the concerns in question. The call to arms is signed by the executive committee, composed of Chairman H. H. Lustig, vice-president C. W. Masterman, M. Horowitz, D. L. Schuman, W. J. Slimm, W. H. Horsey, Max Schlachtel, G. W. Heinbuch and Joseph Grossman.

Rubbernecking Travelogues. No. 1. By Giebler.

SAMUEL GOLDWYN, author hunter, arrives in Los Angeles with two members of his celebrated collection. Center, Mr. Goldwn; to the right but one, Rex Beach, one of the hunter's early catches; the "one" is Geraldine Farrar. Mr. Goldwyn hunts opera singers as well as pen slingers. To the left, looking over the Goldwyn shoulder is Rupert Hughes, a recent capture. Helping to obscure Mr. Hughes is Mabel Normand. After Mr. Hughes has made a few movies, if they are as good as his books, he will step right out in front, like Mr. Beach, who ain't afraid of nuthin'. The rest of the bunch are just members of the trade and daily press and do not count.

Dorothy Phillips

in two strongly contrasting roles in "The Right to Happiness." Directed by Allen Holubar for Universal.

HALLMARK MERGES HALL'S INTERESTS

New Organization Combines Independent Sales, Film Clearing House and Other Frank Hall Corporations

A NEW organization (the result of the merger of the Frank Hall enterprises, embracing Film Clearing House, Independent Sales Corporation, Film Finance Corporation, Rothapfel Picture Corporation, Hobart Henley Productions, Inc., and Charles Miller Productions, Inc.), known as the Hallmark Pictures Corporation, has been formed with the following directors: Col. Jacob Ruppert, Col. Howard S. Borden, Frederick E. Grant, Ashbel P. Fitch and Frank G. Hall.

The companies included in the consolidation, effected recently by Frank G. Hall, were all operators in the producing and distributing field. The merger brings them under the one head and the resulting efficiency with which the operations of the new company will be carried out is pointed to as of benefit of the exhibitor, who is promised better and more efficient service; better pictures and assistance from an exploitation department created to place the Hallmark productions before the public.

Hall's Interests All Combined.

Mr. Hall's interests now come under one head, and production, distribution and exploitation will work hand-and-hand with the expected result that the various units will increase in efficiency and quality of production.

September 1 will mark the first release of the Hallmark Pictures Corporation, and each week thereafter there will be released a Hallmark production. "The Trail of the Octopus," a serial released in fifteen episodes with Ben Wilson and Neva Gerber starred, will be the first release.

In the special feature line, Mr. Hall announces that there will be twelve a year. Two big productions by the Hobart Henley and Charles Miller companies are now in readiness. Mr. Henley has recently completed a six-reel special and Director Miller has three productions ready. Both Henley and Miller are now busy on other productions.

The work of producing and distribution by the old regime under the Hall enterprises will experience no delay because of the reorganization. The exchange system will go on uninterrupted.

Showman Magaro Declines to Have Fear of Rivalry

RESPONDING to requests that certain feature pictures be booked for return engagements, Peter Magaro, owner of the Regent Theatre, Harrisburg, Pa., laid the foundation for a capacity business during the week of August 18, in spite of the fact that the Victoria Theatre, with Mary Pickford in "Daddy Long Legs" for an attraction, also did a capacity business. It was quite a unique week in Harrisburg motion picture annals.

The preceding week Magaro had staged a "Mary Pickford Week." Every picture displayed that week had played in his theatre before. He carried on a carefully designed publicity campaign, announcing that "Mary Pickford Week" would be celebrated at the Regent and that each picture to be shown had been seen there before.

It proved to be one of the biggest weeks in the history of the playhouse and full advantage was taken of the fact. Slides, telling of coming attractions, posters and newspaper display advertising brought about so much good publicity that when the rival house opened with Mary Pickford the following week the Regent Theatre was also packed to the doors.

The Regent's program for the week showed Robert Warwick in "Secret Service" and the Maurice Tourneur production, "The White Heather." Mr. Magaro, who has been in the theatre business for sixteen years, is convinced that a theatre should not "lay down" simply because of strong opposition. He says it should make the theatregoers attend both theatres, and that this can be accomplisned by prudent advertising.

Entransomed

Doug Fairbanks in an elevating moment from "His Majesty the American," United Artists' first.

Metropolitan Daily Will Feature Minter Photograph

THAT it pays to advertise in photoplay trade papers is conclusively proven in the case of Realart Pictures Corporation, according to the publicity department of that company. The insert of Mary Miles Minter, which appeared in the trade journals of August 16 and August 30, included a reproduction of a portrait of the little Realart star as its most outstanding feature. The many requests that have come from exhibitors from all over the country for this picture prove beyond doubt to Realart officials that the trade papers have a very wide circulation, that they are well read and that the subscribers have vital interest in what is gong on in photoplay circles.

In order to satisfy the demands for this picture of Mary Miles Minter, which have flowed into the home office and the twenty branches, Realart is having 1,000,000 extra copies printed. The largest part of these—600,000—will be circulated by the New York World, one of the leading metropolitan dailies, with its issue of Sunday, September 14. The portrait will be reproduced in full colors, just as it appeared in the trade papers. The Sunday World will announce its intention to publish the picture on all its subway and elevated billboards in New York, on its fleet of automobile trucks and wagons, on all its newsstands, through its circulation department and in the advertising columns of the paper daily until September 14.

Find One Dead Expression in This Group and You Win a Prize.

This remarkable scene, with each individual pose a study, is taken from "The Miracle Man," George Loane Tucker's production for Artcraft.

Lemuel L. Stewart
Goes to S. A. Lynch Enterprises as publicity-advertising manager.

L. L. Stewart Goes to Lynch Enterprises from Triangle

LEMUEL L. STEWART, for the past fifteen months advertising and publicity director for Triangle, has resigned that position to take up a similar post with the S. A. Lynch Enterprises in Atlanta, Ga.

A keen student of the game of advertising, Mr. Stewart, ever since he was an undergraduate at the University of Pennsylvania where he specialized in advertising and journalistic course has been working hard on the idea of advertising as a means of sales plus satisfaction.

While he regrets leaving Triangle, Mr. Stewart is enthusiastic over the prospects of putting his theories for the promotion of pictures to work for the Lynch Enterprises.

Mr. Stewart's experience in the advertising business has been an excellent one. He was for seven years advertising manager of the Precision Thermometer & Instrument Company, a Philadelphia manufacturing corporation of which he is a director. In 1917 he went to the Crew Levick Company, Philadelphia as assistant advertising manager and editor of "The Diamond", their monthly house organ.

Mrs. Sally Lambert MacReath takes Mr. Stewart's position at the Triangle office as advertising manager.

Before leaving Triangle, Mr. Stewart was presented with a handsome silver cigarette case by his associates in the company as a souvenir of their best wishes.

American Film Company Representatives Meet to Study Fall Productions at Chicago Office

ON August 16 and 17 fifteen representatives of the American Film Company, Inc,, comprising the majority of those belonging to the central field, assembled at the home office in Chicago for a get-together meeting. The main object of the conference was to study the company's important fall productions and to discuss the new sales plans and office policies that are being put into operation.

First in everybody's thoughts was "Six Feet Four," the six-reel special made from Jackson Gregory's popular novel of the same title. After six months in the making, it is to come to the screen in September. The picture was run four times during the two days of the conference, and evoked tremendous enthusiasm.

The accompanying photograph shows those present at the conference, except for W. C. Huey, Boston representative, who was absent from headquarters when the "look pleasant" signal was given.

Mr. Stimson, manager of the film rental department, is now in the East, supervising the preliminary showings of the film.

Goldwyn Watches Papers to Get Line on Popular Films

GOLDWYN has instituted an elaborate tabulation system showing exactly how much newspaper space is devoted to each Goldwyn production and each Goldwyn star. This space record must be of value in estimating the popularity of pictures as they go the rounds of first, second and third run theatres throughout the country.

A careful study of the newspaper clippings concerning Goldwyn productions received at the home office during the past few months shows that the attitude of the newspapers, which are rapidly becoming more independent and discriminating in their use of material relative to photoplays, has been in accord with that of photoplay fans as indicated by reports received from Goldwyn exhibitors. The productions that stand at the top of the list as box office successes also show the largest returns in newspaper space.

William Russell Completing "Sacred Silence" for Fox

FROM Lake Hopatcong comes word that Emmett J. Flynn, recently engaged by William Fox to direct the second of William Russell's Victory pictures, and Roy Somerville, of the Fox scenario staff, are making fine progress in preparing the manuscript for the new play. The new story, as announced, is William McLeod Raine's novel entitled "Eastward Ho!" which achieved success when published in Munsey's Magazine.

Meanwhile Mr. Russell is keeping pace with Mr. Flynn. The Fox star, under the direction of Harry Millarde, is nearing completion of his first Victory picture, a strong dramatic vehicle entitled "Sacred Silence," in which a cast of unusual strength is supporting him. Prominent in the cast are Agnes Ayres, Mabel Juliene Scott, James Morrison, George MacQuarrie and Tom Brookes.

It Will Be Released October 5.

According to arrangements perfected by the Fox organization, Mr. Russell will finish the last scenes of "Sacred Silence" as Mr. Flynn and Mr. Somerville complete the preliminaries for "Eastward Ho!" and without loss of time work will be started on the second production.

San Diego's Superba Installs Organ.

The Broadway Amusement Company of San Diego, Cal., will install a $25,000 Wurlitzer Hope-Jones pipe organ in its Superba Theatre, Third and C streets, when the remodeling of the theatre, to make it a 2,000-seat instead of 1,000-seat house, is completed. The giant organ is now on its way to California from the Eastern factory. The company is considering a program of organ recitals and special concerts for the future.

American Film Company Representatives Assembled for Conference—and Their Picture.
Top row, left to right: Wallace Akin, C. V. Ford, L. B. Douglas, F. W. Normand, Henry Fisher, R. L. Honeck, R. E. Nehls. Lower row: C. A. Stimson, manager; G. P. Autenrieth, L. F. Bent, Edwin H. Ryan, R. D. Goodman, E. M. Franklin, C. W. Rosnagle.

Bessie Barriscale
In an unusual Egyptian role in "Her Purchase Price," Robertson-Cole feature distributed by the Exhibitors Mutual.

Sing Sing Will See First Presentation of "Sinners"

SINNERS," in which Alice Brady will make her initial screen appearance for Realart Pictures Corporation, will have its first public showing at Sing Sing Prison.

An unusual letter accounts for the decision to allow Sing Sing to see "Sinners" first. The letter is addressed to Arthur S. Kane, president of Realart, and is signed by Louis Jacobs, chairman of the entertainment committee of the Mutual Welfare League. It reads in part as follows:

"The first production on any stage of Miss Brady's new picture for your company was given on the stage of the Mutual Welfare League when Mr. William A. Brady presented 'Sinners' to us on Christmas Day, 1914. This was also the first dramatic performance ever given in this institution, and Miss Brady was the first dramatic artist to entertain us. We have a further interest in 'Sinners' because we understand that Mr. James L. Crane appears in Miss Brady's support in the picturization of the play and he is the last actor to have appeared on our stage.

"All those things being so, you will not wonder that we are especially interested in the picture and in fact have come to look on it as something in which we have almost a peculiar right. We would greatly like, if you can see your way clear, to continue our priority with this splendid drama by being the first to see it in its new form and hope that you will find it possible to accord us this."

Edna S. Michaels With Realart

The publicity staff of Realart Pictures Corporation was further increased when Miss Edna S. Michaels joined the newly organized company the past week. Miss Michaels' experience includes newspaper work and a year as publicity writer for Select.

Universal Secures Oppenheim and Hurst for Production in Fall in Accordance with Policy

FOUR new stories, two of which are well known American authors, have been purchased by the Universal company in order to carry out that Company's announced policy of producing better pictures from the works of well-known authors.

The four stories are "The Amiable Charlatan," by E. Phillips Oppenheim; "Oats and the Woman," by Fannie Hurst; "Germaine," by Henry C. Rowland, and "Undraped," by H. H. Van Loan, screen author and former newspaper feature writer.

E. Phillips Oppenheim is one of this country's most widely-read authors and among his best works are "As a Man Lives" and "The Avenger." Fannie Hurst, widely known magazine and novel writer, is the author of "The Petal on the Current," the first Fannie Hurst story to be adapted to the screen, and in which Mary MacLaren has scored.

One of the newest Harry Carey vehicles is "The Gift of the Desert," taken from the story by Peter B. Kyne, "The Three Godfathers." Kyne is perhaps best known for his "Cappy Ricks."

Henry C. Rowland is the author of the story, "Auld Jeremiah," the latest Mary MacLaren feature to be produced at Universal City under the title of "Bonnie Bonnie Lassie."

Other stories by prominent authors which have been acquired by Universal recently and which will be numbered among the big Universal productions for the coming year are "The Pedlar," by H. C. Rowland, "The Prince of Avenue A," by Charles T. and Frank Dazey; "Myself Becky," by H. Carey Wonderly, and "Clothes of Treachery," by Baroness Hahrah de Heyer.

D. E. Berman Realart Purchasing Agent.

Realart Pictures Corporation this week announced the appointment of David E. Berman as purchasing agent. He is now organizing the department. Mr. Berman's career in photoplay business circles started with Fox, where he remained for two years serving various departments. From Fox he went to Select where he has recently been assistant purchasing agent. He occupied this position until appointed to his new place with Realart.

"Mickey" Breaks Record in Carthage, New York

T. R. GARDINER, general manager of the Gardiner Syndicate controlling the rights to "Mickey" for upper New York state, has received a very enthusiastic letter from W. H. Wagner, manager of the Carthage Opera House, at Carthage, New York, which he has forwarded to the W. H. Production Company, distributing this picture.

Mr. Wagner admits that he had some misgivings after being persuaded to book "Mickey," and announce it at advanced prices, but when he saw his patrons pay a half dollar for a seat and then come back the next day to see it again, after having paid only fifteen cents for other high class pictures, to say he was delighted, is putting it mildly.

Says Mr. Zimmerman: "The show went over big, and while I know that our little gross is not to be compared with some of your big winnings, still I bet it is not so rotten and I'll bet you a new hat you don't break our record for attendance or gross in any town of the same population."

Hobart Will Write Briggs' Scenarios.

Alex Yokel, vice-president and general manager of Briggs Pictures, Inc., which produce the Paramount-Briggs Comedies, has engaged Doty Hobart, scenario writer, as film editor for the Briggs comedies. Mr. Hobart will write continuities for the pictures, under the general supervision of Clare A. Briggs, the cartoonist, upon whose cartoons of kid life, in the New York Tribune and other newspapers, the comedies are based.

A Study in White with "Some Black" in the Background.
The curly-headed chap, J. E. Williamson, is submitting the scenario for his latest submarine production, to Major E. E. Turner, Commandant of Forces in the Bahamas, for his inspection.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Fewer and Slower.

WHAT'S the use of "fewer and better pictures" if the house men do not co-operate and offer "slower and better pictures?" Perhaps here, as well, "fewer" would mean better pictures, for the manager who loads his program down with fourteen or fifteen reels has to race to get his crowd out in time to be able to make money. Pictures will never come into their full estate, no matter what pains the producers may take, until we can get normal action. It is a crime to run reels so rapidly that the value of the acting is lost, yet even the high priced theatres in many instances tear off their programs with deadly speed. It is short-sighted since it keeps from the theatre many who suppose the trouble to be an inherent fault of the picture instead of realizing that it is merely due to a dishonest management.

Telling It All.

The Strand Theatre, Toronto, uses what would be too much copy, were it not that the different arguments were held apart by being boxed in. This is possible in the space, a seven elevens, where a smaller display would become

The Dramatic Presentment of Life's Greatest Problem
"CHOOSING A WIFE"
Bring That Laggard Sweetheart To See "CHOOSING A WIFE"
Love Counts a Haste But Prudence Says Go Slow in "CHOOSING A WIFE"
NO ADVANCE IN PRICES
NO ADVANCE IN PRICES
Men! Women! Boys! Girls! If You Intend To Marry See "CHOOSING A WIFE"
ALL THIS WEEK
STRAND
ALL THIS WEEK
Marriage is A Lottery—Before Embarking On the Sea of Matrimony See "CHOOSING A WIFE"

A Seven Elevens from the Strand, Toronto, for Choosing a Wife.

overcrowded. The Strand made a drive on this picture and cleaned up. For Canada, we think that they overlooked a bet in not stating this to be an English production with an all-English cast. Some reference should also have been made to the stage success of the story, but it seems to be the idea of the exhibitors of this subject to sell the new title rather than to ride on the success of The Elder Miss Blossom. This layout should be preserved against the time you yourself want to advance several facts in a single large display. You get both a large display advertisement and a herald, as well.

He'll Say It Was.

M. E. Krause, of the Lightning Coin Changer Co., writes that he took in the opening of Ascher Brothers' Crown Theatre, in Chicago, and that it went as smoothly as though the opening had been rehearsed for weeks. Mr. Krause's interest lies in the fact that he has been a patron of the Crown in its earlier days of vaudeville and stock, and can appreciate the change. He writes that they put about $40,000 into the decorations and he hardly recognized the interior. The house has a full stage and the orchestra of sixteen pieces is seated on the stage in a grotto effect, while the headroom permits the use of novel light effects when a vocalist is on. They got out a specia lprogram for the opening; a heavy coated buff paper printed in brown. It is a pity that the double middle page, which contains the formal program, cannot be reproduced here because of the color values. The space inside the rules is about 6 by 9½ inches. Across the top is the announcement of Hart and his play and a double underline. Below is a panel about 3 by 5¼ inches which lists the numbers. To the left is a picture of the star, in line, and below and to the right is a sketch carrying out the idea of Wagon Tracks, balanced by a four line bank of type to the left, which gives the keynote of the story. In its general layout it is one of the best worked out ideas we have seen in any program. The advertising program is a four page 5½ by 8½, on white stock, with half a day to a page or a full page where the attraction is held for two days. The top half of the front page carries a little house talk, together with the price and hour schedule.

Crowded.

Thomas A. Ronan, of the Palace, Danville, Ill., asks for a comment on a five nines he sends in. It comes in rather late, but was used during July apparently, and it has a very effective frame with a polar bear and a cake of ice and snow-clad letters. The frame is excellent and is worth

KEEP COOL
PALACE
FOLLOW the CROWDS
The Coolest Place In Town
"Oh, Boy!" That sure is a great picture. It's the talk all over Danville today. Ask any one of the 1968 that saw it yesterday.
AGAIN TODAY AND TOMORROW
June Caprice and Creighton Hale and an All Star Cast
—IN—
"OH, BOY"
All Star Cast
JUNE CAPRICE
4 Shows Daily 2:00-3 30-7:00 9:00
PRICES Balcony, 15c Lower Floor, 30c War Tax Paid
"OH, BOY!"—Six Reel Filmusical-Comedy version of the Famous musical comedy hit which played for nearly two years on Broadway, New York, and almost as long at the La Salle Opera House, Chicago
BEAUTY CHORUS of oodles of pretty girls. There are dozens of lovely damsels in this production, helping to make life pleasant, attired in picturesque costumes, and generally assisting in providing an entertainment most highly diverting to the tired business man—and his family
The "Oh Boy" Music to Fittingly Arranged to the Picture and Will be Melodiously Played by The PALACE SYMPHONY ORCHESTRA
Also 3rd Episode "THE GREAT GAMBLE"—PATHE NEWS
Frost-bites given as souvenirs Come and get yours.

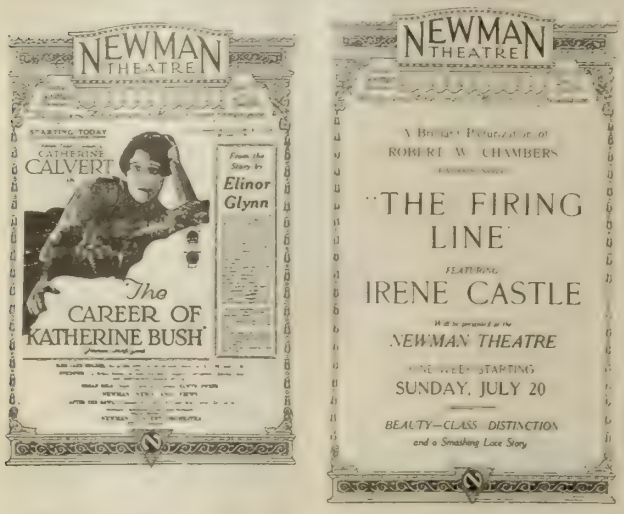
A Five Nines Rather Too Crowded for the Best Results.

holding on to as a suggestion to your own artist for next year, but the copy is too crowded and there is no chance to play up the big points so that the hurried reader can get them. Some of it is in six point and most in ten point. There are but two big lines which stand out, "The Coolest Place in Town" and the title. The former means nothing when not backed by proof in the line of talk about fans and cooled air. The frame, with its visual suggestion, is far more convincing. The title is a current street phrase. It has no selling value. To sell, the advertisement must be closely read. Suppose that from his small type Mr. Ronan had picked the facts that 1,968 persons had seen and enjoyed the show the previous day or that Oh, Boy was a big Broadway musical comedy success with a beauty chorus of 80. These facts could have been run in large type and no small type would have been needed. The big facts sell the story and are worthy of big type. More persons would have been caught by "Big Beauty Chorus of 80" than by the title of the play. S. Barret McCormick

uses plenty of six and eight point in his advertisements, but you don't have to read the six point to be sold. He doesn't start even to write the six point until he has laid in lines which virtually sell his picture. Then he adds the six point for a clincher.

Trade Marked.

The Newman Theatre, Kansas City, used a frame trade mark for its advertising, using the same frame for both newspaper work and window cards. The reproduction on the right shows the frame used for a four fourteens, while on the right the same idea is used for a window sheet. It



The Same Frame Used for a Newspaper Display and a Window Card by the Newman Theatre.

would seem that the top and bottom of the frame and the corner pieces are cast up and the sides are ornaments, by which any desired depth of frame may be had without changing the cross pieces. This is the only interrigent way to make up such a frame, since it greatly increases the availability of the drawing. By having several cuts made, of different width, a single drawing will give all possible variations, since most ornaments are cast in two or more widths. The window card is a very attractive bit of printing, being done in dark blue with a tint block within the frame.

Kugel's Press Book.

Lee Kugel has gotten out an unusual plan book for When Bearcat Went Dry, which is to be handled by the World Pictures. He went at the job just as though he were an agent making a town. He tells the exhibitor to do just what he would have done in the old days when he was ahead of a show, plus the special stuff provided for the exploitation of the picture such as badges, stickers, and the tie-up with the book. It is all common-sense stuff and practically all of it is within the resources and finances of even the small houses. About the only difficult prop he asks for is a whiskey still in a couple of the stunts, and a coil of hose and a broken tea kettle will do at a pinch, just as it is serving in hundreds of homes right now. It is the sort of stuff that helps a manager make money with a picture instead of merely making him irritated at the impracticability of the stunts.

Cut It Short.

H. A. Albright, of the American, Butte, Mont., writes a bookful when he comments on a recent advertisement: "I'm not shouting much about the copy. Should have made it into more sentences." That's about half the battle. Long sentences will not be read. Solid paragraphs will offend the eye. As a favor to a friend, we write the copy for a weekly publication gotten out by an organization of representative business men—mostly advertisers—and the moment the paragraphs exceed four lines these business men tell him that the stuff was "too long to read." It is not, but if it looks long, they feel they have not the time to spare. And it goes the same way right down the line. Keep your sentences short and your paragraphs, as well. You can say more in solid paragraphs; which is why this department is set that way, but you can advertise better with short, snappy appeals. This would look better:

She was a woman; therefore the weaker vessel.
Man—all men—is the stronger, perhaps!
J. B. Hanks thought he was the village heavyweight matrimonial champion.
When Abby got through with him he looked like a plugged nickel
Then, just for recreation, she reformed an actor.
He was a rotten actor.
But she put his name on the blazing signs of Broadway.
Then she married him, poor, weak vessel.

Now you know as much as Mr. Albright, in this one direction, at least.

A Fortune Teller.

The cut shows a lobby stunt originated by the Universal Publicity Department, Cincinnati, for the Grand Opera House, advertising Destiny. Within the oriental booth

A Fortune Teller Who Advertised Destiny.

was placed a masked girl who gave out cards reading:

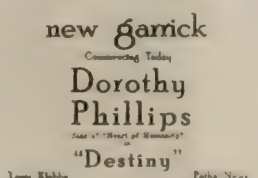
Are you a Fatalist?
Do you believe you can keep yourself from falling in love?
Do you think you can alter what FATE has mapped out for you?
Come in and see that wonderful picture

DESTINY

How Fate gripped a little group in a hand of steel. See if they finally controlled their own destinies—or lost.

It would have been better had four or five "fortunes" been prepared to be handed out to young men, old men, young women, their elders and children. Colored stock could be used to differentiate the fortunes, which should be so vaguely worded as to fit most cases. Any ten cent dream book will supply the copy, and it can be made an advertised feature.

Just Type.



A Pretty Type Advertisement from J. L. Johnston.

Who said J. L. Johnston could not get out good type displays? We said it, but we're willing to take it back. There seems to be nothing the matter with this 40 lines, double, from the Minneapolis Tribune. There is ample space between the lines and at the sides and it stands up in the space like a red flag at a welcourse it was merely a follow advcome home to the soldiers. Of course it was merely a follow advertisement, carrying on from the larger advance spaces, but with the ground prepared by previous advertising, it was about as good as you can ask. But it was not the only current display. He took the face cut for a trade mark and used that in a number of displays and there was one striking drawn display as well. The reproduction shows 110 lines

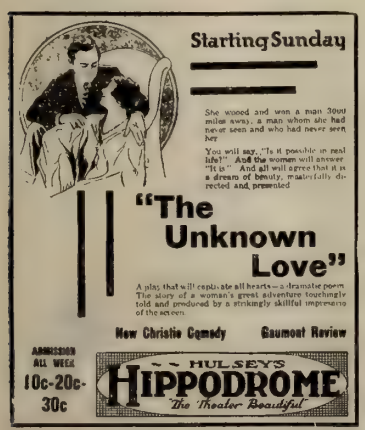
double, 120 triple, and a 105 double column. The descriptive stuff is mostly carried in the reading notices, and the advertisements merely clinch the result, but Johnson gets a very pretty effect, and the cut comes out well in all three

Three Displays from Minneapolis.

examples, and these are the newspaper ads and not the carefully pulled proofs, at that. Minneapolis is not always strong on press work, but the cut fooled them. We hope it is merely through accident that the make-up man placed beneath one of these displays a dental advertisement commencing "Don't neglect your worn and decayed teeth." Miss Phillips does not need the advice.

Telling the Unknown.

Here is a neat four tens for The Unknown Love from Hulsey's Hippodrome, Dallas, Texas. It will be noted that the large type brings up the title and starting date, together with the smaller features, and the rest of the argument runs in twelve point. The story deals with a soldier "godson" and while the display is excellent, we think that the copy might have brought out this fact. Probably it was held down in deference to the supposed dislike to war plays, we think that this angle should have been played up, since there were thousands of "godmothers" during the war who will be interested and interest their friends. We think, too, that mention of the stars would have helped. Some of them must be known to the Dallas patrons, and often the star is more important than the play. With the space at command it is possible to mention the players even if it may not be considered advisable to feature them. But the layout is exceptionally good and those bits of pica rule do much to contribute to the good effect. It doubly boxes in the text and at the same time hooks the attractor to the type. It is an exceptionally good layout and worth keeping for reference.



Four Tens from a Hulsey Theatre.

Four Tens for a One.

The New Blackstone Theatre, Pittsburgh, recently took four tens; nearly a quarter of a page, for the special featuring of the Universal Screen Magazine, locally renamed the "Pittsburgh Press New Screen Magazine, Universal Made." The advertisement, which was all type, was written by P. A. Mansfield, of the Press, in which paper the display was inserted, and was specially located on a page with a special announcement by one of the large department stores. The regular advertisement was run in the amusement section but it was believed that a special placement for this display would be better. The top line runs in a five-line letter, with a three-line letter for the title and house signature at the bottom. The top bank was in twelve point, double leaded, and runs:

Folks, We've Found It.

Never before in the history of the film industry in Pittsburgh has the management of a picture theatre considered a SINGLE-REEL production so WONDERFULLY GOOD—so NOVEL in idea—to warrant giving it the same ADVERTISING importance as its FEATURE.
But when we discovered this reel we deliberately made this radical departure because of the quality of a subject which we booked ON SIGHT and which we hope to present as a REGULAR FEATURE of the NEW BLACKSTONE THEATRE.

Then comes the title and below that the contents of the current issue set in twelve point bold, two columns to the space, a clincher line and the signature. The entire advertisement is enclosed in a double border made of a three-point rule within a twelve point, with a pica space between. It is severely simple, but attractive and suited to the announcement. Years ago the Strand magazine made its chief appeal with a few pages of photographic curios. The Blackstone is cashing in on the same love of the curious, and by booming a one-reel regular feature makes it bring in real business. It is about time we stopped gauging the value of a feature by its length in feet.

Old But Still Good.

Here's another old-timer cleaning up again. Jimmie Boyd (his name is James, but he doesn't admit it) worked the clean-up stunt lately, offering a five dollar prize for the largest number of tin cans. A ticket went to any child bringing in ten cans. He got nearly 10,000 cans and the back yards of Blytheville, Ark., are just that much cleaner.

Here's the Tin Can Stunt Working as Hard as Ever for the Victory Theatre, Blytheville, Ark.

It's an old stunt—old when it was described in Picture Theatre Advertising, but it is still good. The kid in the centre of the picture came down to the theatre with 141 cans wired to his person, but the prize went to a double auto truck load. Try it and see what you get—and remember that you can often sell the cans for old metal for more than the stunt costs you.

For the Autos.

The Washington, Detroit, worked a good scheme in connection with Tom Moore's One of the Finest, though it can be worked for any picture. At the time the police were particularly active in enforcing the traffic regulations, and into each parked car was thrown an envelope marked: "Important Traffic Notice. To the owner of license No. ....." The number was filled in by the distributor. Inside it read: "Beginning (date) the traffic will be unusually heavy at the corner of Woodward and Witherill. Tom Moore will be playing there in One of the Finest. Drive carefully." The same stunt can be worked by mail, working from the license list.

Baby Shows.

Baby shows still seem to be good, even in the cities. Theodore Hays, of the New Garrick, St. Paul, made good

summer business with the slide form, and the slides cost him nothing, being made for the sake of the advertisement, while the prizes were contributed by a department store in return for screen advertising. The scheme is laid out clearly in Picture Theatre Advertising, if you have a copy, and if you have not, you should send for one. Any one of scores of similar schemes will build business for you.

Black and White.

J. L. Johnston did some unusually good work for Sahara at the New Garrick, Minneapolis. Both displays are good, but that on the left is an exceptionally good display, showing how well benday works when well done. It looks

A Pair of Three Tens which Stand Up Well.

better on the page than it does by itself because it better shows the value of the white space. The black cut is also above the average and the printer did not spoil it. Johnson is doing good work out West, but his best grip is his planting. When he was with Universal he planted more stuff than the others because he did it so neatly. He never came around with a suit-case full of stuff, but nearly every day he would drop a couple of good displays on the desk, and then he came back the next day. There are lots of artists, but planting is an even higher art, and it is Johnson's long suit.

Cumulative.

For two successive programs Johnny Mack, of the Hill, Newark, took his front page for an impassioned appeal to his patrons to save their programs. Most everyone did, supposing that there would follow some sort of a contest with prizes. Then Johnny pulled the "blowoff" and it read:

BECAUSE

We give only "The Best Before the Rest" and want you to notice the class of pictures we show. We have booked the biggest double features it was possible to obtain. Booked them. Remember during July and August, when competitors "Lay Down" on the job.

This is WHY YOU were asked to save hte last two programs. Frankly, has any photo-play house in Newark shown consistently such wonderful pictures? Our ever-increasing patronage would compel the answer

NO.

He could have talked for months along the same lines without ever having it sink in, but by circusing a little he made every one of his patrons get his idea whether they had saved the programs or not.

That Co-op Plus.

Comes Sidney B. Lust with another wrinkle for the co-operative page. After Mickey has played a number of other Washington houses, it was booked in at Poli's for a week, and at 25 and 50 cents at that. Although it has played all over town, it was still possible to get the merchants to come in on the page. The house took three sixes and the rest of the space was bought by the merchants. This was followed up on Wednesday with a Mickey Fashion Show in the lobby of the theatre when all merchants who advertised Mickey articles displayed them in the lobby on pretty models. The Mickey Fashion Show is the newest word in these co-operative pages.

Beating the Record.

H. L. Swain, of the Saenger Amusement Co., Shreveport, La., beats the record. It is no new stunt to get the local advertisers to come in with you on a page or even two pages for special advertising, but Mr. Swain beats that. He does not do any of the advertising himself. He just rides on what the other fellows do. There was a

A Double Page in Which the Theatre Gets Much Publicity and Does Not Take Any of the Space.

misspelled word in each of the advertisements and tickets are offered for the persons to discover them. This is a new angle and gives the stuff an added interest. We suppose that the next thing will be some manager who gets an advertising commission on the space. It's about all that's left that's new in the scheme—or is it?

Here's Another.

The Moviette, printed by the Hulsey Interests, Dallas, Texas, is as snappy and as well written as the national humor sheets. It's genuinely good—as good as you could get for money. Now the Moviette, run in the interests of the Rialto and Princess, Denver, comes in with the first number built along the same lines. It is not as brilliant as its Texas rival, for the Hulsey sheet is a wonder, but it is a darned readable little four pager, and it works just about a hundred times as hard as a similar sheet made up from pasted stuff. People read it, laugh, and naturally associate the entertainment at the house with the entertaining qualities of the sheet. Let's have more of them.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. By **mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Will Smith Finds Heavy Demand for Projectors and Accessories in Europe

Even Belgium is Calling for New Material With Which Again to Entertain Her Stricken Inhabitants

By E. T. Keyser

WILL C. SMITH, general manager of the Nicholas Power Company, returned from a flying trip abroad on Monday, August 18. He sailed from New York on June 16, laid up outside Sandy Hook fog bound for twenty-four hours, and ran into a dock strike on reaching Liverpool—otherwise he enjoyed a pleasant voyage. With the exception of two days, during which rough weather was encountered, the return trip resembled a cruise up the Hudson (he confided to the World man that the ship was an ideal trans-oceanic craft, a ten day boat with a Holland chef who never had succeeded in assimilating the food conserving regulations which our Gotham hotel pirates have adopted as their articles of faith).

A Congenial Party.

Mr. Smith messed with Richard Rowland, president of the Metro; J. Frank Brockliss, of London; and a few other kindred spirits who, on the second day out, evolved an ingenious method of making their particular mahogany the table-de-luxe of the ship.

Particulars of the method, with diagrams and specifications, will be furnished by Mr. Smith upon request to reliable parties.

Learning Trade Prospects.

After transacting business with the English representatives of the Power Company, the Walturdaw Company of London, Mr. Smith traveled through France and Italy for the purpose of learning trade prospects at close range. His observations led to the conclusion that the demand for projectors and accessories throughout Europe is bound to be unusually good in the near future.

The fact is that practically all such material as is now in use in Continental Europe is five years old and naturally much the worse for wear as well as being obsolete. The picture theatres which pluckily continued to run despite almost prohibitive conditions found it almost impossible to obtain replacement and repair parts during the continuance of the war, and this of itself was particularly hard upon the mechanical equipment which now calls for renewal.

Foreign Agencies to Be Established.

As evidence of the correctness of Mr. Smith's views of the situation it may be stated that he is now in correspondence with firms in France, Italy, Belgium and all of the other countries of the Old World, which are desirous of representing the Nicholas Power Company in their respective territories. While in the various capitals of the countries visited by him, Mr. Smith received representatives of the largest motion picture firms in Europe and discussed the industry from every possible viewpoint, in order to acquaint himself not alone with the actual needs of the various markets but to learn of any difference in method of operation in that employed in doing business in the States with that generally used on the other side.

He reports that there is great activity in motion picture circles everywhere. Even war-torn Belgium, immediately the Hun's grip was loosened, began to take stock of her picture shows, and many inquiries already have been received from that country, demonstrating that the screens of that nation are losing no valuable time in returning to a state of activity.

Great Britain has always been a good field for the Power product, several thousand projectors of that brand now being operated in that territory.

General Operating Conditions Abroad.

When questioned regarding operating conditions abroad, Mr. Smith divulged some interesting facts. The screen results obtained, he stated, were, considering the handicaps, wonderfully good, but the obstacles to perfect projection, as Americans understand it, were sufficient to make the average American projectionist throw up his hands and his job simultaneously.

Will C. Smith.

In Regard to Cycles.

For instance, in one place visited by him, he found the current is limited to an amperage of sixty, which is reminiscent of the times which our own New York operators practiced the pleasing stunt of capping the fuse with a one-cent piece.

In England the prevailing current is A. C. sixty cycles and in Italy forty-two, while in France the current is either direct or alternating according to location. European projectionists are now discriminating in the selection of carbons as to their suitability for use with the particular type of available current and on the continent the metric system of measurement is used in gauging carbon sizes.

On the Continent the lens situation never became acute as it did at one time here, probably because no new houses opened during the international struggle, and the demand was more nearly in ratio to the supply.

Open Lamphouses the Rule.

In England, France and Italy open lamphouses are the rule. The average French and English picture measures twenty feet in width, and English balcony seats cost as high as 80 cents in American money, while it is not unusual for the Parisian exhibitor to receive as high as the equivalent of $1 of United States coin.

While London has several large picture houses, Mr. Smith expressed the opinion that both the Westminster and Piccadilly sections could support theatres of the size and character of New York's Strand, Rialto and Rivoli, and he believes that the enterprise of the Famous Players-Lasky's London venture may demonstrate this to the Londoners.

Two Obstacles Must Be Overcome.

While optimistic on the prospects for American export trade, Mr. Smith was emphatic in his belief that two obstacles which must first be overcome are the present rate of foreign exchange and the French import duty, which now amounts to about 150 francs per hundred kilos plus 10 per cent. ad valorem on projectors and equipment.

Mr. Smith found the time to visit the battlefields of France and Belgium, and took photographs of the trenches, dug-outs, etc. He could find no words to express the sight, saying that one must actually see the devastation in order to fully appreciate the horrible facts of the recent world war.

Chinaman Has Interesting Role in "Fatal Fortune"

AN interesting character in the Helen Holmes serial "The Fatal Fortune" is Sam Kim, a Chinese actor who takes the part of a rich Chinese merchant by day and leader of gunmen by night.

Sam Kim has appeared not only on the Chinese stage, but also on the American stage, and has been seen in a number of motion pictures, including the "Lightning Raider," the Houdini serial, and more recently in "The Lost Battalion." Altogether, he has been acting for fifteen years, and is said to have the distinction of being unusually loguacious for a member of his nationality.

WHAT THE SIMPLEX PEOPLE ARE DOING

B. F. Porter Occupies Sumptuous Quarters, Lucas Simplexizes Texas and Toledo Architect Helps

B. F. PORTER, the Greater New York distributor for Simplex, is kept jumping these days to keep up with the demands made upon him for Simplex Projectors and projection room equipment.

A glance into the Cinemaquipment Centre at 729 Seventh avenue, where Porter, "the Tiffany of the Trade," is now located, shows what at first might be mistaken for a banking institution, but is in reality his new headquarters. French plate glass and mahogany set off the show rooms and special display cabinets installed, show off to best advantage every working part of the Simplex Projector.

During the past week Mr. Porter, who has been responsible for the projection room installation of big feature productions, has made Simplex installations at the following legitimate houses:

Central Theatre, where William Fox is presenting "Checkers;" Lyric Theatre, at which is shown the Helen Keller production, "Deliverance;" Cohan's Theatre, where Paramount is showing "The Miracle Man;" 44th St. Theatre, in which Longfellow's immortal "Evangeline" is being presented by William Fox; Broadway Theatre, where the wonderful feats of Houdini are shown in the "Grim Game" by Famous Players-Lasky, and the Park Theatre, where Carl Laemmle, of Universal, is showing "The Right to Happiness," and in which Mr. Sam Rothapfel collaborated with the music score.

Lucas Simplexizing Texas.

From reports received at the Simplex factory E. J. Callahan, manager of the Dallas, Texas, office of the Lucas Theatre Supply Company, is allowing no grass to grow under his heels.

This branch office has been in existence but a very short time, but the sales of Simplex has jumped considerably. The following owners of theatres in Texas have recently purchased Simplex Projectors through the Dallas office: Robb and Rawley, Hillsboro, 4 Type "S" machines; Tom Harris, Eastland, 2 Type "S" machines; H. H. Keller, Mart, Simplex Mazda; Mrs. J. T. McClure, Burk Burnett, Simplex Mazda; W. D. Neville, Dallas, 2 Type "S" machines; John Sayeg, Ennis, 2 Regulation; T. E. Williams, Kirkland, Type "S"; Mrs. Cassady, Gainesville, 2 Type "S" machines; T. B. Hunt, Terrell, 2 Type "S" machines; H. Phillipps, Fort Worth, Type "S", making a total of eighteen machines.

Toledo Architect Co-operates.

Manfred M. Stophlet, a member of one of Toledo's leading architectural firms, together with Dr. Horator, managing director of the Pantheon Theatre Company, were in consultation recently with the engineers of the Simplex factory relative to the laying out of the new proposed Horator Theatre in Toledo.

Dr. Horator besides being managing director of the Pantheon Company, holds a similar responsible position at the Alhambra. The new house which will occupy a section of Toledo's most ideal theatre location, will be erected between Loew's Valentine and Keith's Theatre and is designed to seat one thousand.

Since the now famous Newman Theatre installation, the Simplex Company has received scores of inquiries from leading theatre architects concerning the latest and most scientific methods employed in projection room layouts.

Mr. Stophlet plans for the installation of two Simplex Projectors and one of the newly developed Simplex spot lamps in the new house.

ENTER A NEW PROJECTING MACHINE

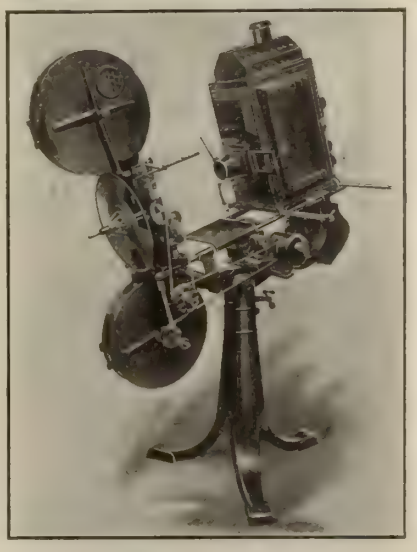
What the Master Projector Is, How Constructed and Points Wherein It Is Radically Different

THE Master Projector, manufactured by the Master Machine Tool Company, 2638 Park avenue, New York City, is presented to the professional motion picture exhibitor and the trade as the latest conception in projector design and construction, embodying new, original and exclusive mechanical principles.

Briefly summarized the features of the Master Projector are as follows:

The Intermittent Movement.

Great care has been taken in the designing of the intermittent movement. The Geneva movement, consisting of a star wheel and pin wheel has been adopted which assures a rock-steady picture and prolonged service. This intermittent movement runs in a large glass-cased oil box located conveniently on the exterior of the machine, so that the projectionist can determine at a glance



The Master Projector.
The New Projecting machine which embodies many novel and meritorious features.

the sufficiency of the oil supply, and remove the intermittent movement instantly when and as often as it is desired.

Elimination of Flicker.

The shutter is driven direct from the cam shaft of the projector eliminating back lash and also eye strain. This permits the exhibitor to have the front rows of his theatre always occupied.

The massive pedestal stand supporting the entire equipment is constructed on the principle of a gun carriage, permitting by the turn of a conveniently located handle, the entire equipment to be instantaneously tilted or swung to any desired angle. The weight of the entire equipment is truly balanced and at no time and in no part is there the slightest perceptible vibration.

New and Original Motor Drive.

The motor drive is original in design. The variable speeds are controlled by a device that in construction is based upon the principle of an expanding and contracting pulley. The variable speeds are obtained by the turning of a lead screw one way or the other. The Master motor drive has no slipping friction disc, and eliminates all use for the rheostat.

The lamphouse is roomy, affording plenty of ventilation. Six handles control the movements of the lamp, always giving the projectionist a perfect arc. The carbon jaws are extra heavy, insuring good contact, and preventing the jaws from burning out. Six inch carbon is accommodated in the lower holder, and a twelve inch carbon in the upper holder.

Condenser Mount Is Adaptable.

The condenser mount is so constructed that it is possible to adjust or focus the condensers by turning a small screw, as is done in the focusing of a pair of opera glasses. This permits the projectionist to instantly focus up the spot of the arc lamp.

How Economy Is Effected.

Every part the Master Projector is constructed of the finest materials and the workmanship is of the highest grade. Before assembling every unit of the equipment passes through rigid tests for defects or imperfections. Its direct driving features, assure longevity to the mechanism. Exhibitors and projectionists who are seeking ideal satisfaction in projector equipment will find every requirement realized in the Master Projector.

I. H. Simmons Becomes "Yankee Doodle" Manager

IRA H. SIMMONS, is now general sales manager for the Yankee Doodle Film Company, (New York branch) and is successfully handling the bookings for all of Greater New York, among the theatres he already booked, being the Montauk, Brooklyn, for a two week run and the Bronx Opera House, one week.

"Yankee Doodle In Berlin," played to capacity houses for eight weeks at the Broadway, New York, at $1.00 top price and all the other Greater New York Houses will play at the same prices.

Besides "Yankee Doodle In Berlin," Mr. Lesser in conjunction with Mr. Rosenberg, of Seattle, have the rights to present the Vatican choir in the cities of Portland and Seattle.

Projection Department

Conducted by F. H. RICHARDSON

From New Zealand

GEORGE CALDER, proprietor Lyceum Pictures, with local office at Huntley, New Zealand, who apparently is his own projectionist, writes interestingly:

"Am a keen student of the Projection Department, as well as of the Handbook. Have been studying the latter for nine months past. Am a mechanic by trade and have a very fair grasp of projection from the mechanical standpoint, but until I received the handbook I knew very little of optical theory.

Spends Much Time Experimenting.

"I spend a good deal of time experimenting and have a good picture, based on the old orthodox theories of projection optics. That system, of course, carries with it certain faults, requiring a wide cut-off blade to the shutter if travel ghost is to be avoided, also a fairly high projection speed to avoid flicker. If I could put your new optical theories into practice I could install the ideal three-wing, sixty-degree shutter, get better results at lower speed and probably with ten amperes less current. My present projection conditions here in Huntley are as follows: Distance of projection, seventy-eight feet; picture, sixteen by twenty-one feet, bordered with black. Screen is heavy canvas, kalsomined. Cine lens is a Dallmyer, Series 12, 3.5 E. F. Working distance (B. F.), 1.75 inches. Lens aperture is 1.25 inches. I use 22 m.m. (17/20ths of an inch.—Ed.) cored positive carbons and 16 m.m. solid negatives (.62992 of an inch.—Ed.). Amperage is 50 D. C. Condenser is triple, consisting of a four-inch diameter meniscus, next to the arc, then a 4-5-inch diameter, 6.5 focal length, plano convex, then a 4-5-inch diameter, 7.5-inch focal length plano convex. The first named is, of course, next the arc. All the apexes of these lenses are spaced 1/16 of an inch apart. Distance from center of planos to film track 5⅞ inches. Have shutter set as close to lens as I can get it.

Gets Better Results.

"I get a more even and brilliant illumination on the screen with the triple condenser than with any two-lens condenser I have tried. Picture is very sharp and clear. Have tried the line-up for fifty amperes, as per handbook, and am wondering where the trouble lies, as results are not as good as with the triple condenser and close-up."

I have had no practical experience with the triple condensers; hence, while I have an idea that your gain comes from jamming the arc right up against the lens, where it has very great light collecting powers; still I don't see how that can be done without excessive lens breakage. I shall rest on my oars, lay this aside, and ask the opinion of John Griffith. * * * * The stars represent four days, and here is Griffith's reply:

Griffith Gives His Version.

"Dear Richardson: It looks as though we may learn something from New Zealand. All our efforts have been concentrated on the avoidance of loss through long working distance (back focus) of the objective lens, practically ignoring the short working distance. The increase in light which New Zealand finds is unquestionably due to better collective qualities of the triple condenser, in spite of added absorption of the extra lens. He does not give the focal length of the arc meniscus, hence we cannot calculate the E. F. of the combination, but it must be very short, with the greatest concentration somewhere between the film and objective, though near enough to the film to avoid the ghost area of the condenser beam. Such a combination undoubtedly is best where the objective has a very short focal length, hence a short working distance; but I do not think it would be practical for long distances of projection, either for moving or still (stereo) pictures.

Light Will Diverge.

"New Zealand's crater image is probably less than twice the size of the crater itself; but one fault is that the light will diverge directly from the lens. In his case the condenser image is about 2.5 inches in diameter, hence larger than the objective lens. This is owing to short distance from condenser to objective. But while this entails loss, still the fact remains that the triple condenser collects more light than the two-lens combination. It would not be so effective if made to serve with long focal-length objectives."

Editor Was Skeptical.

The editor was a bit skeptical with regard to the superior light collecting power of the triple condenser being of any considerable amount and resubmitted the matter to Griffith, who comes back with the following:

"In support of my version of the New Zealand matter here are some figures: First, according to Professor Gage, the additional light loss due to the extra lens would be ten per cent. The meniscus lens is thinner than the standard 4.5 diameter lens and, due to that fact and its smaller diameter, will stand higher temperatures. I have myself used a crater distance of barely two inches with such a lens without excessive breakage. For purposes of comparison between the two and three-lens combination we will assume the same crater distance for both. The two-lens combination has a collective area of 15.9 square inches, that being the area of a 4.5-inch circle. Now the distance between the collecting surface of the arc lens and the emergence surface (presumably meaning the front surface of the front condenser lens.—Ed.) is about two inches, and, according to our own experiments, the beam will diverge to about six inches in diameter by the time the plant of the front surface of the front condenser lens is reached. The area of a six-inch circle is 28.25 square inches, as compared with 15.9 square inches of collecting area for the 4.5-inch diameter lens, and right there we lose 44 per cent. of the light between the two condensers.

To Put it Another Way.

"To put it another way, we have by this loss reduced our collective area to the equal of a three-inch diameter arc lens. With the triple combination we have a four-inch diameter arc lens, which has 12.5 square inches area, and there is no need for any losses through divergence because the second lens is 4.5-inch diameter, which should gather all the light from the small meniscus, so that with a ten per cent. loss through absorption by the extra lens we still have the equal of a collecting area of 11.25 square inches as compared with seven square inches for the two-lens combination. Assuming the seven square inch collecting area of the two-lens to represent its output, the gain for the three-lens set will be 7:11.25:: 100:X. It will therefore be seen that the gain for the triple condenser is large, though whether or not it is quite so much as appears from the above I cannot say, as I have no actual figures as to the divergence of the two-lens ray between the lenses."

Editor's Comment on Griffith's Remarks.

Of course we must agree that the thinner, smaller diameter arc lens of the three-lens set will stand greater stress than will the thicker, larger diameter lens of the two-lens set; hence the arc distance may be less. But I doubt that a two-inch distance is practical with fifty amperes D. C. However, any gain at all counts heavily, and right there the triple set scores. As to the divergence beyond the first lens of the two-lens set, it will depend on condenser spacing. If the directions of this department and the lens charts are followed, and the lenses spaced not to exceed 1/16 of an inch apart, then I think that Griffith's estimate of a six-inch circle at plant of front lens is quite a bit too much. I think a five-inch diameter circle would be nearer to it, with

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

☞ Notice to Eastern Canadians. ☜

The editor of this department will visit eastern Canada in September. Starting at Quebec he will motor west through Montreal, Ottawa, Toronto and Hamilton. On the way he will address on "The Optical System of the Projector" such bodies of projectionists as may desire it. The lecture will be illustrated. Whether or not there are other Canadian cities enough interested to justify a visit is up to you projectionists, who are requested to write at once to the editor should you desire to be included in the route.

tendency to more rather than less. But this depends on the focal length of the arc lens to some extent. I understand that the triple condenser is used extensively in England, France, and in Germany. That circumstance was commented upon in this department several years ago, but we did not then know how to make any intelligent comparison of results from the two systems.

A Bet Overlooked.

Seems to me now that quite possibly we have been overlooking a bet. Offhand, in view of what Griffith has brought to our attention, I would say there is certainly a considerable gain if the objective be of short focal length. Will Griffith give us his reasons why the same would not hold good with long focal length objectives? Meanwhile, I will just shoot a string of ???? at Calder as regards focal length of the meniscus, distance of crater from arc lens and lens breakage.

By the way, you chaps who have your condensers spaced half or three-quarters and have insisted on ignoring instructions to the contrary will do well to measure the diameter of the circle of light around your front condenser lens. Your light loss between the two lenses will be area of circle of effective opening of arc lens: Area of circle of light around front lens :100:X.

Benkleman Comes Back at Us

In March 15 issue G. F. Benkelman, of the Speer Carbon Company's laboratories, has an able article, "Current Effect on Craters." The editor of this department, on page 245, April 12 issue, took issue with certain points made by Mr. Benkleman, who replies as follows:

"We appreciate the publication of the article, "Current Effect on the Positive Crater of the D. C. Arc.," in your March 15 issue and further comments on the same in your issue of April 12. Delay in answering the comments on this article has been due to a large amount of experimental work performed to enable us to answer intelligently the questions raised.

Angle of Positive Crater.

"Regarding the angle of the positive crater relative to a horizontal line drawn through the center of the crater, will say that a 45 degree angle is somewhat inefficient if it is possible to maintain a steady arc at a greater angle, or in other words, a crater more nearly parallel to the lens face. A large number of carbons have been burned at crater angle, varying from 45 to 70 degrees, and a crater angle of 55 degrees was found to be the maximum, combined with steady operation of the carbons. In most cases an angle of 60 degrees could be maintained throughout the burning of the carbon with comparative steadiness, but a darkening of the lower tip of the crater was noticeable at an angle above 55 degrees. At an angle of 55 degrees the increase of light over the 45-degree angle was approximately ten per cent. Particular caution in all the tests has been adhered to in order to maintain the angle of the positive crater the same during the burning of the carbon. This is done by having a pin-hole picture of the positive crater coming from a small hole in the door of the lamp house projected on a screen with established marks.

"Investigation has also been made as to whether it is true that candle power advances in a perfectly straight line when plotted against current. Carbons were burned at the most extreme limits possible, and it was found that a straight line was the nearest curve to approach the points plotted.

Considering Relationship of Carbon Size.

"Considering again the relationship of carbon size and crater area when the carbons are burned at the same current, further tests show that the creater area increases with the size of the carbon when burning at the same current. This condition is portrayed in the figures 3 and 4 of the original article, if one notices the different size of craters of the ⅝, ¾ and ⅞-inch at approximately the same current. The current density per unit crater area is then greater, the smaller the size of a carbon, within the working range; hence the average candle power per unit crater area is greater for the smaller-sized carbon at a given current. When the different-sized carbons are loaded to their full capacity the current density per unit crater area approaches a constant value as does the candle power per unit crater area. Scientists agree that the brightest part of the arc reaches a maximum brilliancy which is independent of the current flowing, but the average brilliancy increases with the current until the carbons are well saturated.

Carbons Not Worked to Capacity.

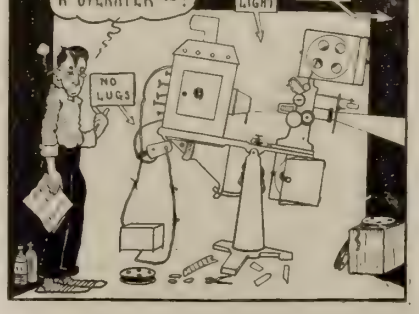
"Projectionists, as a rule, we are convinced, do not work their carbons up to capacity, hence do not obtain the most efficient results. The proper burning current for a given-sized carbon should be about five amperes below its penciling point, and each projectionist ought to make his own determination under the actual working conditions. Experience has shown different makes of lamp houses to give different penciling currents for the same carbon in the same room conditions. This is due to certain designs in lamp house ventilation, for a poorly ventilated lamp house will pencil a carbon at a much lower current value than one well ventilated. A difference of ten amperes in the penciling point of a carbon has been noted, dut to lamp houses having radical differences in their ventilating characteristics.

A New Carbon.

"A new carbon has been recently placed on the market, the so-called Directo Carbon, and its characteristics seem to be such that steady operation is obtained with excellent light qualities when it is worked up to full capacity. Directo Carbon cores remain flush from start to finish, and do not blow out as the cores of old type of carbons did. With a soft core standing up under the most severe conditions of high current density, thus always giving a steady arc, one should have little trouble with the arc even though he be the general utility boy in the projection room. Discussion of the various articles written and the suggestions given on the subject of increase of light due to increase of current have been of great interest to us, and we hope at any time to be able to investigate suggested subjects which relate to moving picture carbons."

Instructive and Interesting.

All of which is instructive as well as interesting. What is said about c. p. advancing in a straight line when plotted against current increase should be especially interesting to projectionists. The meaning of this is that candle power of crater advances in exact proportion to increase of current. But this does not, of course, mean that light intensity at the screen does anything of the sort, because we have the lens system to reckon with. We thoroughly agree with Friend Benkelman that greatest efficiency is had when carbons are worked at capacity, or, in practice, about five amperes below the point where penciling ("needling") begins. We also agree that the great majority of projectionists do not pay sufficient attention to matching their carbon size to their amperage, hence have unnecessary losses. As to the new "Directo," this department has had no tests made thereof, hence cannot comment intelligently. The core which will remain flush with the crater, provided it has no characteristics offsetting the gain, will be a boon to the projectionist because a hole in the crater is something worse than bad. We shall be glad to have "Directo" tested whenever the maker presents them to us for examination.



Cleveland Proceedings Ready

At last, after a most unreasonable delay, the proceedings of the Cleveland meeting of the Society of Motion Picture Engineers, held November 18-20, 1918, is ready for distribution. The booklet is well bound, in paper, has 90 pages of text, 4.25x7 inches (actual size of text matter), with many illustrations. It contains, besides the address of the president and a history of the society, the following papers: "Standardization of the Motion Picture Industry, and the Ideal Studio," by John W. Allison. "Motion Picture Film in the Making," by George A. Blair. "Carbon Arc for Motion Picture Projection," by W. C. Kunzmann. "The Projection Room and Its Requirements," by F. H. Richardson. "Natural Color Cinematography," by William V. D. Kelley. "The Function of the Condenser in the Projection Apparatus," by Hermann Kellner. "Sprocket Teeth and Film Perforations and Their Relation to Better Projection," by A. C. Roebuck. "Fundamentals of Illumination in Motion Picture Projections," by R. P. Burrows. "Advantages of the Use of the New Standard Narrow Width, Slow-Burning Film for Portable Projectors," by W. B. Cook.

Copies of the proceedings (price 35 cents) may be had by addressing Mr. H. A. Campe, President, 5550 Raleigh street, Pittsburgh, Pa. Projectionists will do well to secure a copy.

From Fort Scott, Kansas

Fred H. Wood, projectionist, Fort Scott, Kansas, has taken charge of projection at the new Liberty Theatre, Fort Scott's new $30,000 motion picture playhouse. The Liberty is owned by H. L. Stout. It was opened July first, this year. Brother Wood says:

"Have been so busy that I have not written, but now have a breathing spell and will let you know I am still on the job; also what is going on in this neck of the woods. Have quit my old job at the Theatrette and am now at the new Liberty, which stands just opposite where the Vaudette used to be. The new house was built to accommodate both pictures and vaudeville. The projection room was fitted out to suit yours truly.

Money Was Not Spared.

"Money was not spared in its equipment. It contains two latest model Simplex projectors and one Power's Six-B, a two-arc 50-50 transverter. There is excellent ventilation and hot and cold water. Two intake air chutes come from the open air, and there is an eighteen-inch exhaust in the ceiling. Ceiling is nine feet from floor. Distance of projection is 106 feet, with an eleven per cent. drop in projection. The Radium Gold Fibre screen is used. Have the optical systems in accordance with lens charts and am getting excellent

Absolutely No Excuse
For you to be looking at anything else but this picture of Constance Binney, pretty Realart star.

Pittsburgh News Letter

Altoona Houses Being Improved.

A. NATOPOULOS, of the Paramount, Olympic and Palace Theatres, Altoona, is remodeling and enlarging the first mentioned. The Paramount was closed the latter part of July, and, as the work is about completed, the opening date will probably be September. The capacity will be increased from 700 to 1,000.

McCauley Takes Juniata.

B. F. McCauley has taken over the Juniata Theatre and is remodeling the same. He has purchased Power's 6-B Cameragraphs and other equipment.

Tolley Celebrates.

"Ted" Tolley, shipper of the Standard Film Service, Pittsburgh, on Thursday, August 21, celebrated the completion of seventh year of service for that firm.

Robson Represents Saunders.

Claud Saunder, exploitation manager of the Famous Players-Lasky Corporation, New York, announces as his representative for the Pittsburgh district Mr. William N. Robson, of Pittsburgh.

Short Notes.

The Monessen High School, Monessen, Pa., and the Parkersburg High School, Parkersburg, W. Va., have both installed Simplex projectors and other equipment purchased through the Hollis, Smith Morton Company, Pittsburgh.

Saul Meltzer is the newest addition to the road force of the Pittsburgh Select Exchange. He started his career as an assistant shipper in this exchange, and has become a full-fledged salesman.

Assistant Manager Harry Reiff, of the Pittsburgh Universal, has returned to his desk after a week's motoring trip to New York.

Simplex projectors are being used at the Nixon Theatre, Pittsburgh, for the showing of "The Fall of Babylon," which has just begun an indefinite run here. The machines are in charge of Louis Schwartz and Joe Estey, the operators who travel with the company.

The Palace Theatre, Charleroi, Pa., has installed two new Power's 6-B Cameragraphs.

A. E. Rosenberg, foreign representative for Fox, and Clayton Sheehan, district manager for the same company, spent several days in Pittsburgh recently.

H. C. Bowers, of the Broughton Theatre, Broughton, Pa., has returned home from a visit to his son in Denver.

THE PRINCE OF WALES VISITED ST. JOHN

And Emphasized Fact That the New Brunswick City Is Really on the Map and Also a Hustler

ST. JOHN, N. B., was always on the map, but the trouble was that some people did not know it. Since the visit of the Prince of Wales thousands of persons will know that the city exists and will recognize it when they see it in the movies. Picture men were out in full force during the two days' celebration, and hundreds of feet of film were taken of the many festivities and ceremonies arranged in honor of the Prince and the returned soldiers who gathered in the city to meet him.

On August 14 a parade was held, thousands of persons lined the streets and the movie men shot pictures of that. They took views of all the city and went out to Rothesay to get good prints of the house where His Royal Highness was to be entertained at a garden party.

Among Those Present.

Among the men present were W. K. Whipple, Universal Film Service; J. P. Tresilian, Universal; Tracy Matheson and George Doran, Kineograms; Daniel Maher, Gaumont; E. J. Savage and M. W. LaRue, Pathescope; K. W. Fassold and Bert Mason, Pathe; A. A. Chersterfield, Underwood and Underwood. Walter Golding, of the Imperial Theatre, gave great assistance to the picture men, and every opportunity was afforded them to accomplish their work by officials of the provincial government and the city. J. V. Berrie was detailed to look after them, and Inspector Robert Crawford, of the Military, was in charge to see that the correspondents and movie men got everywhere and saw everything.

March Donated Films.

R. G. March, of the Specialty Film Import at St. John, donated a number of films for the reception given by the Commercial Travelers' Association to the visiting returned soldiers. Nine thousand men and their friends were present, and a Harold Lloyd and other films were heartily enjoyed. Mr. March made all arrangements and operated the machine failing another operator, for which he received the gratitude of the committee in charge. The Exhibitors' Distributing Corporation also gave a film, which was appreciated.

Elaborate Decoration the Rule.

The theatres all had elaborate decorations, and many of those on city buildings being the work of Fred Stringer of the Imperial staff.

Mr. and Mrs. G. A. Margetts were guests at the reception given at the Government House Rothesay for the Prince of Wales. Mr. Margetts is manager of the Canadian Universal Film Company for the Maritime Provinces.

Pictures in Record Time.

A record for quick showing of pictures was that made by St. John, N. B., when the motion pictures taken of the Prince of Wales' visit to St. John were rushed to New York and Montreal on Friday evening's train by special messengers both from the Pathe and Kinogram companies and shown on the screen at the Imperial, Unique and Star theatres on Monday afternoon. Frank Fitzgerald went with the pictures to New York. The Soldiers' Joy Day parade was included in the reel.

Other views of His Royal Highness were given at the Imperial, which pictures were photographs taken by the King's own photographer at St. John, N. B., and form part of the series which will be sent to the King and Queen. Mr. Brooks has secured one picture of the cameras pointed at the heir apparent to the British throne. Large and enthusiastic crowds viewed these pictures each of the three days they were shown.

Popular Pianist Married.

Miss Mabelle Cole, who has been for eight years the pianist at the Lyric Theatre, was recently married to W. H. Lund, of St. John. The wedding took place in Sackville, N. B. On Wednesday the members of the Lyric Stock Company presented Mrs. Lund with a handsome piece of silver. Steve Hurley made the presentation. F. G. Spencer also presented Mrs. Lund with a beautiful wedding present.

"How Many Cards'll You Have?" Asked This Lobby for "The Outcasts of Poker Flat."
The Los Angeles Superba put over a novel stunt with cards and a roulette wheel for this Harry Carey Universal attraction.

TORONTO'S MAYOR OPENED DANFORTH

New Eighteen Hundred Seat Picture Theatre Commenced Business Career on August Eight

TORONTO'S latest moving picture palace, the Danforth Theatre, near the intersection of Danforth and Broadview avenues, was formally opened to the public on Monday, August 18, by Mayor Church, of Toronto, who congratulated Messrs. Jule and J. J. Allen upon the fine addition to their array of moving picture theatres in Toronto and throughout Canada. The opening ceremony was also graced by a number of aldermen and other local celebrities, including Controller W. D. Robbins, Alderman Johnston and Alderman Ramsden.

Jennings Is the Manager.

The new house, which is managed by H. G. Jennings, a veteran Canadian exhibitor, is both large and good. The seating capacity is 1,800. A distinctive feature is that the theatre has five front entrances and the lobby is exceptionally large, so that congestion is avoided. The arrangement is such that the front of the balcony practically starts just over the rear orchestra seats. This gives an impression of almost continuity from the orchestra pit to the back row of the balcony.

A Ten-Piece Orchestra.

The orchestra consists of ten pieces under the direction of William Handorf, a Toronto violinist.

The exterior of the house is in the Adam style of architecture, in tapestry brick trimmed with limestone. The windows are fitted with stained glass.

Provision has been made for a parking space to accommodate one hundred cars. The private park has been illuminated and a watchful eye is kept on the automobiles while the occupants are inside the theatre.

The policy adopted by Manager Jennings is to change programs twice each week and to conduct matinees daily.

Many Managerial Changes.

One of the most important recent developments in moving picture circles of Canada has been the change in management of a number of theatres in Montreal, Toronto and Ottawa. A switch has directly affected three prominent houses. Harry Pomeroy, formerly part owner and manager of the Tivoli Theatre, Montreal, has become manager of the Strand Theatre, Ottawa, in succession to Archie Laurie, who has been appointed manager of the new Alhambra Theatre, Toronto. Pomeroy was also formerly manager of the Holman Theatre, Montreal, which is controlled by Canadian Universal interests, and of the Globe Theatre, Toronto.

Was Manager of Midway.

Laurie first sprang into prominence as the manager of the Midway Theatre, Montreal, where his lobby displays were a sensation. He is now in charge of one of the finest and largest uptown theatres in Toronto.

Pomeroy disposed of his interest in the Tivoli Theatre, Montreal, to J. Marcus, of St. John, N. B.

Herb Jennings, formerly manager of the Strand Theatre, Ottawa, and more recently the manager of Allen's Bloor Theatre, Toronto, has become the manager of the new Allen's Danforth Theatre, Toronto.

Archie Laurie, one of the principals in the switch, recently spent a couple of weeks in New York, and during his absence the Strand, of Ottawa, was managed by James Davidson, salesman for Regal Films, Limited, Toronto.

Toronto Operators' Demands.

The Moving Picture Operators' Local, of Toronto, through its business agent, William Covert, has presented a new contract to the local exhibitors to take effect in the immediate future.

The operators ask for a regular wage scale of 90 cents per hour, regular working hours from 9:30 a. m. until 11 p. m. in theatres giving continuous performances, a minimum of four working hours in a day for each operator and extra pay for the special screening of pictures before or after regular hours and for the removal or putting up of posters during extra time. The operators also request a fee of $1 for each time that they are required to "change" films.

Four Hours the Minimum.

In the case of theatres which give distinct matinee and evening performances the regular hours for the operators are to be from 2 to 5 p. m. in the afternoon and from 7 to 11 p. m. in the evenings. "Time-and-a-half" rate is demanded for the special screening of pictures outside of regular hours in any theatre.

Under the agreement presented by the men no operator can be hired to work for less than four hours each day and for six days of the week, making the minimum time for a week of twenty-four hours.

The Francais Changes Hands.

The Francais Theatre, St. Catherine street, East Montreal, has been purchased by T. P. Birchall, president of Loew's Montreal Theatres, Limited, with the intention of turning the Francais into a second Loew house for Montreal.

The purchase price is in the neighborhood of $350,000, this amount covering the cost of an adjoining property for an extention of the theatre building. As soon as plans are completed the work of reconstruction will be undertaken. It is expected that the alterations will cost another $100,000. The theatre, when finished, will seat 2,000, and will be ready for the first performance in December.

Will Present Pictures Chiefly.

It is understood that the policy of the theatre will be to present moving pictures chiefly, and also as many "dumb acts" as possible, because of the prospective French-speaking patrons. The Francais will now probably come into direct competition with the St. Denis Theatre, which is one of the largest theatres in Canada.

Another recent development was the sale of a large property facing Phillip square, Montreal, for the erection of a moving picture theatre. The sale was made to Louis A. Dubrule, who has organized a theatre company. The property was bought from the Yorkshire Insurance Company for the sum of $200,000, according to the registered deed. It has been intimated that the theatre, when built, will become one of the Allen chain.

Gage Is in Full Charge.

H. L. Gage, formerly of Regina and more recently of Winnipeg, Manitoba, has been appointed superintendent of construction and supply for the fifty odd Allen theatres throughout Canada by Messrs. Jule and J. J. Allen. Mr. Gage has moved to Toronto, where he will make his permanent headquarters and from which place he will hold general direction over all building and maintenance operations for the numerous houses, new and old.

Mr. Gage has been succeeded as construction superintendent of the theatre at Winnipeg by James M. Morton, a Winnipeg civil engineer.

The new Allen Theatre at Winnipeg is being rushed, and will be finished in December, according to preesnt schedule.

Allens Are Getting Ready.

The Allens are getting ready to open new theatres in half a dozen different Canadian cities. Four new houses are nearly completed in Toronto alone, these being the St. Clair Theatre in the North End, Parkdale Theatre in the West, Beach Theatre in the East and College Theatre, near Dovercourt and College streets.

The Alhambra Theatre, which has come under the direction of Archie Laurie, is one of the new houses on the string controlled by Regal Film interests.

With the opening of so many new theatres in Eastern Canada good managers are at a premium.

Allens Start Vancouver House.

Work will be started in September in Vancouver, B. C., on the erection of a new theatre for Messrs. Jule and J. J. Allen, of Toronto. A local hotel property has been secured as the site for the theatre.

A conference was also recently held in Vancouver to discuss a proposal to erect an auditorium in the city to seat several thousand people and to accommodate a wide variety of exhibitions, shows, conventions and other features. It is proposed to have two halls or auditoriums in the one structure, one of the audi-

This Is "Broken Commandments." The Silence, However, Is Unbroken.

Gladys Brockwell and Tom Santschi conduct a pretty squabble over a bowl of sweet peas in this forthcoming Fox release.

toriums to be considerably smaller than the other. Special film road shows would be accommodated in either of these halls, according to equipment plans. It has been decided to hold a meeting of prospective stockholders in the company next November.

Sells Tickets for Flights.

Manager Rotsky, of the new Grand Theatre, Montreal, showed both progressiveness and aggressiveness recently when he arranged for the sale of tickets for aeroplane trips from the box office of the theatre. Announcement was made that arrangements had been made for flights twice daily from Bourassa's Farm, near the Country Club at St. Lambert, under the auspices of the Canadian Aero Film Company, Limited, which was recently organized to take moving pictures from aeroplanes for various purposes.

The downtown ticket office for the flights, which started on August 17, was established at the new Grand Theatre, and the house received considerable advertising from the plan.

Detroit News Letter

Shafer Will Open the Washington.

FRED SHAFER has arrived in Detroit, and will open the Washington Theatre under the control of William Fox, to whom the lease passes on Labor Day. It will be closed for a few weeks while interior alterations and improvements are made. When it reopens it will be continued as a high-class motion picture house. The first Fox attraction to be shown will be "Checkers."

Will Not Play Fox Exclusively.

Mr. Shafer says it is not his intention to play Fox pictures exclusively, but that he will always be glad to consider the productions of other companies.

Mr. Shafer was formerly in Detroit as manager of the Liberty and Adams theatres for John H. Kunsky. For the past ten months he has been associated with William Fox as manager of several of his Eastern theatres.

A New Big House.

A big Detroit theatre is to be erected in the residential section known as La Salle Gardens. The promoters are Charles W. Munz and Bert R. Williams, the latter now manager of the Palace Theatre, Detroit. A company has been organized with a capital stock of $275,000, and work on the structure is to start at once. The house will seat about 1,800, and be exclusively for motion pictures.

Pictures for Powers.

The Powers Theatre, Grand Rapids, will play pictures for at least the next three months. This is in reality a legitimate playhouse, and usually plays legitimate attractions four nights out of every week, but owing to the actors' strike the management has decided to protect itself by playing pictures at least for three months opening in September, and notices to that effect have been sent the various Detroit film exchanges.

New House for Cheboygan.

Fitzpatrick & McElroy, operating theatres in three states, have leased property in Cheboygan, Mich., and are having plans drawn for a new $50,000 picture house to be erected there. Recently this concern opened a theatre in Alpena, and after they complete their Cheboygan house will extend their circuit to other Michigan towns.

Larry Hayes, for the past eighteen months with the Arthur S. Hyman Attractions, has resigned to become exploitation manager for the Minter-United Amusements.

William Marshall, for the past twelve years with the Butterfield Circuit, will manage the Fuller Theatre, Kalamazoo, when it reopens Labor Day.

Herb Weil, of Port Huron, will entertain the members of the Michigan Screen Club at his summer home on Lake Huron some time in September.

THE TEXAS BUILDING BOOM CONTINUES

Scores of New Picture Theatres Are Now Being Erected or Planned All Over Lone Star State

THE building boom continues in Texas. Scores of new moving picture theatres are going up in all parts of the state, while announcements of others are being made daily.

Dallas is to have a new suburban theatre which will be built at once in Oak Cliff, a nearby suburb, by G. R. White, owner of the Bluebird in this locality.

Will Cost $40,000.

The new house will cost $40,000, and will have a seating capacity of 1,200. There will be rest rooms for women and a nursey for children. The theatre will handle first-run attractions and have a $10,000 organ.

New House for Mineola.

At Mineola in east Texas, R. J. Gaston is building a new theatre which will cost $20,000. R. T. Hooks has leased it, and hopes to open it within the next few months.

At Electra, an oil field town, two new moving picture theatres are being built. The Princess at Denton is being entirely remodeled.

Higher Admissions for Dallas.

Commencing September 1 it is probable that all the moving picture shows in Dallas will increase their admission prices. The matter of a general increase has already been discussed by the exhibitors.

Added to the increased cost of booking films which will be effective after that date comes the demands of the musicians' union and the moving picture operators' union for increases in salaries. These two organizations are framing demands for new scales of pay which they will shortly submit to the exhibitors.

Wiel Returns to Hulsey.

Lieut. Nash Wiel has returned from France, and is again associated with the Hulsey enterprises.

Cohen Goes on Road.

Gus Cohen, formerly with the Cycle Park Theatre, is now with the Matinee Film Company as traveling salesman.

Indiana News Letter

Pictures Will Aid Fire Marshal.

VISITORS to the State Fair at Indianapolis this year will be treated to a number of free motion picture shows. Under the direction of the state fire marshal space has been set off in the old Art Hall for the erection of a screen, and pictures will be shown daily.

"The Fire Demon," one of the films to be presented, shows the various fire hazards, including the defective flue, the rubbish-filled basement, the over-heated electric iron, and explains in a most effective way how these and many others may be eliminated.

For Fire Prevention Campaign.

State Fire Marshal Friedly believes that those who see the pictures will better understand why Indiana has an annual fire loss of six to seven million dollars, and how it is possible to eliminate many of the causes of the fires. The films will be used following the fair in a state-wide educational campaign on fire prevention.

Prospect Theatre Opens.

The pretty new Prospect Theatre, situated at the corner of Prospect street and Churchman avenue, Indianapolis, was formally opened Sunday, August 17, to capacity crowds.

The theatre, operated by Virgil E. Burris, is one of the most beautiful neighborhood houses in the city. The interior is decorated in mahogany and contains both a ladies' and men's rest room. The house is strictly fireproof, and is equipped with an up-to-date ventilating system, which changes the air in the building every three minutes.

The Eternal Triangle

Made up of Theda, Miss Bara and Theda Bara in their Fox production, "La Belle Russe."

HOW ERNEST MARSH PACKED HIS HOUSE

Minnesota Exhibitor Induced Six Local Belles Most Attractively Costumed to Act as Ushers

BY inducing six of the belles of the town to act as ushers, wearing costumes provided especially for the occasion, Ernest Marsh packed his Opera House at Montevideo, Minn., at matinee and evening performances in a two days' run of "The Heart of Humanity" during rainy weather recently.

The attraction was turned into something of a social affair, for the attractive group of ushers had a strong following of friends.

The costumes were white. On the caps and sleeves of each were red hearts. In this garb the girls gave an appearance similar to Red Cross nurses.

The accompanying picture shows the group Montevideo belles dolled up in these creations and grouped in front of the Opera House.

Exhibitors Aid Carnival.

At four of the Lake street theatres in Minneapolis special performances were given for the benefit of the West Lake Athletic Carnival.

There was a matinee at the Lagoon Theatre and evening performances at the Lyndale, the new Lake, and the Rialto theatres.

The movie benefits were another indication of the active part which Minneapolis exhibitors are playing in the interest of civic affairs. The exhibitors whose theatres helped to make the carnval a success were Henry Green, of the Lake Amusement Company, and Ruben and Finkelstein, of the Twin City Trust Estate.

The carnival, which followed the benefit shows, was held Saturday afternoon and evening for the children of the West Lake district through the co-operation of the playground instructors and the park board.

Operators' Demands Granted.

The request of Motion Picture Machine Operators' Union No. 219 for a 20 per cent. increase in wages, effective September 1, was granted by a majority of those present at a recent meeting of Minneapolis exhibitors in the new Palace Theatre.

The new scale provides for a wage of sixty-five cents an hour. The St. Paul Chapter of the machine operators made a similar request in that city, and it is anticipated that the scale of wages will be the same in the two cities.

Stage Hands and Musicians Also.

The Minneapolis exhibitors also considered the request of the International Association of Theatrical Stage Employes and the Musicians' Union for wage increases to take effect September 1. No action was taken on the requests of the stage hands and musicians at the time, but an early adjustment is looked for.

Improved New Garden Opens.

The New Garden Theatre in Minneapolis, managed by William H. Koch for Ruben and Finkelstein, closed for three weeks while undergoing remodeling, has reopened, with the installation of a six-piece orchestra. The old lobby of the New Garden was replaced with an attractive marble lobby. A new canopy was erected in the front of the theatre, and the painters transformed its appearance into one of beauty. The interior of the theatre was also thoroughly overhauled. New seats, a new screen and two new Power's 6-B Cameragraphs were installed.

New Lyndale Is Improved.

The New Lyndale, recently acquired by Ruben and Finkelstein, is undergoing a complete change at the present time. New equipment and a five-piece orchestra has been installed. The front is being painted and the interior improved. Frank Palma, orchestra leader and director of music at the Lagoon, installed the Lyndale's new orchestra. Hugh Andress is manager of both the Lyndale and the Lagoon.

Kavanagh Opens New House.

Seven Corners in Minneapolis has a remodeled movie theatre which is said to be the handsomest in the southern part of the city.

The new Southern at Washington and Cedar avenues, owned and managed by A. J. Kavanagh, is the theatre which opened Monday night, August 18. The theatre will change bills four times a week. There will be a Sunday only picture and changes Monday, Wednesday and Friday.

The Melody Quartet has been engaged to give special music.

Dorothy Phillips to Visit.

Dorothy Phillips, who starred in "The Heart of Humanity," "Destiny" and other Universal productions, will be in Minneapolis the latter part of August and in September as the guest of Mr. and Mrs. James V. Bryson at Lake Minnetonka.

Official War Films Shown.

Official war films taken by the United States and British governments, recently sent to the city by the Department of Public Information, were recently shown by the War Camp Community Service on the lawn of Washington Fair Oaks. Films taken at the front were shown together with submarines in action and the various phases of the British and American air service. "Pershing's Crusaders" was one of the pictures. The films were sent to the University of Minnesota, and were lent by the university to the War Camp Community Service. This was the first showing of the films in Minneapolis.

Prohibition Makes Dryer Exhibitor.

Joseph Dryer, former Minneapolis wholesale liquor dealer, forced out of business by prohibition, is expecting to enter the moving picture field as an exhibitor in the near future.

Plans have already been prepared for a 400-seat house on lower Hennepin avenue, near Washington, according to Mr. Dryer, who says that he hopes the new house will be ready for business within 90 days.

Mr. Dryer is the first Minneapolis liquor dealer to divert his capital into moving pictures since the dry lid was clamped on.

Mitchell to Have Competition.

George O. Smith, manager of the Princess Theatre at Sioux Falls, S. D., has announced that he intends soon to begin the erection of a new picture theatre at Mitchell, S. D., which for two years has been without competition.

Six Montevideo Belles.
Who made the Opera House cash register ring a merry tune.

Theatre Licenses Opposed.

Attempts to obtain licenses for the construction and operation of two moving picture theatres in north Minneapolis have met strong opposition from the churches in that part of town, according to the exhibitors behind the proposed enterprises.

The request of Max Wittles, who applied for a license to build a theatre in north Minneapolis was turned down, while Harry Green and W. A. Steffes, who plan to put up a theatre at Twentieth avenue, North, assert that they have met strong opposition from the churches.

Mr. Steffes said that other desirable sites were available for himself and Mr. Green should they decide to change the location for their proposed new theatre.

United Stockholders Meet.

Lloyd Willis, representing J. A. Berst, president of United Picture Theatres of America, made a special trip from New York to Minneapolis, where he spent three days conferring with J. E. O'Toole, manager of the local branch, and meeting stockholders of the corporation in the Minneapolis territory. Mr. Willis' visit was made for the purpose of discussing future plans with the stockholders. Among those he met while in the West were H. Marks, Grand Forks, N. D.; S. Cornish, Fargo, N. D.; A. A. Thomas, Owatonna, Minn.; R. C. Gibbs, Huron, S. D.; H. S. Freeman, Moorhead, Minn.; H. Burford, LaCrosse, Wis.; E. A. Nelson, Duluth, and many franchise holders of the Twin Cities.

News Briefs.

After two years of service in France, Prosper Schwei, former manager of the Minneapolis Lyric Theatre, is back in the Twin Cities.

J. C. Springer and Enoch Utigard have purchased the moving picture theatre at Millville, Minn., from Arthur Schleicher and T. W. McGuigan.

The Nemec Theatre Company, of St. Cloud, has leased the Nemec Theatre to the United Theatres of America, Inc. Possession was taken August 1.

Abe Frankle, prominent Iowa exhibitor, while a visitor in Minneapolis recently, placed a large order with J. George Feinberg for equipment to be used in his new house at Cresco, Iowa.

Newark News Letter

Plans Theatre for Madison.

A. ESPOSITO, who recently disposed of his Palace Theatre, Morristown, is interested in a real estate transaction which will mean another moving picture theatre for Madison. The deal will mean the razing of the Madison House, and upon this site will be built a $60,000 theatre. Mr. Esposito, promoter of the idea, expects to close the deal in December, at which time the lease of the dwelling, now controlled by David S. Furman, expires. Plans are now being prepared by an architect, and these will call for the erection of the theatre building and nine stores on the sides of the entrance. The proposition will involve the expenditure of about $100,000.

New Film Manufacturing Concern.

The J. Frank Hatch Enterprises, organized for the purpose of manufacturing motion picture film, has been incorporated at Newark, with Edward Schoen, of 207 Market street, Newark, as registered agent. The authorized capital stock of the new manufacturing company is $100,000. The incorporators are J. Frank Hatch, W. J. Schell and John J. Hatch.

Plans New Brunswick Theatre.

The Heyjel Company, of which Abraham Jelin is manager, plans to erect a theatre, 15x150 and 150x160, L shape, in New Brunswick. The plans now being drawn by Duke Harrison, architect, 51 Vanderbilt avenue, New York City, call

for a two-story structure at an approximate cost of $250,000. The Heyjel Company is located at 40 Paterson street, Perth Amboy.

Atlantic City Amusement Corporation.

The Progressive Amusement Company, with Clarence L. Goldenberg, Atlantic Insurance Building, Atlantic City, N. J., as statutory agent, has been incorporated with a capital of $20,000. The incorporators include, besides Mr. Goldenberg, Frances E. Blumber and Louis A. Repetto.

Film Holding Increases Capital.

The Film Holding Company, a New Jersey corporation, has filed papers with the secretary of state showing that it has increased its capital from $150,000 to $300,000.

New Elizabeth Firm.

The American Amusement Company, with offices at 208 Broad street, Elizabeth, N. J., has been incorporated with an authorized capital stock of $125,000. Welcome W. Bender is listed as registered agent. The incorporators who will conduct amusement enterprises are Harold F. Carr, Frank Eichler and Samuel Mitchell.

Bellevue, Newark, Improved.

The Bellevue Theatre, Belleville avenue, Newark, one of the show houses controlled by the Joseph Stern Theatrical Enterprises, is being thoroughly renovated and redecorated. The illuminated sign has been changed, and new frames have been added in the lobby and front.

Liquor Store to Be Theatre.

The Newark newspapers announce that Morris Snyder, who formerly had a wholesale and retail liquor store on Glenwood avenue, Bloomfield, will erect a motion picture theatre on this site. Mr. Snyder has already obtained his license from the Town Council.

$300,000 Jersey City Corporation.

The American Operating Company, recently incorporated under the laws of New Jersey for $300,000, will operate motion picture theatres, according to its charter. The registered offices of the American Operating Company are at 263 Central avenue, Jersey City. The incorporators are Emanuel Van Dermit, Charles L. Raskin and Helen P. Smith.

Hill Theatre All Dressed Up.

Manager A. Johnny Mack, of the Hill Theatre, 100 Springfield avenue, Newark, is taking great pride in the improved appearance of his show house. Manager Mack has dressed up the entire lobby and front in a pleasing and artistic manner.

Oregon News Letter

Graeper Steps Out.

ONE of the surprises of the week was the news that W. A. Graeper was associated with F. C. Burk in the Baker Theatre Enterprises at Baker, Ore.

Mr. Graeper has made a phenomenal success of the Union Avenue Theatre, which he still operates. He will remain in Portland and leave the active management of the Baker theatres to Mr. Burk. The partners took over the Baker interests on the first of August, ostensibly in Mr. Burk's name.

Sunnyside Theatre Sold.

The Sunnyside Theatre, Portland, has again changed hands, this time being sold to Harry Gould. The former owner, Tol Teeter, bought the house from W. A. Ayres, who operated it for several years. Mr. Teeter had the theatre about three months. The Sunnyside seats about 800 people.

At the North Pacific Benches.

Messrs. Bair and Freeland report unusually good business at the Royal and Midway theatres, Newport, this season.

Miss Verne Ross, owner of the Movies Theatre, Toledo, has purchased her opposition, the Liberty, and closed it.

WHO WILL BE THE NEW OHIO CENSOR?

Exchanges and Exhibitors Are Now Doing Some Worried Wondering as to Williams' Successor

THE question of who will be appointed on the Ohio Censor Board to succeed Charles G. Williams, whose term expires September 1, is causing much discussion and concern among the film exchanges and exhibitors of Ohio.

Mr. Williams has been on the board a long time, and the film people are satisfied that he remain. They have asked Governor Cox to reappoint him, although he is a Republican and of opposite politics to the governor.

The report that the governor had considered another woman for the board has met with much opposition from those in the film business. They are perfectly satisfied with the present woman member, Mrs. Maude Murray Miller, but object to another woman on the ground that in time the board might then be controlled by women.

The Kid Refunded.

Manager Scoville, of the Gordon Square Theatre, Cleveland, found a note under the lobby door when he opened up the other night.

It was from a boy who confessed he had "sneaked" into the theatre four times through an exit door. He said he was now working and would repay the manager as soon as he received his first pay.

"And the strange part of it was the note was no joke," said Mr. Scovill. "The boy came in last Saturday night and paid me for two 'sneak-ins' and said he would pay for the other two next Saturday."

All Night Shows Inaugurated.

All night shows are at last a reality in Cleveland. The Princess has started it by keeping open all night on Saturdays.

Max Lefkowich, owner of the Wonderland and other theatres, has announced that he will keep the Wonderland open all night Saturdays and perhaps other nights in the week also.

Short Notes.

N. J. Krines has been appointed office manager for the Cleveland Goldwyn Exchange; G. H. Penn, assistant manager; C. C. Dearddourff, publicity man; W. B. McDonough, salesman, and C. E. Colegrove, booker.

Lou Gieger may be district manager for the Film Clearing House, but that didn't keep him from rolling up his sleeves and giving the window of the new Cleveland exchange a painting.

Charles Hutsenpillar, manager of the Virginia Theatre, Cleveland, has just returned from an auto trip with his family from Kentucky. He visited the Mammouth Caves and other places of interest.

M. B. Horwitz, of the Fountain and Haltnorth theatres, Cleveland, is in Nebraska spending his vacation.

The Jewel Theatre, Cleveland, is closed temporarily while being renovated and having new seats installed.

The Lincoln Theatre, Massillon, is undergoing a process of remodeling. Manager F. A. Kelley is spending considerable on the job.

H. C. Borger, assistant manager of the Cleveland Universal, on his vacation in Michigan, writes that the fishing is great —better than the film business fishing.

Salt Lake Breezes

Bailey Succeeds Calkins.

ARTHUR S. BAILEY, formerly of Denver, has been appointed as local manager for Pathe, succeeding W. A. Calkins, who has gone to the local office of the First National Exhibitors' Circuit.

Swanson Purchases Elk.

The Swanson Theatre Circuit has purchased the Elk Theatre at Rexburg, and has begun erection of a theatre at St. Anthony, Idaho. It is announced by George Mayne, general manager of the circuit, that it is proposed to either buy or build theatres in every big town between Salt Lake City and Boise.

W. H Swanson left Thursday for Denver.

Exiled!

Elsie Ferguson innocently accused in her latest Artcraft, "A Society Exile."

LAEMMLE APPROVED SAN FRANCISCO

And Expressed the Opinion That a Big Rental Studio at the Golden Gate Would Be Popular

CARL LAEMMLE, president of the Universal Film Manufacturing Company, was a recent visitor in San Francisco to attend the reopening of his theatre now known as the Frolic. He expressed the opinion that a big rental studio in this city would be a paying proposition, and declared that it would be made use of by many Los Angeles producers and promised to bring many Universal companies here as soon as facilities are available.

Mr. Laemmle was accompanied by his son and daughter and A. Stern, vice-president of the L-Ko and Century units of the Universal. He has since left for Lake Tahoe in the mountains east of San Francisco, and after a three weeks' stay there will return to New York.

Leo Weinberger Given Important Post.

Leo Weinberger, for several years manager of the Strand Theatre, San Francisco, has been appointed personal representative of Carl Laemmle, and will shortly leave on a tour of the country to gather data and investigate conditions from the standpoint of the exhibitor. Mr. Weinberger has been highly successful in the management of the Strand, and it was his work in connection with this house that won for him this position.

Theatre Reopened Under New Name.

The old Alhambra Theatre on Market street, which was closed for a time for remodeling work and redecorating, has been reopened. It was originally intended to have Leo Weinberger, formerly of the Strand, in charge, but upon his appointment to the position of personal representative of Carle Laemmle, the management of the San Francisco house was turned over to Martin Kurtzig. The new name of the theatre is the Frolic.

Universal News.

C. A. Nathan, who has been touring the country in the interests of the Stage Women's War Relief series, has succeeded Harry Carney, who has joined the Pathe staff.

W. A. Wood is back from France, after two years' connection with the photographic division of the United States Army, and is filling a position in the booking department of Universal.

Realart Gets San Francisco Location.

The Realart Pictures Corporation has secured quarters for its San Francisco branch on the tenth floor of the David Hewes Building, Sixth and Market streets, and is already making contracts with exhibitors. Ralph Quive is in charge.

Seeks Locations in San Francisco.

Lewis H. Moomaw, of the American Lifograph Company, Inc., Portland, Ore., was a recent visitor in San Francisco, where he purchased studio supplies and selected locations for a forthcoming production, "The Golden Trail," in which Jane Novak is to be starred. Mr. Moomaw was on his way home from Los Angeles, where he selected a supporting cast.

Studio Sites Inspected.

Wellington Wales, business manager for the Marshall Neilan Productions Company, Los Angeles, recently arrived at San Francisco to look over sites for the half million dollar studio planned for this city. Property at Page and Stanyan streets and at the Ocean Beach were inspected. Both sites are near Golden Gate Park.

Fox Companies Visit San Francisco Bay.

A William Fox Company headed by Peggy Hyland has been working of late at Pleasanton, near San Francisco, and Tom Mix is expected soon with a Western company.

Trade News in Tabloid.

The Toscano Estate has taken over the old Crescent Theatre at Los Banos, Cal., and has reopened it as the Victory Theatre under the management of Robert Thompson.

W. S. Haley, formerly of Daly City, has taken over the Opera House at Riverdale, Cal.

The Grand Theatre at Santa Cruz is to be dismantled, the equipment having been purchased by Walter Preddey, of San Francisco.

Ralph Tracy, formerly of the Cortland Theatre, San Francisco, who went overseas as an officer and who was reported dead, has returned home very much alive.

Fred Fink, of Fink's Theatre, Gridley, was a recent visitor at San Francisco to purchase equipment, having decided to enlarge his house.

A fire occurred recently in the operating room of the Orland Theatre, and several reels of film were destroyed. W. R. Claman, the owner, suffered severe burns in putting out the blaze.

James Barlow, of the Maze, Stockton, has purchased equipment of Walter Preddey, San Francisco, to replace that lost in a recent fire.

The Regent Theatre, San Francisco, has been purchased by G. H. Blowers.

A. Kalisky has purchased the interests of Messrs. Rosenthal and Lamb in the Strand Theatre, Alameda.

Ground has been broken for a new 1,500-seat house for Enea Bros. at Pittsburg, Cal.

The Turlock Theatre Company has been incorporated at Turlock, Cal., with a capital stock of $100,000 by H. S. Crane, C. H. Geer and D. F. Lane.

Frank Frates has taken over the moving picture house of Albert E. Arnold at Folsom, Cal.

The Bell Theatre at Livermore, Cal., has been purchased by Mrs. Pearl Desky.

Preston L. Wright and E. L. Zeller have purchased the Rose Theatre at Roseville, Cal., from Bass and McClune.

John Ratto, of Jackson, Cal., has purchased property at Sutter Creek, and plans to erect a moving picture house.

Gamboling in Hosiery.

Anne Luther in her new dance, the Filmdango, from her Pathe serial, "The Great Gamble."

O. R. Nation has purchased the moving picture house at Davis, Cal., from A. F. Tufts.

John Daly has renewed his lease on the Majestic Theatre, Chico, Cal., and plans to install an organ and make many improvements.

Brown Bros. will commence work shortly on a 1,500-seat theatre at Salinas, Cal., which will cost $50,000, exclusive of furnishings.

Kenneth Galyan has purchased property at Tulare, Cal., and plans the erection of a moving picture house.

C. F. Unger is arranging to erect a new theatre at Selma, Cal., to replace the old Opera House.

Kansas City News Letter

Select Office Augments Force.

A. H. McLAUGHLIN, Select manager at Kansas City, has started his fall drive for business. W. P. Bernfield, Mr. McLaughlin's assistant manager, has had two men in the field, Joe Fox and Jack P. Moore. This force has been augmented to seven by the addition of H. S. Stulz, R. F. Withers, Ralph Simmons, R. E. Andrews and M. L. Overman. All are salesmen except Mr. Overman, who is a special publicity man from the headquarter offices, who will assist in the advertising both in Kansas City and throughout the district.

Wilkerson Is Now Manager.

W. R. Wilkerson, formerly in the New York office of the Universal, has been made manager of the Kansas City branch. Mr. Wilkerson assumed his duties Saturday, August 16. E. M. Hammerstein, for some time connected with the local office, has been made office manager. H. W. Talbott, acting manager previous to Mr. Wilkerson's arrival, had resigned to take up work with a large distributing organization.

Consolidation Effected.

At Russelville, Ark., a consolidation has been effected between the Butler Theatre and the proposed new Community Theatre, stock for which has been sold and application been made for charter. The Airdome, which has been operated during the summer by the promoters of the proposed new theatre, was included in the merger. The consolidated firm will use the Butler Theatre Building, which was only recently completed. The new company will incorporate for $16,000 fully subscribed. The officers are E. H. Butler, president; J. G. McFadden, vice-president, and Fred Bradley, secretary-treasurer.

Another $100,000 Kansas City House.

Kansas City is to have another hundred thousand dollar moving picture theatre. Richards and Flynn will start within a few days to tear down the Twelfth Street Theatre and erect in its place a house to seat 1,200 people. It probably will be opened about the first of the year.

Richards and Flynn operate also the Wonderland. And they are distributors for a western Missouri territory for the First National Exhibitors' Circuit. They moved recently into the Ozark Building headquarters on the second floor.

New Company Incorporates.

A new corporation has organized at Excelsior Springs, Mo., with a capital of $50,000 under the name Excelsior Springs Amusement Company. Fifty per cent. of the stock in the new corporation is being held by P. G. Mast and B. Neiswander, of that city. Plans are being made for the erection of a new theatre costing $70,000 this fall.

Paxton May Resume Film Work.

H. R. Paxton, who in 1916 was publicity manager for the Chicago office of Paramount, was in Kansas City recently. He is now in the advertising department of the International Harvester Company at South Bend, but it is hinted that he may get back into the moving picture work.

Among Independent Producers

Conducted by C. S. SEWELL

W. H. Productions Company Will Distribute "The Mystery of '13'" in the United States

THE new Francis Ford serial, "The Mystery of '13,'" produced by Burston Films, Inc., will be distributed in the United States by the W. H. Productions Company, arrangements to this effect having just been completed.

It is further announced that considerable foreign territory has already been disposed of on this production, including Australia and the Far East, Argentine, Chili, Uruguay and Paraguay, Porto Rico and San Domingo, Cuba, Mexico, Spain, Portugal and Central America.

In this serial, Messrs. Louis Burston, who supervised the production, and Francis Ford, who directed it and played the lead, are said to have succeeded in producing a dramatic story of wide appeal and strong interest because of the suspense and continued narrative of adventure.

Another feature is the constant hammering away at the central idea of "13," causing the audience to become more deeply interested as the story proceeds. Advantage of this has also been taken in preparation of the exploitation matter. The lobby displays, publicity stories, stock and episode paper all accentuate the "13."

In addition to Francis Ford, the cast includes Nigel de Brulier, Dolly Dare, Marc Fenton, Phil Ford and Elsie Van Name, who is also responsible for the screen adaptation of Director Ford's story.

Monopol Pictures Starts a Novel Sales Campaign

THE Monopol Pictures Company, distributors of "Crimson Shoals," starring Francis Ford, has inaugurated a "direct-to-the-buyer" sales campaign. Before putting the idea in effect, Max Cohen, president of Monopol, made up a list of state rights purchasers from coast to coast. Twice each week a post card carying "teaser" matter relative to "Crimson Shoals," is sent to each one. On each card one of the unique qualities of the production is brought out, with a suggestion to watch the forthcoming card for further particulars. This "teaser" service has been in operation only three weeks and the Monopol officials report the receipt of numerous inquiries from buyers whose interest has been aroused.

As a follow-up Cohen has arranged for the distribution of twenty-five thousand packages of matches, carrying on the cover a reproduction of a scene from the attraction, while the back cover has been left blank to permit of the state rights buyers' imprint of name and address. A quantity of these matches carrying the Monopol ad will be sent to the entire list of buyers, accompanied by a letter pointing out the advertising possibilities of the scheme. A booklet has also been made up, containing a complete list of the accessories and aids obtainable for the production.

Will Present McLoughlin Feature as a Road-Show

APROPOS of the growth of the "road-show" idea for big independent motion pictures, which has been a striking development of the industry during the last few months, Robert S. Priest, selling agent for the Argus production, "The House Without Children," states that he has received fifty-one inquiries from prospective buyers of territorial rights on this picture, requesting information regarding its road-show possibilities.

"The buyers who are up-to-date picture showmen," says Mr. Priest, "are particularly impressed with the possibilities of the title of this latest McLoughlin feature, as well as the report of the enormous business it is attracting in Cleveland.

"A plan is being drawn up with a view to assisting state rights buyers to book and exploit "The House Without Children" to the best possible advantage. The approved theatrical method of booking an attraction in one theatre in a town not more than once a year has been accepted and approved as the proper starting point or foundation of the plan. This entails a manager with the film and music score, and an advance agent with cuts, mats, paper and other accessories of a first class attraction.

"Bookings will be made twelve months ahead. The lease period for this picture is for five years.

Fay Tincher Starts Work on a New Christie Comedy

WITH another special cast lined up, headed by Fay Tincher, Al E. Christie has started production of another of his two-reel Special Comedies entitled "Wild and Western." The plot is claimed to be as rough as the name. In the opening scenes which present Fay Tincher as an athletic instructor in an Eastern Y. W. C. A., she is knocked out once and delivers a few knockout blows herself. This is only a starter, however, for Fay soon goes West to engage in further adventures among the cowboys and Indians. In the cast are Fay Tincher, Earle Rodney, Eddie Barry, Neal Burns and Zelletta Du For.

This Is "Lightning Bryce." A Good Thing "Lightning" Doesn't Strike in the Same Place.

Otherwise the villains in this Joe Brandt serial production for National would find it necessary not to show up for work.

MacFadden's Series of Short Story Photoplays Will Be Handled by Pioneer Film Corporation

PIONEER FILM CORPORATION has acquired the entire series, fifty-two in number, of the MacFadden Short Story Photoplays, which will be released at weekly terminals.

Each subject is said to be a complete comedy in itself, with witty titles incidentally showing the value of brawn and muscle. The cast of these pictures is composed of men possessing athletic physiques, and of women who have beauty and perfect forms.

The productions were made under the personal direction of Mr. MacFadden and has behind the combined co-operation of physical culture publications with a large circulation.

The first release will be announced shortly, and will be preceded by an advertising and publicity campaign in both the trade papers and general press.

In the negotiation which resulted in the Pioneer acquiring the MacFadden Short Story Photoplays rights, Albert Teital, a film man of long experience, represented the MacFadden interests, while M. H. Hoffman, general manager of the Pioneer, signed the contracts on behalf of his concern.

Jack Hoxie and Ann Little Match Thrills with Throbs

WHEN Jack Hoxie and Ann Little were cast in "Lightning Bryce," there was considerable discussion as to who would do the thrills. "Bernie" Bernstein, Bill Parsons' right hand bower, settled the argument diplomatically. "You'll both have a chance to do hair-raising stunts but I want each of you to figure out human touches to put in each episode."

So Jack and Ann took the matter under advisement. Ann's suggestions resulted in some superb photographics, but she insisted that these be used in connection with her "thrills."

Jack knew that he had Ann beat on the thrill stuff but he also knew Ann was a master in getting over heart throbs. So Jack devoted his spare time, when he wasn't trying to do dare-devil stunts, to working up some sob situations.

With the aid of some kittens and a mother cat, Jack put a touch in the first episode that stands out as prominently as the stunt that Ann did in climbing out of the window of a stage coach while it was rushing down a mountain trail.

The kittens proved to be good actors, but the mother cat couldn't catch the idea at all, and Director Hurst displays several scratches as a result of his attempt to convince the cat that he didn't want to steal the kittens. He also has a few bruises to nurse trying to stop the runaway horses attached to the stage coach.

Love Story and Melodrama Is "Everybody's Business"

ALTHOUGH "Everybody's Business" touches on the subject of Americanism and Bolshevism, it is said to be primarily a thrilling and interesting melodrama with a beautiful love story.

Many new and novel angles of exploitation have been devised for the state rights buyer and exhibitor by W. H. Productions Company and in addition, H. C. Witwer, the prominent author, has written a novelization of the story which will be published both serially and in supplement magazine form in all of the leading newspapers in the country.

Requests for territorial rights are now being considered by W. H. Productions Company.

Cattle Stampede Filmed for Art-O-Graf Feature

THE Art-O-Graf Film Company, Denver, reports that very satisfactory progress is being made in filming "The Last of the Open Range." The company under Director Otis B. Thayer, has just returned from Hahn's Peak where a round-up was held, and is said to have secured unusually effective scenes, including a genuine cattle stampede.

The story of the production concerns war-fare between cattlemen and sheepmen, and has abundant action and heart interest. Edmund Cobb is the leading man and he has been provided with a part which is said to show his unusual versatility.

Novel Advertising Aids for Helen Holmes Serial

MANY novel features in the way of advertising accessories will be available to exhibitors who book the new S. L. K. Serial, "The Fatal Fortune," featuring Helen Holmes. One is a pocket mirror with a photograph of Helen Holmes on the back, may be used as a souvenir and presented to the patrons at the showing of the first episode.

Another novelty is a song entitled "Pretty Helen," the words of which were dedicated to Helen Holmes. Copies may be secured at a reasonable price and also used as souvenirs. There are also heralds 11x28, on various colored paper with pen drawings which will attract attention. The big idea of exploiting this serial is to circus it, says the producer, and if the exhibitor will use the advertising available, he can't go wrong.

In the press book is an assortment of ad cuts, scene cuts, mats and newspaper material and other things needed for exploitation. Every class of paper from one to twenty-four sheet stands is available.

Bulls Eye to Star "A Human Fly"

Jack Morris, sixteen years old, said to be the youngest "human fly," has been engaged by the Bulls Eye Film Corporation, and will be featured in a series of productions. The new film star, who was born in Chicago, has been climbing tall buildings since he was ten years old. Prior to that, he was on the vaudeville stage. Morris has appeared in practically every large city in America, either on the stage or climbing tall buildings.

Correcting An Error

In an advertisement of Gillespie Brother & Co., appearing on pages 1316 and 1317 of our last issue regarding the S. L. K. Serial, "The Fatal Fortune," starring Helen Holmes, appears the following statement: "We are selling the World Rights." This was due to a regrettable error on our part caused by elimination of the line, "except for the United States and Canada." In justice both to Gillespie Brothers and Co., handling the foreign rights, and to the S. L. K. Serial Corporation, handling the domestic distribution, we are glad to make this correction.

Authors Will Aid Censors

Three members of a committee were elected last week at a meeting of the Authors' League of America at Browne's Chop House to co-operate with the National Board of Review on censorship of films. The three are Rex Beach, president of the Authors' League and president of Eminent Authors' Pictures; Henry Sydnor Harrison and Gelett Burgess. They have power to increase the committee as circumstances warrant.

High Order of "I Tappa Keg" Prepares for Initiation Ceremonies.
This "corner in liquor" is from the latest Bulls Eye comedy, "Don't Park Here."

Helen Weer
The "girl" in Robert McLaughlin's "The House Without Children," a state rights feature.

Completion of "13" Serial Is Announced by Burston

FROM the Pacific Coast Louis Burston, president of Burston Films, Inc., announces that the entire thirty reels of the latest Francis Ford serial, "The Mystery of '13,'" has been completed, and the last foot of negative developed, and the large company at the Ford Hollywood studios are congratulating each other on the successful outcome as indicated by the screening of the production.

In this serial, Francis Ford not only played the principal role, but directed the action and furnished most of the story material as well. Mr. Ford for some time has been looking for an opportunity to introduce submarine scenes in a serial, having invented an underwater camera and it was not long before his opportunity came in "The Mystery of '13'" serial.

In one of the early episodes this camera was given a trial and it proved so successful that more submarine matter was written into the script, and what is said to be the largest tank ever built in connection with a moving picture was constructed in the Ford studio to take such scenes as did not require a larger water location.

The main water scenes were filmed at Catalina Island, where Mr. Ford has a summer home and a big motor boat. In the second episode both Mr. Ford and Rosemary Theby don diving suits and engage in an under water struggle for possession of the air pipe upon which the maintenance of both lives depend.

In this production, Francis Ford plays a dual role, that of Phil Kelly, a secret service operative, and also his brother Jim. Under Louis Burston's supervision the action is said to have been skillfully developed and the mystery increased until the end of the fifteenth episode. In the first two episodes there is a forced marriage, a daring escape, a burning ship, a lost treasure and the introduction of a mysterious band of conspirators whose inner ring is known as the "13."

New Company Formed to Make One Reel Farces; George Ovey Will Be the Featured Comedian

GAIETY COMEDIES, INC., is the title of a new company formed to produce one-reel comedies in Los Angeles, to be released on a weekly basis through independent exchanges. Space has already been secured in the studio at Gower street and Sunset boulevard, which is now being enlarged, and production work started.

Comedies, of a light farcial type, with plenty of so-called "gags" and a sprinkling of slapstick will be made. George Ovey, formerly featured in a series of comedies released by Mutual, will be the principal comedian, and he will be surrounded by a picked cast, including a bevy of girls to be known as the Gaiety Girls.

Craig Hutchinson, formerly film editor for Sennett comedies, and director for Lehrman, and Lyons and Moran comedies, will be the chief director. James Clemens will be the studio business manager.

It is understood that E. H. Emmick, president of Peerless Film Service, San Francisco, and J. L. Friedman, of the Celebrated Players Film Corporation, Chicago, are interested in the company and will be prominent on the board of directors.

Rights to "Fatal Fortune" Being Disposed of Quickly

S. L. KRELLBERG, president and general manager of the S. L. K. Serial Corporation, producing the new Helen Holmes serial, "The Fatal Fortune," is meeting with great success in disposing of state rights on this production.

During the past week announcement of sale of the following territory: California, Colorado and Nevada to the Consolidated Film Corporation of California; Canada to J. C. Brady, president of the Canadian Exhibitors' Exchange, Ltd.; Michigan to A. S. Hyman, of the Hyman Attractions, Detroit; western Illinois and Indiana to J. L. Freidman, president of the Celebrated Players' Film Corporation of Chicago.

World rights, as well as the entire domestic rights with exception of sixteen states, which are now under negotiation, have been sold. This is unusual, as no trade showing has been held, and is said to be due to the strength of the story and Miss Holmes' popularity, together with the widespread advertising campaign which has been conducted in behalf of this serial.

Another Link in Chain of Pioneer Exchanges

THE seventh link in the chain of Pioneer co-operative exchanges will be the Masterpiece Film Attractions of Philadelphia, controlling the Eastern Pennsylvania and Southern New Jersey territory.

Ben Amsterdam and L. Korson are behind the Masterpiece, and were in New York for the better part of last week completing arrangements for the early release of the full list of Pioneer Attractions.

The main offices of Masterpiece, at 1235 Vine street, are being enlarged. A new vault is under construction and the sales force has been reinforced by the addition of new members.

Mr. Amsterdam, in speaking of the new affiliation, said: "The Pioneer line of attractions show evidences of having been selected with the most discriminating care. In addition to a convincing artistic merit, they possess an overpowering box office appeal. With pictures of this sort we cannot help but do business."

The Masterpiece Film Attractions will offer for release all Pioneer attractions.

Co-operative Film Company of New York Quits Business

THE film department of the Mutual Export and Import Corporation, of 148 Duane street, New York, operating under the trade name the Co-Operative Film Company, of New York, which was organized and managed by J. H. Hoffberg for three years, has suspended business.

The Co-operative Film Company was formerly one of the largest buyers of American films for South America, where it operated a number of film exchanges. The principal field of operation of this company was Chile, Peru, Bolivia and Ecuador, for which markets it controlled the 1917-18-19 Goldwyn franchise; the 1917-18 Vitagraph and Robertson-Cole. It also controlled a large number of the leading independent specials produced within the last few years.

Increased competition and inadequate profits for the investments required are given by Mr. Hoffberg as the reasons why his firm gave up the film department.

Molly King Starts Second Picture

Molly King will start her second production for the American Cinema Corporation, at its studio, Glendale, Long Island, next week, and will be directed by John M. Stahl. The title is "Women —Men Forget." She will be supported by Frank Mills, Gretchen Hartman, and others.

"Keerful! I've Got My Squirrel Gun,"
Says Grace Darling in this woodland moment from "The Amazing Lovers," B. A. Rolfe's production for A. H. Fischer Features.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

BROADWAY has seen the opening of another big picture. The first showing of "The Miracle Man" at the George M. Cohan Theatre, Tuesday evening, August 26, was a triumph for Paramount-Artcraft, George Loane Tucker and the individual members of the cast. In the list of moving pictures that deserve to rank as the finest examples of screen drama, "The Miracle Man" has an unassailable right. The novelty of its theme and the amazing revelation of the methods of the underworld in preying upon the credulous, contained in the first part of the story, gives it a hold on the imagination that makes all the characters living beings.

Like all great stories, whether told in novel form, as stage drama or on the screen, there is a point in this tale first put into words by Frank L. Packard, which stands out as the extreme height of its dramatic power. The altitude of this mountain top of artistic merit in both the play and the picture, places it on a level with all the unforgettable peaks of simulated life with which the masters of fiction and the recorders of fact have enriched literature.

The law of contrast has been utilized to the full in bringing about the war of wills and the strife between good and evil which goes on in "The Miracle Man." There is every evidence of thorough preparation and skillful direction of the entire picture. Beautiful landscapes, moonlit views of the sea and quiet village streets shame the scenes of vice and degradation that exist in the slums of a great city. Simple faith is shown battling with a gang of criminals in suroundings that makes their presence a sacrilege. But it is the purely personal note in the story, the reacting of events on the lives of three men and one woman who are the central figures in the drama, that grips the attention and holds it until the mysterious old healer performs his last miracle and the feet of the leader of the crooks are set on the straight road with those of his companions.

The George M. Cohan Theatre production of "The Miracle Man," put on under the direction of Joseph L. Plunkett, consists of an acted prologue showing a street in New York's Chinatown, the picture itself being followed by a specially painted scene typifying the happy ending of the story. The acted prologue is well put on, the pushing and jostling crowd of sightseers, foreigners, thieves, children, Chinese merchant and crooks and the large selection of the wrecks of humanity of Doyer street serving as a vivid introduction to the atmosphere of the opening scenes.

"The Miracle Man" will be given an extended review in next week's issue.

WEITZEL.

IN THIS ISSUE.

The Brat (Nazimova).
The Other Half (Robertson-Cole).
The Grim Game (Paramount-Artcraft).
Heartsease (Goldwyn).
Three Black Eyes (Triangle).
Out of Luck (Paramount).
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The splendid Sin (Fox).
Burglar by Proxy (First National).
Her Purchase Price (Robertson-Cole).
A Society Exile (Artcraft).
The Battler (World).
The Red Viper (Tyrad).
Tempest Cody Series (Universal).

PROGRAM and Exploitation Catchlines and Exploitation Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Brat"

Nazimova in Metro Release Shows Remarkable Versatility by Her Clever Performance of an American Chorus Girl.

Reviewed by Edward Weitzel.

TO step from the dual role in "The Red Lantern" to the heroine of "The Brat" requires a range of histrionic art that but few screen actresses possess. Nazimova has taken Maude Fulton's stage play, in which she starred a season or so ago, made it into scenario form with the help of Charles Bryant and now offers a study of an American chorus girl which will be found both wholesome and amusing. The play, written by an actress, has a strong flavor of the theatre, and its situations are not difficult to foresee; but there is excellent entertainment in the story for the average spectator who is satisfied to be amused and not to be instructed. An uneducated chorus girl, who is taken into the home of a wealthy novelist that he may study her type at short range, and who captures his heart in spite of her bad English, is not a complicated character and does not require very much highbrow analysis. But she is honest, has a keen sense of humor and a fine quality of courage and shines brilliantly by reason of the strongly contrasting persons about her.

All this is brought out in Nazimova's very human impersonation of "The Brat." It is an artistic achievement that absolutely conceals the thought and skill back of the acting, and makes the chorus girl a human being, a living reality during every instant she is before the spectator. Charles Bryant as Macmillan Forrester, Amy Veness as Mrs. Forrester, Frank Currier as The Bishop, Bonnie Hill as Angela and Darrell Foss as Stephen Forrester contribute liberally to the success of the picture, which was produced under the personal supervision of Maxwell Karger.

Cast.

The Brat.....Nazimova
Macmillan Forrester.....Charles Bryant
Mrs. Forrester.....Amy Veness
The Bishop.....Frank Currier
Stephen Forrester.....Darrell Foss
Angela.....Bonnie Hill
The Brat's Aunt.....Millie Davenport
A Man About Town.....Henry Kolker
Butler.....Ethelbert Knott

From Play by Maude Fulton.
Adapted by Nazimova and Charles Bryant.
Directed by Herbert Black.

The Story.

The heroine of "The Brat" is a chorus girl who refuses to have her bills paid by the wealthy young chaps who hang around the stage door, and so loses her position. She is followed from rehearsal by Stephen Forrester, the brother of a novelist who is anxious to find just such a type as "The Brat" for his next book. Stephen tries to coax the girl to get into his automobile and go to supper with him. It is pouring rain and the poorly clad little actress is drenched to the skin. In the struggle to get away she attracts the attention of a policeman, and Stephen throws all the blame on his companion. The girl is arrested and taken to the night court. Here the novelist finds her, while searching for character studies. He is well known to the judge, who permits him to pay the girl's fine and take her to his home.

Forrester is engaged to a handsome young woman of his own social position. There is great astonishment when the novelist introduces the half drowned chorus girl to his mother; his uncle, the Bishop, and to his fiancee. But their feelings are more than shared by the novelist's brother when he meets the chorus girl in his brother's study. At first he is afraid that she will tell the novelist that it was through him that she was arrested. "The Brat" holds her tongue, however, and Stephen tries to borrow money from Macmillan in order to quiet a money lender, who is pressing him hard. His brother complies with this request, but is forced to refuse Stephen the next time he asks for money.

While this is going on, the chorus girl is getting accustomed to her new life, and improving every day. This does not suit Angela, the fiancee. "The Brat" offers to help out a charity entertainment by taking the place of a dancer who sends word at the last moment she cannot come. Her appearance would have been the hit of the evening if Angela had not contrived to ruin the finish of the dance. On returning to the house, "The Brat" finds that Stephen has gone to his brother's safe and helped himself to more of his money. Suspicion is made

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to fall heavily on the girl through a mistake of her own, but when Stephen sees that she must suffer for his crime, he owns up. Angela also does the right thing. Realizing by the novelist's actions that he is deeply in love with the chorus girl, she gives Macmillan back his ring, and "The Brat" becomes the owner of it and the mistress of Forrester home.

Exploitation Angles: A special service section on this production will be published in a later issue.

"The Other Half"

Bentwood Production Written and Directed by King W. Vidor Is Good Heart Story.

Reviewed by Edward Weitzel.

HIS latest picture, "The Other Half," belongs to the same order of stories as "The Turn of the Road" and the other productions written and directed by King W. Vidor. A Robertson-Cole picture, produced by Brentwood and distributed by Exhibitors Mutual, "The Other Half" aims to be a truthful telling of practical everyday life. Its people are the ordinary individuals that are to be found in the cities and towns of the United States, and their problems will prove of interest to the average patron of the screen. The author has seen fit to use mental science in developing his plot, a small publication called "The Beacon" being the means of giving a message to a wealthy young man who forgets the debt he owes to his fellowmen.

The production has been made with care. While not elaborate, it is always in keeping with the subject, and an earnest and well directed cast bring out the human qualities of the characters. Florence Vidor as Katherine Boone, Charles Meredith as Donald Trent, Zasu Pitts as The Jass Kid, David Butler as Corporal Jimmy and Thomas Jefferson as Caleb Fairman are especially effective.

Cast.

Katherine Boone.....Florence Vidor
Donald Trent.....Charles Meredith
The Jass Kid.....Zasu Pitts
Corporal Jimmy.....David Butler
J. Martin Trent.....Alfred Allen
Mrs. Boone.....Frances Raymond
James Bradley.....Hugh Saxon
Caleb Fairman.....Thomas Jefferson
The Star Reporter.....Arthur Redden

Written and Directed by King W. Vidor.

The Story.

The theme of "The Other Half" is the duty that the different grades of society owe to each other. Donald Trent, the son of the owner of the Trent Iron Works, has gone to the front in the great war and is now a captain. One of the men from the works is now a corporal, and these two, who knew each other back in the home town, have become friends. Captain Trent's life having been saved by Corporal Jimmy. Katherine Boone, Donald's sweetheart, is a fine young woman in almost every way, but she has not yet learned to take an interest in those below her social station. Jennie Jones, Corporal Jimmy's sweetheart, who is also known as the "Jass Kid," is noted for her warm heart.

When the two soldiers return, Jimmy goes back to his old work at the foundry and Donald tells his father he wants to start at the beginning and learn the business from the ground up. The elder Trent is hard headed, and claims there can be no sentiment in business. Donald feels that his experience during the war has taught him his duty to his fellow men. While he works as a mill hand he keeps up his friendship with Jimmy and goes with him to see Jennie when she takes sick. He also telephones Katherine to come to Jennie's home, and the four young people are helping one another when Donald's father dies and the young man is obliged to take over the management of the business.

The responsibility of his new position changes young Trent and he becomes as hard and grasping in dealing with his men as was his father before him. Katherine has seen the light herself and refuses to marry Donald until he again sees it also. Caleb Fairman, the kindly old editor of "The Beacon," a small paper that aims to uplift humanity, is aided by Katherine to keep his publication going and a message printed in the paper is the means of awakening Donald to the mistake he is making. Matters are straightened out, and the two ex-soldiers and their wives work together for the good of humanity.

Exploitation Angles: Make your chief point a hook-up with The Turn of the Road and Better Times by the same author producer. Make plentiful use of such lines as "A play about real folks," and dwell upon the simplicity and charm of the story and its production. In most sections outside of the big downtown

Zasu Pitts
Supplies the cheer and the joy of life in "The Other Half."

houses you can tear things open with a "Other half sale," worked on the lines of the one cent sales, offering one of a pair of socks for 34 cents and the "other half" for 35, or half a pound of butter at one price and the other half for little more. You can get the whole town or neighborhood to come in with you and do special newspaper or circular advertising.

Program and Exploitation Catchlines:

Another Excellent Story of Everyday Life, by the Author of "The Turn of the Road."

A King W. Vidor Story on the Theme of the Duty that One Half of the People Owe to "The Other Half."

Broadened by the Great War He Later Forgot His Duty to His Fellow Men, But Finally Came to a Realization of His Shortcomings.

An Excellent Story with Strong Heart Interest Dealing with the Kind of People You Meet Every Day.

"The Grim Game"

Paramount-Artcraft Introduces Houdini in Most Dangerous Feat of His Career.

Reviewed by Edward Weitzel.

HOUDINI has been showing his marvelous escapes on the stage and through the medium of the screen until his work has become known all over the world, but it remained for a stunt which he performs in "The Grim Game," a Paramount-Artcraft picture of which he is the star, to register the most remarkable escape from death he has ever had—his experience being shared by several members of the cast. After getting out of locked cells, straight-jackets and being hung head downward from the top of a six-story building, Houdini was called upon to go up in an airplane and change from one machine to the other while several hundred feet from the ground. While hanging from a knotted rope fastened to one of the wings of the pursuing airplane, the two machines crashed into each other and fell to the earth. By a seeming miracle not one of the actors was seriously injured, and the camera was able to record a thrill that should satisfy the entire world of "stunt" fans.

"The Grim Game" was written by Arthur B. Reeve and John W. Gray, and directed by Irving Willat. It is an interesting melodrama in which the "escapes" of the star are introduced in a logical manner, the production being high grade all through. Houdini acts himself without undue effort, and is adequately supported by Thomas Jefferson as Dudley Cameron, Ann Forrest as Mary Cameron, Augustus Phillips as Clifton Allison and Tully Marshall as Richard Raver.

Cast.

Harvey Hanford.....Harry Houdini
Cameron.....Thomas Jefferson
Mary Cameron.....Ann Forrest
Clifton Allison.....Augustus Phillips
Richard Raver.....Tully Marshall
Dr. Harvey Tyson.....Arthur Hoyt
Ethel.....Mae Busch
Police Reporter.....Ed Martin

Story by Arthur B. Reeve and John W. Gray.
Directed by Irving Willat.

The Story.

Harvey Hanford, the part played by Houdini in "The Grim Game," is a special writer on The Call, who is noted for his nerve and daring in gathering news. He has an eccentric millionaire uncle who lives with his ward, Mary, and will not let Harvey come near him. The old man knows that his nephew and his ward are in love with each other, and is opposed to the match. He is also aware that he is surrounded by three men, any one of whom would profit by his death. The first is his lawyer, Richard Raver, who has misappropriated some of the Cameron funds. The second is Dr. Tyson, his physician, who expects to marry Mary, heiress to the Cameron millions, when their owner dies. Clifton Allison, owner and publisher of The Call, is heavily in debt to Cameron, and the old man has threatened several times to drive him to the wall.

A plan is hit upon by Harvey to work up a big sensation for the paper by getting the old man away secretly and then making it look as if he (Harvey) had murdered his uncle. After he has been convicted of the crime, Dudley Cameron will be brought back and circumstantial evidence will be given a heavy blow. The

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three men agree to this, but each one is determined that the old millionaire shall never return home alive.

The scheme is set in motion and Harvey is arrested for the murder of his uncle. Then commences a series of Houdini escapes, the last one being a genuine thrill and the most dangerous of the Handcuff King's career. While trying to change in midair from one flying machine to another, the two airplanes crash into each other. This, of course, is an accident, but the camera caught it and also the dive to earth of the two machines which followed. None of the actors in the accident were seriously hurt, and "The Grim Game" is able to show on the screen an "escape" that is a thriller of thrillers. The story is brought to a highly satisfactory close, and Harvey and Mary are united.

Program and Exploitation Catchlines:

Harry Houdini, the Handcuff King, Performs Most Thrilling Stunt of His Entire Career.

See Houdini's Marvelous Escape from Death in Crash of Colliding Aeroplanes While He Was Changing from One to the Other.

You Will Enjoy the Thrilling and Marvelous Stunts and Escapes of the World's Greatest Expert in This Work, "Houdini."

It's "The Grim Game" Houdini Plays, But it Provides Fascinating and Thrilling Entertainment for You.

Exploitation Angles: Play up Houdini as "the man who broke into the dictionary," and cite the use of "houdini" by the Standard Dictionary. But above all, boom the airplane smash. Advertise that this is the first real aero accident ever filmed. It really was a smash and necessitated a new ending of the story to take advantage of the startling fall. It was a greater sensation than was intended, and you can play it to the limit to get the crowd. Tell them that sensation is Houdini's business, and has been for years, but this outdoes anything he ever tried to do because it is an accident.

"Heartsease"

Tom Moore Featured in a Goldwyn Picture from the Play by Charles Klein.

Reviewed by Louis Reeves Harrison.

ALTHOUGH this is a story of the stolen papers, the papers in this case being the original score of a grand opera, there is shown a sincere effort to produce the screen version of Charles Klein's stage play in grand style. Furthermore, there are moments of real drama in the presentation and the supporting cast is of exceptionally high quality. Tom Moore as an inspired composer of music is not particularly inspiring, but the female lead, Helen Chadwick, compensates with some really fine acting and a personality decidedly attractive, and the rest of the cast is nearly flawless. Notable impersonations are those of Alec B. Francis as Lord Neville, and Rosemary Theby as his wife. These two are a large element of supporting force in themselves.

The grand ensembles, where the opera is given before a large and fashionable audience, have rarely, if ever, been surpassed in their kind. That a man would dare steal the score of an opera and present it as his own, risking discovery and disgrace, for the sake of winning a girl, is not impossible, but the fact that discovery is practically inevitable puts an illogical damper on interest in the story, detracting from its many other merits. The high values of the play are those of elaborate treatment, exceptionally fine cast, and the publicity attached to a stage play by Charles Klein. These and the obvious sincerity of purpose class it above the ordinary product.

Cast.

Eric Temple.....Tom Moore
Margaret Neville.....Helene Chadwick
Captain O'Hara.....Larry Steers
Lord Neville.....Alec B. Francis
Sir Geoffrey Pomfret....Sydney Ainsworth
Major Twombley.....Herbert Pryor
Peter Padbury.....Wm. Burress
Lady Neville.....Rosemary Theby
Alice Temple.....Mary Warren

Story by Charles Klein.
Scenario by Edfrid A. Bingham.
Directed by Harry Beaumont.

The Story.

"Heartsease" is a song by an impoverished composer of good family, Eric Temple. He dedicates it to Margaret, daughter of Lord Neville, and this proves his salvation when the score of an original opera he has composed is stolen by a fashionable and non-productive rival, Sir Geoffrey Pomfret. Pomfret finds his only way to the heart of Margaret is through doing something worth while in musical composition. Chance makes it possible for him to steal the operatic score of Eric Temple. The latter is in high favor with Lady Neville, young stepmother of Margaret, and leaves his score in her hands.

Suspicion is artfully directed by Pomfret to her being entirely too intimate with

Tom Moore
Finds no trouble in explaining the whole question in "Heartsease."

Temple, and she decides to send the score back. She places his address on it, leaves it on an escritoire and tells the butler to send it by messenger.

Pomfret substitutes his own address. Thus the opera falls into his hands. He thereupon makes it known that Lady Neville has paid the debts of Temple, and the latter is ordered from the house by Lord Neville. Overcome by double misfortune, Temple loses his memory and is taken away by his sister to recuperate. Meanwhile Pomfret produces the opera.

On the opening night, when a vast audience has assembled at the first performance, Pomfret receives congratulations on every hand until he angers one of his tools in the piece of duplicity, a drunken fellow named Twombly. Temple appears at the presentation, meets Margaret, and they hear together the melody he had dedicated to her. It is gradually revealed that the score was stolen, the butler confirming that the address was to Pomfret, and the plot is fully discovered after a violent struggle between Temple and Pomfret. Temple is credited with the composition, and, when asked by Lord Neville how he can make amends, claims Margaret for his bride.

Program and Exploitation Catchlines:

Tom Moore in a Dramatic and Romantic Story of a Stolen Grand Opera.

Highly Entertaining Photoplay of the Uphill Struggle of a Young Composer Who Has His Opera Stolen and Presented as the Work of His Rival.

A Drama of Music and Romance in Which an Impecunious Composer, After a Hard Struggle, Wins Fame and the Hand of a Wealthy Woman.

Clever Screen Adaptation of Successful Play by Charles Klein, One of America's Best Known Dramatists.

Exploitation Angles: Play up the star and give emphasis to the fact that this is from the stage play of the same title by the author of many notable productions. Hook up with the phonograph people on grand opera records. With the run on the reduced red seal records you should be able to make a good splash on this, hooking up with the stolen opera idea. If you want to go to a little trouble, get out fake tickets for the opera.

"Three Black Eyes"

Taylor Holmes Skips Lightly Through Triangle Farce of Ordinary Merit.

Reviewed by Edward Weitzel.

CHARLES HORAN, the author and director of "Three Black Eyes," evidently determined that this Triangle production, starring Taylor Holmes, should have speed if nothing else. The story takes its title from a fight indulged in by a trio of wealthy young chaps who get into a row in a restaurant and are thrown out by the waiters. Still under the influence of too many highballs, they board the yacht belonging to Larry Van Cortlandt, the leader of the three, send the crew ashore and start to run the boat themselves. The adventures they have with a wealthy family and a band of crooks, who become guests on the yacht, form the serious plot of the story.

Taylor Holmes skips lightly through his scenes and does his best to extract every possible laugh. He is well supported by Louise Orth as Natalie Shelton, Marshall Stedman as "Fatty" Harriman, Gordon Standing as Castleton, and William Bailey as Payne.

The scenes on the yacht are cleverly handled.

Cast.

Larry Van Cortlandt.....Taylor Holmes
Natalie Shelton.....Louise Orth
Yvonne Tiffany.....Clara Moores
Vida Tiffany.....Diana Allen
Mrs. Tiffany.....Ida Pardee
"Fatty" Harriman.....Marshall Stedman
Castleton.....Gordon Standing
Payne.....William Bailey

Written and directed by Charles Horan.
Photographed by Arthur Cadwell.

The Story.

In "Three Black Eyes" a trio of young bloods start a row in a fashionable cabaret and each one is forced to nurse a badly bruised optic as the result. Before being thrown from the restaurant, Larry Van Cortlandt, the leader of the three, tries to get introduced to Natalie Shelton, the daughter of a wealthy manufacturer, who is present with a party of friends. Larry is forced to leave before he accomplishes his wish, and the three friends find their way to Larry's yacht

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and start off on a cruise, running the boat themselves. The next day they anchor in front of the Shelton summer home, and the manufacturer hires the yacht for a short trip with his family and some guests. A gang of crooks also get on the boat and attempt to rob the Sheltons, while others of the gang break into the Shelton home and rob the safe.

By this time Larry and his chums are fairly sober, and they are the means of turning the tables on the thieves. Larry and Natalie have started a flirtation before this, which ends in a real romance and a promise of reform for the owner of the yacht.

Service Section on this picture containing complete program and exploitation catchlines and exploitation angles was published on pages 1367 and 1368 of our last issue.

"Out of Luck"

Dorothy Gish Is Delightfully Droll in Paramount Picture Directed by Elmer Clifton.

Reviewed by Edward Weitzel.

MAKING fun of superstition is the principal business transacted in "Out of Luck," a Paramount picture starring Dorothy Gish. The scenario is by Lois Zellner, and Elmer Clifton was the director. There is a constant stream of comic incidents running through the five parts of the story which is easy to laugh at, and the farce comedy spirit of the entertainment is never lost. The picture is liberally furnished with unusual bits of business and it is capitally played by the entire cast. Director Clifton has made the most of every chance to give the production an air of good breeding, and the fun of the picture will please all classes.

"Out of Luck" is largely a comedy of situation, with some excellent character drawing to help matters along. Dorothy Gish as Frances Wadsworth, a wistful young person who believes in signs and omens and regulates her life by the decrees of a pack of cards, is right at home in the part. The Gish method of skipping along just on the edge of burlesque but always managing never to overstep the line fits her present part perfectly, and she shows a greater supply than ever of little individual tricks that round out her comedy scenes without delaying the action. Ralph Graves as Malcolm Dale, Raymond Cannon as Crandall Park, the always reliable George Fawcett as Rockaway Smith and Emil Chichester as Sally Smith are the members of the support next in importance to the star.

Cast.

Frances Wadsworth.....Dorothy Gish
Malcolm Dale.....Ralph Graves
Crandall Park.....Raymond Cannon
Mollie Rourke.....Vera McGinnis
Rockaway Smith.....George Fawcett
Sally Smith.....Emil Chichester
Maurice Rennard.....Rodolph Valentine
Rosebud Miller.....Norman McNeil
The Strong Minded Aunt..Kate V. Toncray
Eddie the Pup.....Porter Strong
Florence Wellington.....Vivian Montrose

Story by Lois Zellner.
Directed by Elmer Clifton.

The Story.

"Out of Luck" refers to a superstitious young girl named Frances Wadsworth, who is first discovered looking at the heavens through a telescope, and who finds, by consulting a pack of cards, that "a dark man is going to enter her life." She has a weird and wonderful experience in a friend's apartment one night after she has been assured there will be nobody there but herself. Having helped her chum to elope and seen the couple established in a cosy apartment, Frances gives a little thought to her own love affairs and a great deal of thought as to what her pack of cards has to say in the matter. A light-haired man, named Malcolm Dale, attracts her fancy, but fate forced him to escort the heavy weight daughter of a Western millionaire to restaurants and places of entertainment much against his will and much more to the dissatisfaction of Frances. This permits a fortune hunting young man to drop in occasionally, the "dark man" of the cards. Through a series of comic adventures, set in motion by her own acts, Frances finds herself spending the night alone in the Newlywed's apartment.

She has been there but a short time, however, when she is convinced other persons are there also. She is right. Three men have entered the place since her arrival and two of them are burglars. The scenes which follow, as Frances, Malcolm Dale and the two crooks trail one another from room to room and the knights of the jimmy finally put the lovers out of the race with the aid of their blackjacks, must be seen to be appreciated and properly laughed at.

There is a satisfactory adjustment at the finish, when the fortune hunter gets Sally and Frances takes back Malcolm.

Program and Exploitation Catchlines:
Delightful Dorothy Gish in a Deliciously Droll Comedy.

Dorothy Gish
Says: "I wish you had proposed to me on the thirteenth of the month," in "Out of Luck."

Clever Farce Comedy with an Abundance of Rapid-Fire Laugh Provoking Situations and Novel Bits of Business.

An Unusually Clever Farce Comedy with Dorothy Gish; If You Don't See It You Will Be "Out of Luck."

Dorothy Gish in a Clever Photoplay which Gives Her Excellent Opportunities for Laugh Provoking Scenes.

Exploitation Angles: Play up Miss Gish and work the card fortune-telling angle to a finish. Most persons are superstitious enough to believe in this sort of thing, so play on their belief. Work such lines as, "Beware of the dark man," "The Jack of Diamonds says that your light-haired lover is false." Make up your own window cards, pasting on playing cards to frame them. If you can get someone who can tell fortunes, get cards which read into certain fortunes and paste and letter to conform to the fortunes. "It started with a pack of cards and wound up with a blackjack" would make another good line.

"Forbidden"

Six-Reel Jewel Production Features Mildred Harris in an Entertaining Story.

Reviewed by Robert C. McElravy.

A GREAT deal of the eternal feminine is expressed in this six-reel Jewel subject, entitled "Forbidden." It has been given a charming presentation by Lois Weber and Phillips Smalley, and while not as dramatic as some of their previous productions, it possesses a great deal of human appeal.

Mildred Harris appears in the leading role, that of a country girl possessed with a desire to go to the city. A young man of good breeding and fine looks drifts into the small town and the girl is enchanted with his appearance and manners. A love affair results and they are soon married. Then the young husband learns for the first time that his bride has a longing for city life, while he has come to the country for the express purpose of forgetting some of the crushing sorrows the city has inflicted upon his soul.

The theme is played upon in a thoroughly natural way, the bride tearfully sighing for the bright lights until the husband finally relents and takes her to them. He tries to disillusion her in vain, and there is a grim humor in the way in which she yearns for the things that have come to disgust him. Her runaway venture in Chinatown has been admirably pictured and there is a little surprise at the close when the identity of the mysterious Frenchman is disclosed.

Cast.

"Maddie" Irwin.....Mildred Harris
Fred Worthington.....Henry Woodward
Ben Withers.....Fred Goodwin

Story by E. V. Durling.
Directed by Lois Weber and Phillips Smalley.

The Story.

"Maddie" Irwin, the heroine of "Forbidden," is a pretty country girl who pines for city life. She has become greatly discontented with her rural environment as the story opens. Then a handsome young stranger from the city arrives, named Fred Worthington. Worthington is a rich but disconsolate youth, who has just escaped from a love affair that might have resulted disastrously.

"Maddie" sees all that is cultured and attractive in Worthington, and best of all a promise that she may go to the city if he marries her. Worthington, on the other hand, sees in "Maddie" a simple country miss who will make him an excellent wife and help him forget the sordid ways of the city.

They are married speedily and the husband then learns that "Maddie" craves the Great White Way. He takes her to the fine country estate he has purchased, but this does not interest her. She wants to see life as he has seen it, and nothing he says can change her wishes.

Finally, in desperation, Worthington invites a fast set of young society people to the estate, hoping they will shock and disgust "Maddie." But to his surprise she appears in a low-cut gown, powdered and painted for the occasion, and quite enjoys it. The scheme has failed and his wife still hungers for the city. She finally ventures forth on a secret journey to Chinatown, with a bus-load of strangers, and finds herself badly entangled with

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a mysterious Frenchman before the evening is over. She is rescued in an amusing manner by a former country admirer, after a night of wild adventure. She is cured of her craving for excitement and her husband does not reveal the fact that he was not far away during her escapade.

Program and Exploitation Catchlines:

Mildred Harris in an Entertaining Story Rich in Human Appeal.

Unique and Highly Dramatic Story of a Girl Who Longs for the City and a Boy Who Came to the Country to Forget City Life.

Clever Story of City vs. Country Life, with a Surprise in the Last Reel.

Longing for the City She Married a Man Who Hated City Life; What Then? See the Interesting Outcome in "Forbidden."

Exploitation Angles: Appeal with the star and the direction. Both mean something to your patrons. Then play up big the theme of the story with such lines as, "She yearned for the bright lights of the city. He wanted the soft moonlight of the country. Which won?" In the country bear heaviest on the cabaret and Chinatown features, while in the cities the desire for the country should be played up. A good teaser would be to have some doorknobs printed up on card merely lettered "Forbidden." Hang these on the doors of near-beer saloons, candy stores and anywhere you can make them seem to fit, then spring your advertising in the papers. Use portraits and stills for the lobby display.

"The Splendid Sin"

Five-Reel Fox Production Presents Madlaine Traverse in Heart Interest Drama.

Reviewed by Robert C. McElravy.

THE theme of childless marriage is again touched upon in this five-reel Fox subject, "The Splendid Sin." The story, which is one calculated to interest an adult audience, is very similar in plot to one reviewed a week or two ago, but there are several important variations and the manner of presentation is very different.

The present subject, with Madlaine Traverse in the leading role, has been given sincere treatment throughout and is entitled to rank as a strong heart interest story. The characters are animated by high motives, and while Gertrude and Stephen sinned, it was through genuine love, and Stephen was ready and willing to make honorable amends by marrying the sister of Sir Charles. The wife's motive in claiming the child as her own was also a good one. Her desire was to shield Gertrude's memory and at the same time protect the family name.

As a whole the production may be safely recommended as a strong picture of its type, dealing as it does with a delicate theme in a manner which raises it to a high dramatic standard.

Cast.

Lady Marion Chatham..Madlaine Traverse
Sir Charles Chatham.....Charles Clary
Gertrude.....Jeanne Calhoun
Stephen Hartley.....Wheeler Oakman
The Dowager Lady St. Aubrey
Elinor Hancock
The Hon. George Granville
George Hackathorn
Doctor Kent.....Edwin Booth Tilton

Story by E. Forst.
Scenario by Denison Clift.
Direction by Howard M. Mitchell.

The Story.

Sir Charles Chatham and his wife, Lady Marion Chatham, are a childless couple living on a large English estate. They are very fond of children and continually mourn the fact that they have none of their own. But the Dowager Lady St. Aubrey rejoices in the situation, as Lady Mary is an American and at the death of Sir Charles the estate will descend to her insipid son, George.

Sir Charles has a sister, Gertrude, who is engaged to an American, Stephen Hartley. While riding one day Gertrude and Stephen are driven by a storm to the shelter of a deserted tower, where the girl, frightened by the elements, seeks her lover's arms. A short time after this Stephen is summoned to report immediately on an important diplomatic mission in Russia. He vainly pleads for time to make Gertrude his wife, but is hurried away. Sir Charles also leaves at the same time.

As the months pass Gertrude becomes very unhappy and reveals to Marion that she is about to become a mother. Lady Marion takes her to Stornaway Lodge, where the child is born. She sends for

Madlaine Traverse
In quiet surroundings, but an unquiet frame of mind in "The Splendid Sin."

Stephen, but the latter is shot and badly wounded during a Bolshevist riot. Lady Marion claims the child as her own, after Gertrude's death, desiring to save her memory and the family name. Sir Charles returns, believing the child his own, but the Dowager Lady St. Aubrey endeavors to start a scandal. Hartley also appears and Sir Charles finds him beside Marion and the child. He is about to shoot Hartley when Marion tells him the truth. Sir Charles then adopts the baby and makes him the legal heir to Chatham estate.

Program and Exploitation Catchlines:

Powerful Story Built Upon the Theme of Mother Love and Childless Marriage.

Remarkable Photoplay with a Delicate Theme Handled in a Manner that Raises It to a High Dramatic Standard.

Highly Emotional Story of a Whole-Hearted Woman Who, to Shield Another, Braves the Breath of Scandal.

How One Woman Risked Her Own Happiness to Shield the Name of the Newborn Babe of Another.

Exploitation Angles: The question style is about the best way to handle this story, starting in with, "What Is a Splendid Sin?" and questioning the various items in the story. It might be well to run a line, "This is a strong problem play that is not going to interest the kiddies very much, so better leave them home." On the other hand, anticipate the comments of a certain type of kicker by advertising it as "A vital theme treated with sincerity and delicacy."

"Burglar by Proxy"

Jack Pickford's Second Production for First National Entertaining Comedy-Melodrama.

Reviewed by Margaret I. MacDonald.

IT would be rather a difficult matter for a producer to keep pace with the quality of Jack Pickford's first picture for the First National. "Bill Apperson's Boy" was an unusually appealing one. His second picture, "Burglar by Proxy," while it is attractive and has the bouyant atmosphere characteristic of Jack Pickford productions, evidences shortcomings on the part of somebody, which does not include any member of the cast.

The picture is artistically staged, and especially pleasing to the eye is pretty Gloria Hope. As Dorothy Mason she gives a delightful impersonation of the girl who stands on the threshold of love with the fearful foreboding that her lover is a thief. Jack Pickford in the role of Jack Robin, who persistently follows the dictates of his heart and comes to grief when he is inveigled into using whiskey as a cure for toothache, is "always on the job." Whether it is a love scene or a drunk scene, the proper atmosphere is never lacking.

The production's most serious fault is in its construction, and the fact that some of the incidents of the story are not convincing, such as the sudden bursting of an automobile tire when the machine is standing at rest. This particular incident, fictitious as it is, forms the starting point of the plot. As the picture advances there is a vagueness in connection with Jack Robin's entering the Mason home as a masked burglar. There seems to be no particular reason for the insertion of this incident other than the establishing an excuse for the "Spider" to trail Jack, in the belief that he is one of his own kind, and to open another avenue for comedy.

In spite of these faults, the production contains enough of comedy and enough of the melodramatic element to please the average audience.

Cast.

Jack Robin.....Jack Pickford
Dorothy Mason.....Gloria Hope
"Spider".....Jack Dillon
Harlan Groves.....Robert Walker
John Mason.....Mr. Guise

Story by Jack Dillon.
Directed by Jack Dillon.

The Story.

Jack Robin becomes a Burglar by Proxy through taking too much whiskey to cure a toothache, the same toothache which troubled him when he pretended to be injured by an automobile accident in order to become acquainted with Dorothy, the daughter of wealthy John Mason. Through this acquaintance Jack discovers that Dorothy's father has been robbed of some important papers. Though suspected of stealing them himself, he sets out to effect their recovery. While under the influence of liquor he is induced by "Spider" to break into the Mason house.

REVIEWS AND ADVERTISING AIDS (Continued)

a fact which confirms the idea he is a thief. It is through association with the Spider, however, whom he introduces at the house of a friend where the Masons are visiting, that Jack succeeds in blowing up a safe in which the villain has concealed the papers. Jack is reinstated in favor and wins Dorothy for his life companion.

Program and Exploitation Catchlines:
Clever Jack Pickford in His Second First National Picture.
See Jack Pickford in Clever Characterization of a Boy Who Becomes a "Burglar by Proxy" to Help Unravel a Real Theft.
Clever Human Interest Photoplay of the Romance of a Real Boy and Girl, with Popular Jack Pickford and Pretty Gloria Hope.
What Is a "Burglar by Proxy" and Why Did the Boy Become One? This Photoplay Starring Jack Pickford Furnishes the Interesting Solution.

Exploitation Angles: Play up Pickford for all he is worth. It might be as well not to trade too much on Bill Apperson's Boy, but to leave that to reader, and simply play Pickford. Play on such lines as, "Don't use whiskey to cure a toothache. It may make a burglar out of you." "When you go a-burglaring, be sure of your pal." "A black mask may cover a loving heart, see Jack Pickford, &c." Use points such as these rather than the full story angle. If you want a lobby sensation advertise that a safe will be blown up at each performance. Use a real or property safe with a large fuse which is touched off with due solemnity, then let it lead into a supposed package of dynamite. When nothing happens, "investigate" and announce that a mistake has been made in the dynamite. The sell will get you a laugh and the crowd.

"Her Purchase Price"

Bessie Barriscale Gives Colorful Performance in Role of Egyptian Slave Girl in Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

DISTINCTIVE and totally different from other roles interpreted by Bessie Barriscale is that of the Egyptian slave girl, Sheka, in the Robertson-Cole production, "Her Purchase Price." The fact that she has portrayed on the screen many characters of various qualifications with equal success, eliminates surprise at the ease with which she handles a role requiring not only a wide play of emotion, but a proper conception of the child-like characteristics of womanhood reared in careful seclusion. Once or twice during the performance Sheka betrays too keen a knowledge of the English language and the gestures of modern influence. Outside of this there is little, if any, fault to be found with the Barriscale interpretation of the part.

Generally speaking, the production is attractive. A slight tendency to drag in spots is compensated for by moments of suspense, and an interest in the fate of the girl Sheka. The story on which the production is based is not a big story, but has been carefully handled. There is a lack of color evident in the outlining of the character of Sir Derek Anstruthers, which seems to be a fault of direction rather than of individual effort. Henry Kolker as the Duke of Wryden upholds the dignity of the role. The cast is a thoroughly well-balanced one.

Cast.

Sheka, the Rose.....Bessie Barriscale
Sir Derek Anstruthers.....Albert Roscoe
Hamid-Ali.....Joseph Dowling
Diana Vane.....Kathlyn Williams
George Vincent.....Stanhope Wheatcroft
Marda.....Irene Rich

Story by M. B. Havey.

The Story.

The young woman, Sheka, who is the center of interest in "Her Purchase Price," was born of aristocratic white parents, and was kidnapped in infancy by an Egyptian and reared with a view to placing her on the slave market with the expectation of gaining a high price on account of her physical charms. A young Englishman, Sir Derek Anstruthers, sojourning in Cairo, notices her one day when she is taking her monthly walk under guard, and follows her to the door of her home, through which she is hurried to avoid further advances from the stranger. Stolen, unveiled glances from the window of her prison finally lead to her making a date with Anstruthers to meet her in the garden at night. Here their troth is plighted; but in the midst of their vows a jealous acquaintance of Anstruthers, who has watched the proceedings, gives the alarm to Sheka's keeper, and the girl is rudely torn from her lover's arms. The following day Sheka is placed at auction, and Anstruthers, learning of the fact, disguises as a native and buys her.

The scene then lifts to England where Sir Derek brings his desert wife. Here a complication of affairs occurs through the interference of a young woman, an admirer of Sir Derek's and covetous of his title. The young wife, led by the other woman to believe that women bring higher prices in the west than in the east, is about to sell herself to alleviate her husband's financial difficulties, when Anstruthers enters the scene and discovers that the man who is giving her the money is her uncle and is merely making her a loan on her inheritance. Matters are then cleared up and a better understanding between husband and wife is established.

Program and Exploitation Catchlines:
Bessie Barriscale in the Unique Role of an Egyptian Slave Girl.
You Have Always Liked Bessie Barriscale, But You Will Be More Pleased Than Ever with Her Wonderful Work in This Picture.
See Bessie Barriscale as a Slave Girl, An Enirely Different Role From Any You Have Ever Seen Her Portray.
Romantic Story of a Slave Girl Who Was Sold at Auction and Bought by the Man She Loved.

Exploitation Angles: Play up the star and give emphasis to the unusual story by such advertisements as "How much would you give for Bessie Barriscale?" "Would you buy Bessie Barriscale at her purchase price?" You might start earlier and announce that at your house on a certain date a young woman will be sold to the highest bidder. Make a flashy poster without any reference to the play and then follow it up. You can work the same idea on the screen.

"A Society Exile"

Elsie Ferguson Is Admirably Cast in Splendidly Produced Artcraft Version of a Henry Arthur Jones Stage Play.

Reviewed by Edward Weitzel.

THAT distinctive quality known as caste dominates every situation and detail of production of "A Society Exile," the six-part Artcraft picture made from Henry Arthur Jones' stage play, "We Can't Be as Bad as All That," in which Elsie Ferguson is the star. The scenes are laid principally in Venice and in England, and the characters are mainly of excellent social position. The atmosphere of good breeding and correct surroundings which director George Fitzmaurice has given the picture is one of its chief merits, and the admirable acting of the entire cast brings out every good point in the story. "A Society Exile" is more romantic than realistic, but is consistent to the class in which it belongs, and the plot has sufficient red blood running through its veins to awaken real interest in the men and women whose lives it depicts.

The scenes in Venice along the canals are particularly effective, with the gondolas gliding past the stone houses or pausing to land a passenger at his own door. The English country scenes are also impressive reproductions of the real thing, and a London fog is shown that would make any subject of King George feel perfectly at home.

"A Society Exile" was written before the big war had touched English society and men and women of the highest social grade had not gone through the baptism of fire which was to try their souls. As an example of the sort of dramatic fare which one of England's foremost playwrights thought suitable to his public it is also interesting. Ouida Bergere in adapting the play to the screen has brought the period up to the present and taken full advantage

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REVIEWS AND ADVERTISING AIDS (Continued)

of the greater latitude of the silent stage to follow the movements of its characters.

Elsie Ferguson plays the part of Nora Shard, an American heiress whom fate treats with great harshness. The varied emotions under which she labors during the unfolding of the story are finely indicated by her and she is enabled to wear a number of gowns that set off her beauty at its best. William P. Carlton as Sir Ralph Newell is natural and likable and looks the part to the life. Warburton Gamble as Lord Bissett, Julia Dean as Lady Doris Furnival, Henry Stephenson as Sir Howard Furnival, Zeffie Tilbury as Mrs. Stanley Shelby, Bijou Fernandez as Lady Carnforth and Alexander Kyle as Lord Carnforth are the other members of the cleverly selected cast.

Cast.

Nora Shard / Christine ..... Elsie Ferguson
Sir Ralph Newell ..... William P. Carlton
Lord Bissett ..... Warburton Gamble
Lady Doris Furnival ..... Julia Dean
Sir Howard Furnival ... Henry Stephenson
Mrs. Stanley Shelby ..... Zeffie Tilbury
Lady Carnforth ..... Bijou Fernandez
Lord Carnforth ..... Alexander Kyle

From Play by Henry Arthur Jones.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

The Artcraft picture, "A Society Exile," first shows its leading character, Nora Shard, on a balcony in Venice. She is an accomplished musician and her singing and playing on the harp have attracted an English officer in the next house who is recovering from a severe wound. The two meet, and their meeting ends in a halo of romance until at last Sir Ralph Newell asks the American girl to become his wife. Before Nora accepts him she writes the story of a tragedy in her life and leaves the letter where she is sure Sir Ralph will find it; but the wind blows it into the canal and when the happy lover comes for his answer he is only eager to hear Nora say that she will become Lady Newell.

The trick of fate which drove Nora Shard into exile overtook her in England while she and her aunt were visiting Lady Carnforth, whose brother, Lord Bissett, was anxious to marry the heiress. Bissett, penniless and a blackguard at heart, on discovering that Nora had interested Sir Howard Furnival, a famous playwright, in a novel she had writetn and that the two were secretly engaged in turning it into a play, determined to profit by his knowledge. The wife of the dramatist was insanely jealous of him, and Bissett so worked upon her feelings with seeming proofs of an intrigue, that the unhappy woman first shot her husband and then took her own life. Society, convinced that Nora was the cause of the double tragedy, had sent her into exile. And the man she marries in Venice is the brother of Lady Doris Furnival.

Nora does not learn this disquieting fact until she enters her husband's home in England and sees a picture of the dead woman on the wall. Bissett turns up and tries to blackmail Nora. He forces her to give him a pearl necklace that had belonged to Lady Doris and has just been presented to Nora by Sir Ralph. Driven into a corner by the course of events and half out of her senses from fear of losing her husband's love, the young wife runs away and goes back to her old home in Venice. Here Sir Ralph finds her, and in her arms is the infant heir of the house of Newell. Bissett has already confessed the truth, and there is a happy reunion for the three Newells.

Program and Exploitation Catchlines:

Clever Drama of English Society Life by One of England's Leading Dramatists, Henry Arthur Jones.

Clever Story of English Social Life, Dramatically Portrayed by Excellent Cast Headed by Elsie Ferguson.

Exploitation Angles: Play up the star for your chief point, but if your patrons know the drama of the stage, play up also the fact that this is Jones' "We Can't Be as Bad as All That." If necessary, explain to your clientele that Jones is one of the foremost writers of the English polite drama and that this gives an inside view of English high society. Play up the settings for something more than usual, especially the Venetian sets.

"The Battler"

Six-Part World-Picture Presents Earl Metcalfe and Virginia Hammond in Melodrama.

Reviewed by Robert C. McElravy.

AN unusual story combination is found in "The Battler," a six-reel World-Picture. It divides the scenes about evenly between the underworld and high society, and has a strong atmosphere of the prize ring in the bargain. It is a melodrama and abounds in situations that classify as such, some of them overacted and not overly convincing, but altogether telling a yarn that should interest certain spectators very much. The picture is hardly suited in some respects for critical persons, but lovers of the melodramatic will find a great deal to please them.

Earl Metcalfe leads the cast and plays a double role, that of father and son. His acting methods are quite theatrical, but he gives a good account of himself in his impersonations, the distinction between the two characters being well maintained. Virginia Hammond plays the feminine lead acceptably, that of a young wife married to a brutal husband. The supporting cast includes Irving Brooks as a dope fiend, and other portrayals of the underworld and police.

The scenes in this are very good for a picture of the type, but there is a tendency at times to over emphasize the brutal and degrading characteristics of some individuals. The society prize fight would have been more appealing if Duncan Hart had used more suggestion in his persecutions of the wife instead of so much actual brutality.

Cast.

Hagan Hart / Jim Fortune ..... Earl Metcalfe
Angelica Hart ..... Virginia Hammond
Duncan Hart ..... Harry C. Brown
Barney ..... Edwin Dennison
"Toad" Jennings ..... Irving Brooks
Mrs. Hortense Dale ..... Florence Malone
"Spike" Kelly ..... Frank Haganey
"Fishy" Reuter ..... Al H. Stewart

Story by Forrest Halsey.
Scenario by Harry O. Hoyt.
Directed by Frank Reicher.

The Story.

Jim Fortune, hero of "The Battler," is a young prize fighter seeking honors in the ring. He comes in contact with crooks and thugs of all types, but has kept himself clear of their influences. While in

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a wine room one night, he has occasion to assist Angelica Hart, wife of a brutal young society pugilist, named Duncan Hart. While seeing Angelica to her taxi, the latter's ring is stolen, and Jim later restores it to her, after risking his life to regain it.

Jim accepts a boxing engagement with Duncan Hart at a society function, to which Hart has invited a notorious woman, Mrs. Dale. Just before the match, Hart whips his wife severely, and she appeals to Jim to give him a good beating in the ring. Jim is able to do this and severely humiliates Hart.

Later in the story Duncan Hart is shot and killed, both Jim and Angelica being held for murder. Mrs. Dale and "Toad" Jennings, Hart's former trainer and a dope fiend, testify against them, they being present at the shooting. Hagan Hart, the dead man's father, undertakes to investigate the crime. He discovers that Jim is his son by a former marriage, and this makes him anxious to save both Jim and Angelica. A confession is finally obtained from Jennings and Mrs. Dale, the former admitting that he fired the fatal shot.

Program and Exploitation Catchlines:

Unusual Combination of High Society and The Underworld Furnishes Theme for Absorbing Photoplay.

The Story of a Prizefighter Who Battled to Save a Society Girl Who Was Ill-Treated by Her Brutal Husband.

He Was Only "The Battler," But When She Appealed to Him for Help, and He Met Her Brutal Husband in the Ring—Well! See This Absorbing Photoplay for the Answer.

A Clever and Romantic Melodramatic Photoplay Featuring Earle Metcalfe and Virginia Hammond.

Exploitation Angles: Play up Metcalfe and the fact that he is just out of the service. Make your appeal to the lovers of melodrama through use of the big punches, notably the murder, and the beating "The Battler" gives the society amateur to punish him for wife beating. In many houses it would attract to stage a brief bout between well known locals as a preliminary to showing the picture.

"The Red Viper"

Tyrad Picture, Produced and Directed by Jacques Tyrol, Is an Earnest Plea for Americanism.

Reviewed by Edward Weitzel.

WRITTEN by Winifred Dunn, "The Red Viper," produced and directed by Jacques Tyrol, is morally sound and has considerable merit as a photoplay. Its theme is an earnest plea for Americanism, and its scenes are laid among the foreign born dwellers of the lower East Side in New York. The clash of the story takes place between a number of followers of the red flag and a loyal group of characters led by David Belkov, a young immigrant, and little Mary Hogan, a girl of twelve, who passionately adores the stars and stripes and does everything in her power to counteract the spirit of opposition to the government which she sees around her.

The plot is not particularly strong, but it is easily followed and the finish sees the defeat of the element that is willing to use murder to gain its ends. Not an important picture, by any means, it will entertain and interest a certain portion of screen patrons. Jacques Tyrol has directed the picture with earnestness, but has left a number of loose ends to his plot. Gareth Hughes as David Belkov looks and acts the part excellently, and Irma Harrison is the correct type for the fiery little radical, Yolanda Kosloff. Ruth Stonehouse, although not youthful enough for the character, plays the part of Mary Hogan with skill. The other members of the cast are capable.

Cast.

David Belkov.....Gareth Hughes
Mary Hogan.....Ruth Stonehouse
Dick Grant.....Jack Gilbert
Yolanda Kosloff.....Irma Harrison
"Charles Smith".....R. H. Fitzsimmons
Mrs. Hogan.....Alberta Lee

Story by Winifred Dunn.
Directed by Jacques Tyrol.

The Story.

An earnest attempt is made in "The Red Viper" to preach the gospel of loyalty to the government of the United States. David Belkov, a young emigrant living in New York's lower East Side, who is an ardent admirer of Roosevelt, finds that his sweetheart, Yolanda Kosloff, has become a follower of the red flag, and has joined a band which has passed a sentence of death on Judge Norton for sending one of the gang to the chair. Lots are drawn and Yolanda is found to hold the card marked with a cross. David tries to fight against the traitors in his neighborhood by printing a circular upholding Americanism, and is caught and badly beaten by the leader of the reds. Weak from the loss of blood, he escapes from a locked room and makes his way to the home of the judge, where Yolanda is to appear as a dancer and drop a bomb concealed in a bouquet at the feet of the condemned man.

David saves the life of the Judge, but

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is shot by the leader of the reds. Yolanda becomes his nurse, and the kindness of Judge Norton to David and to her make her see matters in a new light.

Little Mary Hogan is another important character in "The Red Viper," whose intense Americanism costs her her life.

Program and Exploitation Catchlines:

Impressive Drama Drives Home Great Truths of Patriotic Importance.

Picture Shows Transition from Anarchy to Loyalty in the Heart of Liberty-Sheltered Emigrant.

Great Lesson of Loyalty Taught in Convincing Scenes and Episodes.

Out of the Crucible of Life Comes a Soul Purified by Liberty.

Impelling Drama of Americanism Teaches Abiding Lesson of Loyalty.

Exploitation Angles: Work on the patriotic feature of the story. In the cities refer to "the evil which lies at our door." In the smaller places with a native population, call it the curse of our country.

Tempest Cody Series

Universal Presents Marie Walcamp in Unique Series of Two-Reel Western Subjects.

Reviewed by Robert C. McElravy.

THIS is a series of two-reel Western subjects, released by Universal, in which Marie Walcamp, heroine of "Liberty," "The Red Glove" and other serials, appears. Miss Walcamp is a daring, adventurous and attractive performer, almost in a class by herself in some of her work. Action is always the keynote of the stories in which she appears and this is particularly the case in these two-reel stories.

These subjects are distinguished from the average Western subjects by their abundance of splendid scenic effects and the unique character of the plots. Plot novelty is a thing that has long been needed in this type of story and it is in evidence here. Of course, cattle stealing and the old causes of action still exist, as they are part of the West, but there are new ways of treating these familiar themes.

One of this series gives a decidedly fresh twist to the subject of cattle rustling, picturing a secret corral lying in a canyon behind an old house. The house is thrown open when required and the stolen cattle driven through. Another of the stories pictures a unique swindle, in which a bad character known as "The Rattler," sells the heroine a ranch which does not belong to him.

Cohen Returns to New York

Milton L. Cohen, president of Bulls Eye Film Corporation, recently left the West Coast on his return trip to New York. The greater part of Mr. Cohen's stay in the West has been devoted to an inspection of the Hollywood plant of the company, and assisting Nat H. Spitzer, studio manager, in perfecting plans for the coming year. Before leaving, Mr. Cohen addressed the employes of the company, thanking them for their co-operation.

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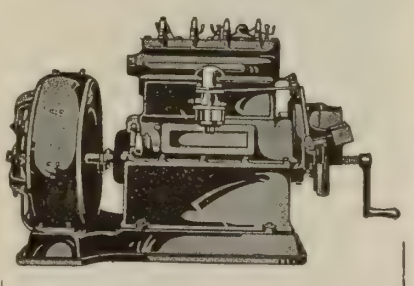

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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Heavy Bookings Reported on Sawyer-Lubin Feature

THE interest manifested by exhibitors in "Virtuous Men," the first S-L production, is said to have increased steadily, and purchasers of territorial rights report long runs and continued booking.

T. E. Larson, handling this picture in thirteen states, announces the first run in his territory at the Royal Theatre, Tulsa, Oklahoma, for two weeks, beginning August 31. A. M. Fabian reports a week's engagement at the beautiful Newark "Strand" and Herman Rifkin has forwarded to the S-L offices a list of bookings for New England extending well up into November.

H. S. Simeral, of Pittsburgh, Arthur H. Hyman, of Detroit, and Nat A. Magner, of San Francisco, are handling this production as a road show, and it is said that there are in all thirteeen companies on the road with "Virtuous Men."

To Syndicate Articles by J. Robert Pauline

SIDNEY REYNOLDS announces that following the syndication of a half-page article on J. Robert Pauline, the hypnotist and vaudeville headliner who is featured in the new serial being produced by Supreme Pictures, Inc., a series of eight articles on Auto-Suggestion in Everyday Life has been prepared by Mr. Pauline and accepted for syndication on the woman's page of many newspapers.

Mr. Reynolds further announces that he is now bending his energies to the selection of a title to the new serial, which will prove a big box-office booster, and at the same time be entirely different from the titles of other serials. Up to date, over three hundred titles are said to have been submitted for consideration, and one has been tentatively decided upon.

"Oh My Dear" Becomes "Some Boy"

The title of a recent Christie Comedy, "Oh My Dear," has been changed to "Some Boy!" in answer to a request by F. Ray Comstock, the producer of a musical comedy, "Oh My Dear," which has had an extended run in New York.

While the Christie Comedy formerly entitled "Oh My Dear" was not related in subject matter to the New York musical comedy, the New York producer had secured his title first, hence Al E. Christie changed the title of his picture.

J. B. Cunniff Is Realart Auditor

James B. Cunniff, well known in accounting circles in the photoplay world, has been appointed chief traveling auditor of Realart Pictures Corporation. He will assist Dario L. Faralla, the comptroller in the installation of a branch accounting system, and the various branch auditors will be under his direct supervision.

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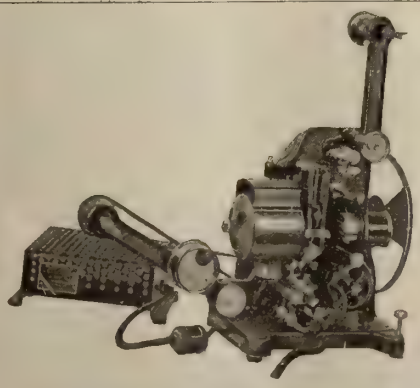

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NEW ROCHELLE, N. Y.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Out of Luck (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Aug. 3—Respectable Criminals. A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs. Carter De Haven).
July 13—Chasing Rainbeauz (Parsons).
July 27—After the Ball (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.

BRAY PICTOGRAPHS.

(Weekly One-Reel Release Beginning Sept. 7.)

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1536)

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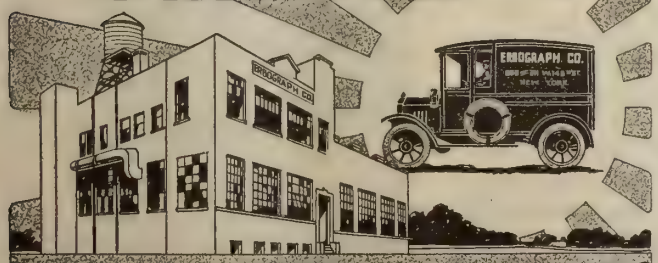

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ROCHESTER, N. Y.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc,).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc..).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF AUGUST 31.

The Thirteenth Chair (Yvonne Delva and Creighton Hale—Six Parts).
The Great Gamble (No. 5 "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Part—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72.
Pathe News No. 73.

RELEASES FOR WEEK OF SEPT. 7.

Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capellani).
The Great Gamble (Episode No. 7 "The Crawling Menace"—Two Parts—Drama—Western Photoplay).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day No. 20 (Topical—Literary Digest).
Pathe News No. 76 (Topical.
Pathe News No. 77 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britis Brunette—Six Parts)—03899.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03788.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1538)

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FILMS WANTED.

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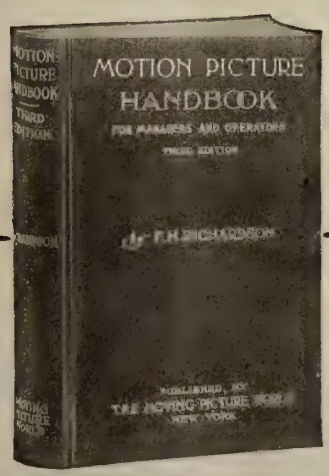

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.

The Midnight Man.

(*Drama—Eighteen Two-Part Episodes—James Corbett.*)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.

SPUR AND SADDLE SERIES.

(*Two-Part Western—Marie Walcamp.*)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.

STAGE WOMEN'S WAR RELIEF SERIES.

(*Monthly Release.*)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03854.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (One Reel)—03904.

CURRENT EVENTS.

Issued Every Friday.

Okeh Komedies.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.

STAR COMEDIES.

(*One-Reel Comedies, featuring Eddie Lyons and Lee Moran.*)

July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.

WESTERN AND RAILROAD DRAMAS.

(*Two Reels Each.*)

Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03857.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

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Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.

(*Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.*)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).
Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
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July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

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Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

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Aug. 23—Where They Go Rubbering.
Aug. 30—When It's Time to Retire.

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June 8—Playthings of Passion (Kitty Gordon).

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(*Continued on page* 1540)

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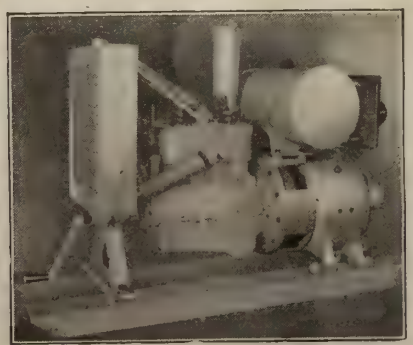

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List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.

Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.

Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.

Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.

Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The Last of the Open Range.

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.

Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
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Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)

Billie West Comedies.

Out of Tune (Two Parts).

L. J. Burrud Scenics.
"Legends of the Wilderness."
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The Chosen Path (Margaret Leslie).
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The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

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The She Wolf.

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Ambrose's Day Off.
Daddy Ambrose.

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Brown of Harvard (Tom Moore).

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The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).

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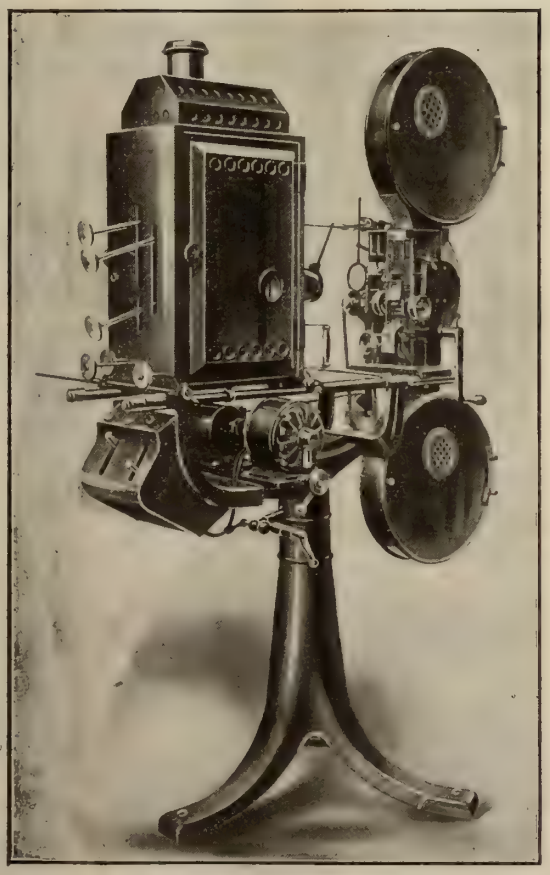

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LAST WEEK IN NEW YORK CITY THE FOLLOWING BIG THEATRES WERE SIMPLEXIZED—

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Wm. Fox
Presents
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Presents
"THE MIRACLE MAN"

44TH ST. THEATRE
Wm. Fox
Presents
"EVANGELINE"

BROADWAY THEATRE
Famous Players-Lasky
Presents
HOUDINI
in the
"GRIM GAME"

PARK THEATRE
Carl Laemmle
Presents
"THE RIGHT TO HAPPINESS"
With Music
Arrangement by
SAM ROTHAPFEL

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THE PRECISION MACHINE CO. INC.
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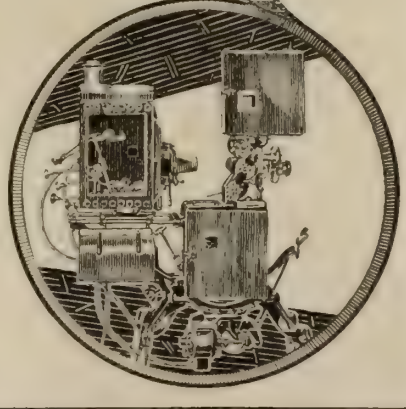

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IN THE PAST WE HAVE INSISTED UPON SCREEN EXAMINATION ALL PRODUCTIONS BEFORE PURCHASING STOP WE BROKE THIS RULE WHEN WE RECENTLY CLOSED CONTRACTS FOR LOSANGELES PREMIER SHOWING ONE TO TWO WEEKS CONTINUOUS RUN NAZIMOVA IN THE BRAT BERT LYTELL IN LOMBARDI LTD VIOLA DANA IN PLEASE GET MARRIED AND MAY ALLISON IN FAIR AND WARMER STOP WE DID SO WITHOUT LEAST HESITATION FOR METRO HAS DEMONSTRATED OUR ENTIRE SATISFACTION THEIR ABILITY TO PRODUCE QUALITY PICTURES THAT MEASURE UP TO OUR HIGH STANDARDS WE CONSIDER THESE FOUR PICTURES WONDERFUL BOX OFFICE ATTRACTIONS AND ARE CONVINCED THE STARS WILL OUTSHINE ALL COMPETITORS STOP PLEASE CONSIDER THE ABOVE A TOKEN OF OUR APPRECIATION OF THE OPPORTUNITY YOU HAVE AFFORDED US STOP WE ARE PROUD OF THESE CONTRACTS AND HOPE TO EXTEND OUR RELATIONS THROUGHOUT FORTHCOMING SEASON

CALIFORNIA THEATRE
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A Significant Wire from a Big Showman of Unerring Judgement!

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A strong story with a great star, exceptionally beautiful settings and artistic photography spells A PERFECT PICTURE. This combination is found with

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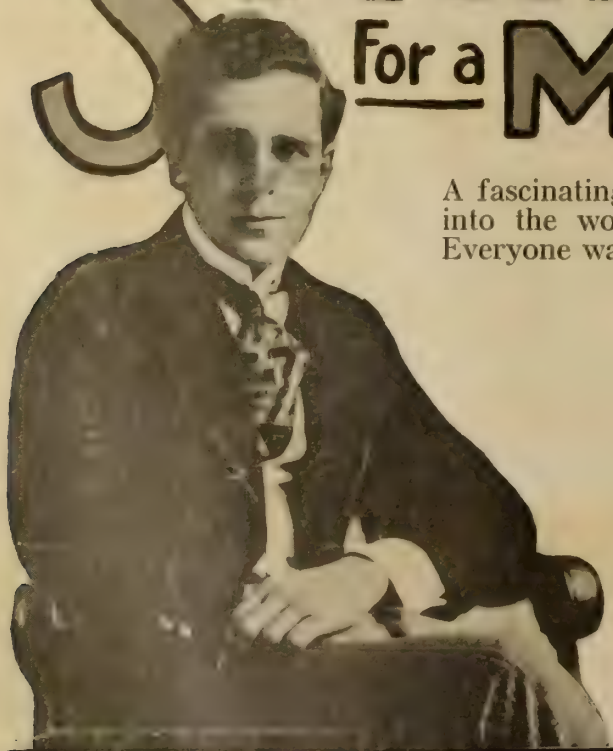

A fascinating drama of a pampered society man cast naked into the world to make or break him. What happens? Everyone wants to know.

Don't fail to ask for the thrilling Western Drama:

"WHEN ARIZONA WON"
with SHORTY HAMILTON

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NEW YORK CHICAGO SAN DIEGO LOS ANGELES

is the Wonder of the Screen

"The RIGHT TO HAPPINESS"

Vivian, the girl who had everything and gave nothing. Sonia, the girl who had nothing and gave everything. See them, at the crisis of the picture, meet and kiss and love each other—the same actress, the same scene—two utterly different personalities. Verily, this is the wonder of the screen.

Actress—Same Scene

PRODUCTION DE LUXE

"THE RIGHT TO HAPPINESS" will be one of the most talked of pictures of the year." M. P. NEWS.

"Sure to be a big financial success."

SAMUEL L. ROTHAPFEL.

"This should certainly be one of the big pictures this year. If you handle it right, it should be a very big money-getter." WID.

"Will it be popular? Don't ask foolish questions."

JULIAN JOHNSON in PHOTOPLAY.

"I feel that I was very fortunate in being able to see this wonderful picture. After the screening I immediately arranged for an *indefinite run* at the ROYAL THEATRE in Kansas City." FRANK L. NEWMAN.

DOROTHY PHILLIPS in *"The Right to Happiness"*

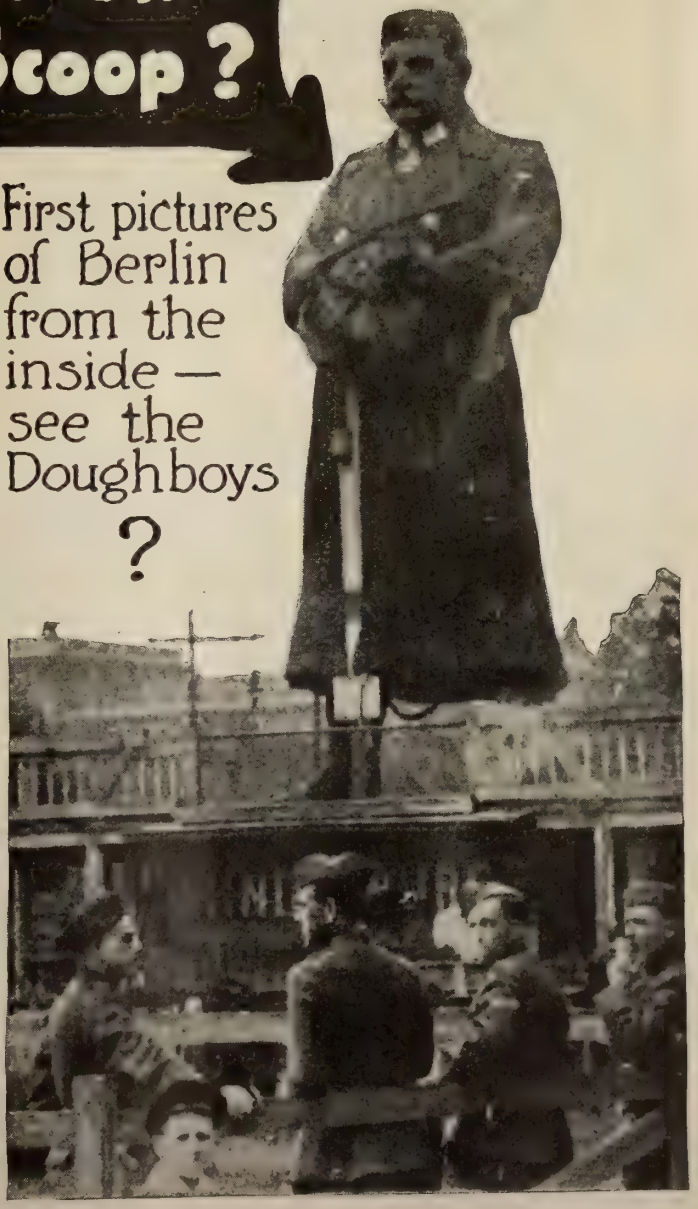
UNIVERSAL-JEWEL PRODUCTION DE LUXE

Show him First in the Big Three!

Did you get in on this Big Three Scoop?

INSIDE stuff that nobody has yet procured. Inside stuff that only the International with its world-wide staff of experts can get. That's what you will be able to show your patrons EVERY WEEK if you show THE BIG THREE.

First pictures of Berlin from the inside — see the Doughboys ?



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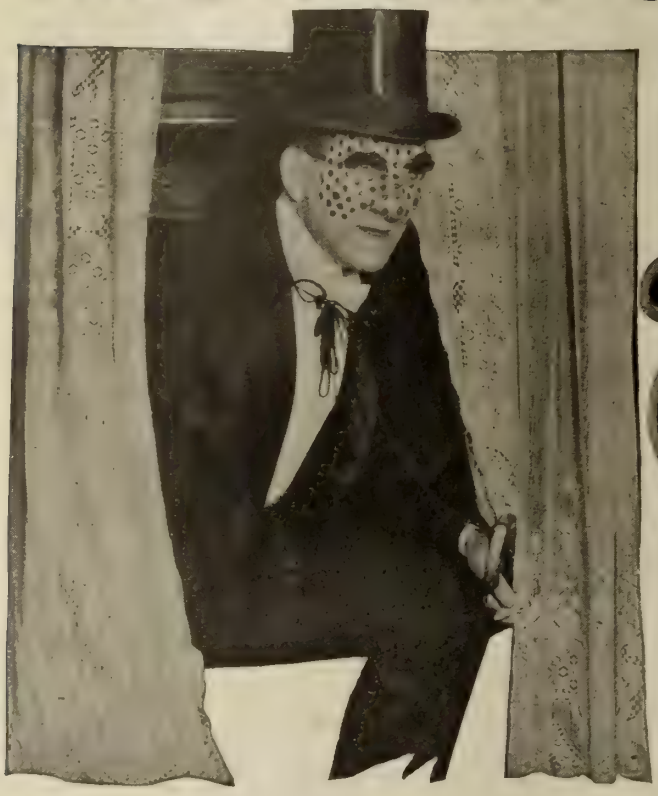


James Corbett

The best known Actor-Athlete in the World today

in

"The MIDNIGHT

"Did I see your Second Episode? Say—I'm not over it yet! What are you giving us here, anyway—a feature in two reels? You've got this new serial so dressed up with illustrated titles and classy trick openings that I can't make the late-comers believe it's a serial—they think they're seeing a feature production."

How's **that** for a testimonial, Mr. Exhibitor? Oh, Boy—if you miss "THE MIDNIGHT MAN" you miss the **surest** thing the serial screen has ever known. Get on the phone or wire **now**. Your nearest U. Exchange.

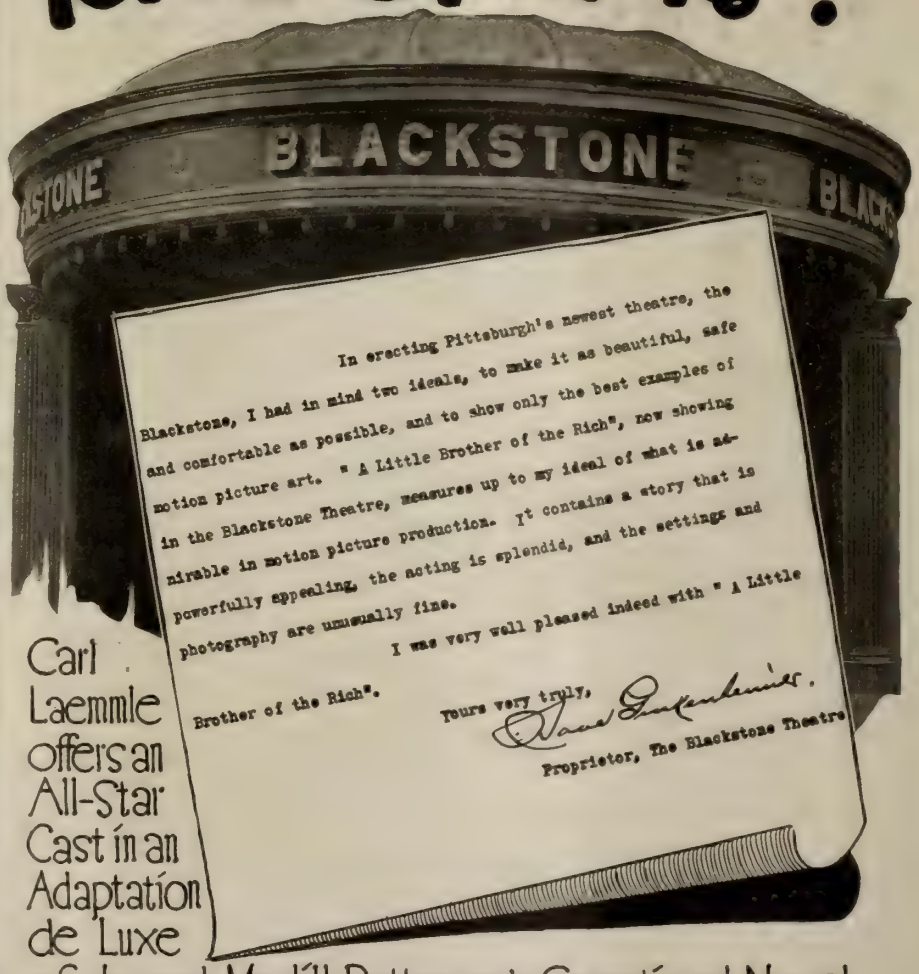
UNIVERSAL

The new UNIVERSAL Super-Serial de Luxe

Action-Drama-Mystery-Romance

"Kindly express your Preferences, Gentlemen— hooks or uppercuts— I always strive to please"
MAN"
Eighteen Weeks of Profits and Popularity

What did Pittsburgh's Newest Theatre Pick for its Opening?


BLACKSTONE
In erecting Pittsburgh's newest theatre, the Blackstone, I had in mind two ideals, to make it as beautiful, safe and comfortable as possible, and to show only the best examples of motion picture art. " A Little Brother of the Rich", now showing in the Blackstone Theatre, measures up to my ideal of what is admirable in motion picture production. It contains a story that is powerfully appealing, the acting is splendid, and the settings and photography are unusually fine.
I was very well pleased indeed with " A Little Brother of the Rich".
Yours very truly,
Proprietor, The Blackstone Theatre

Carl Laemmle offers an All-Star Cast in an Adaptation de Luxe of Joseph Medill Patterson's Sensational Novel

"A LITTLE BROTHER OF THE RICH"

A UNIVERSAL SPECIAL ATTRACTION

"PERSHING THE WEAPON OF DESTINY"

1 REEL SPECIAL

America's biggest man and biggest hero is coming home! The greatest figure in our whole military history, after Washington and Grant, is soon to have his wondrous welcome. His name will be on the whole nation's lips—**put his figure on your screen.** Here is an intimate story of his life—boyhood, young manhood, campaigns, a splendid review of his mighty work for us in France. **Don't on any account miss this Special.**

It's ONE REEL—**you can work it in anywhere.** But get it—and get it **now—sure.**

Released Coincidently with the General's Arrival Home

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Jesse L. Lasky presents
ROBERT WARWICK
in
"Told in the Hills"
Directed by
GEORGE MELFORD
by Marah Ellis Ryan
Scenario by
Vill M. Ritchey
A Paramount-Artcraft Picture
It Appeals to Three Generations
The novel, "Told in the Hills," has been a best seller for three generations. In its Paramount-Artcraft version it has all the elements of popular appeal:
A story that has been read and loved for forty years—
A star whose popularity was doubled by "Secret Service"—
The undying charm and romantic glamour of the old west.
You can see it at your exchange before you book it.
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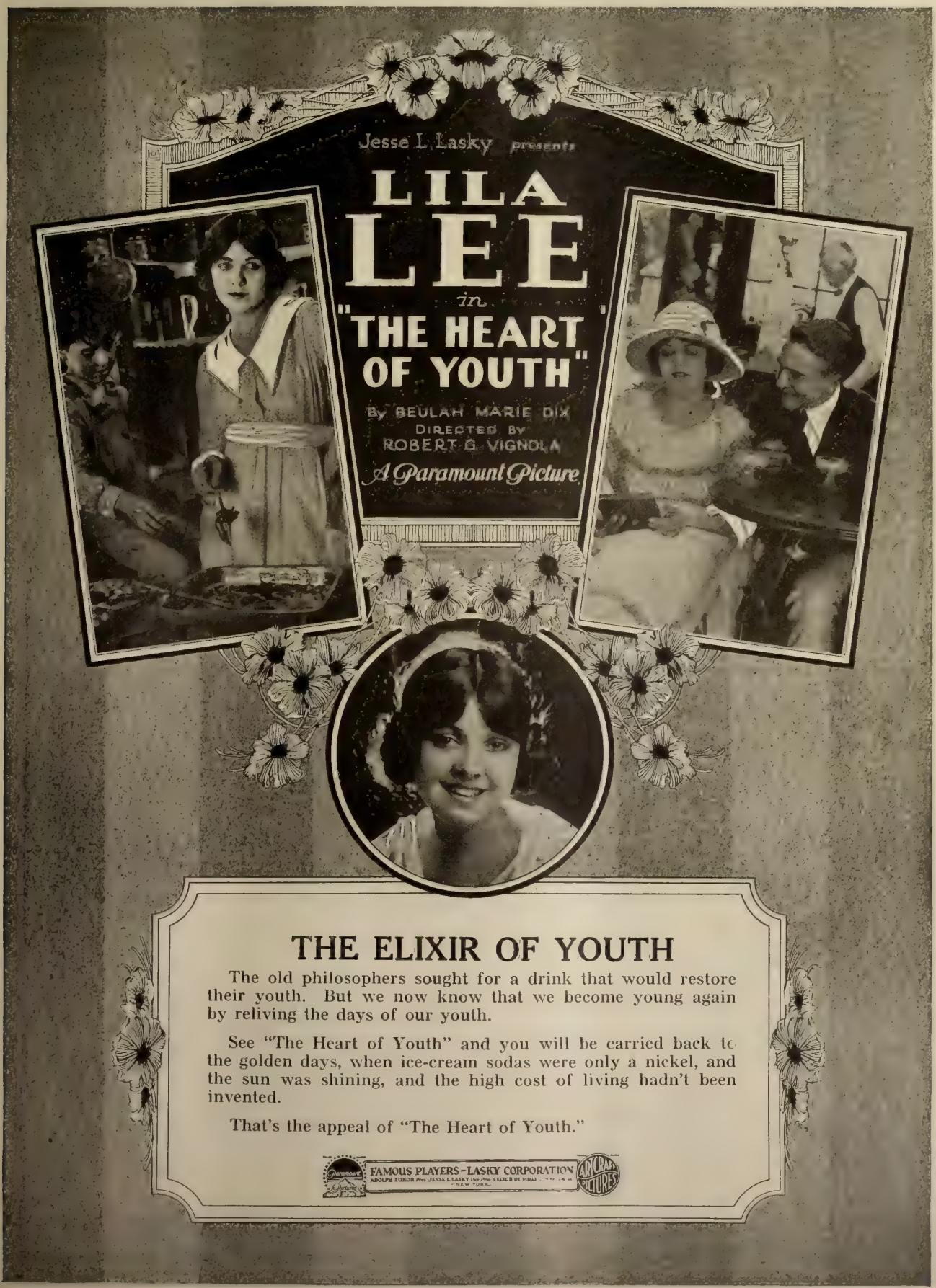

THE ELIXIR OF YOUTH

The old philosophers sought for a drink that would restore their youth. But we now know that we become young again by reliving the days of our youth.

See "The Heart of Youth" and you will be carried back to the golden days, when ice-cream sodas were only a nickel, and the sun was shining, and the high cost of living hadn't been invented.

That's the appeal of "The Heart of Youth."

FAMOUS PLAYERS-LASKY CORPORATION
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ARTCRAFT PICTURES

MARY PICKFORD · CHARLIE CHAPLIN

Not what the picture cost to produce,

Not what it meant in months of unceasing toil and effort on the part of Mr. Fairbanks and his associates,

Not what we think of the merits of the production,

But what the foremost picture theatres in the country are doing with it now—to-day—justifies the judgment of the showmen who booked "HIS MAJESTY, THE AMERICAN" for the longest runs in film history.

DOUGLAS FAIRBANKS

in "His Majesty, the American"

UNITED ARTISTS CORPORATION

Oscar A. Price, President — Hiram Abrams, General Manager

DOUGLAS FAIRBANKS · D.W. GRIFFITH

D.W. GRIFFITH'S

"BROKEN BLOSSOMS"

Will be released through
United Artists Corporation
Bookings now being accepted.

UNITED ARTISTS CORPORATION
729 Seventh Avenue, New York City

WILL ROGERS AND THE LAUGH

The commercializing of the laugh is the exhibitor's proposition, but the making of the laugh is your public's.

A laugh is simply a mechanical thing, making the lines of the mouth and eyes go upwards instead of downwards, downwards being a frown. But oh, the difference between one laugh and another!

There is the slap-stick laugh and the Will Rogers laugh. Will Rogers doesn't get a laugh on a custard pie stunt. Something deeper; something more rollicking; something more captivating; something more real. The Will Rogers laugh and the laugh that echoes in thousands of theatres throughout the country is elastic—lasts, and leaves no bad taste in the mouth.

Will Rogers, in a Goldwyn play, under Goldwyn direction, and in Goldwyn environment, backed by the Goldwyn exploitation, is the most valuable comedy offering before the exhibitor today.

In "Almost a Husband", Will Rogers is given a picture which should make an extraordinary success. We believe it will. If you can see it, do so, and you will book it.

SAMUEL GOLDWYN
PRESENTS

Will ROGERS
in
Almost a Husband

By Opie Read *Directed by C. G. Badger*

Suppose you could be married without a license? Suppose you found yourself married by accident, and although your accidental wife had no particular liking for you, she wanted you to make no effort to obtain a divorce?

Will Rogers goes through it as anyone in his place would have done, if he were half so splendid and half so funny.

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SAMUEL GOLDWYN *President*

Betzwood Film Company
presents

LOUIS BENNISON
in
High Pockets

By William Patterson White *Directed by* Ira M. Lowry

A Week in
VICTORIA THEATRE
Philadelphia

Read what the critics said of this, the greatest picture of Bennison's career:

The North American designates it as "A picture of more than ordinary merit."

The Public Ledger says of the appearance of "HIGH POCKETS" at the Victoria Theatre—"Bennison has been provided with many a peppy trial of strength, endurance and courage."

The Philadelphia Record remarks—"The picture is screened in a realistic manner and is in every way suitable for Louis Bennison and his style of enactment of western roles. There is an abundance of action and excitement in the film and there are no lagging scenes."

The Philadelphia Press says—"A snappy yarn with Katharine MacDonald as the good-looking heroine."

GOLDWYN DISTRIBUTING
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SAMUEL GOLDWYN *President*

Samuel Goldwyn Presents

Geraldine FARRAR

in

The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan Directed by Frank Lloyd

IT is the greatest feature of Farrar's career, the best picture in Goldwyn's history, the outstanding drama of the screen year.

It is far beyond the advertising writer's power to represent the magnitude of the picture. The title barely suggests the bigness of the production.

GOLDWYN PICTURES
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"UPSTAIRS"

better than

"MICKEY"

Says Editor

Samuel Goldwyn
presents

MABEL NORMAND
in
UPSTAIRS

By Perley Poore Sheehan
Directed by Victor Scherlzinger

The Ragtime Romance

"I wish to thank you for giving me the opportunity to see Mabel Normand in "UPSTAIRS." It is such a clever picture —more original and entertaining than "MICKEY" I think. It gave me several notes for my "Woman's Page."

Thanking you again for a very entertaining half hour, I am,

Sincerely yours,
(Signed) ETHEL McDONALD,
Editor, Kansas City Post."

GOLDWYN PICTURES
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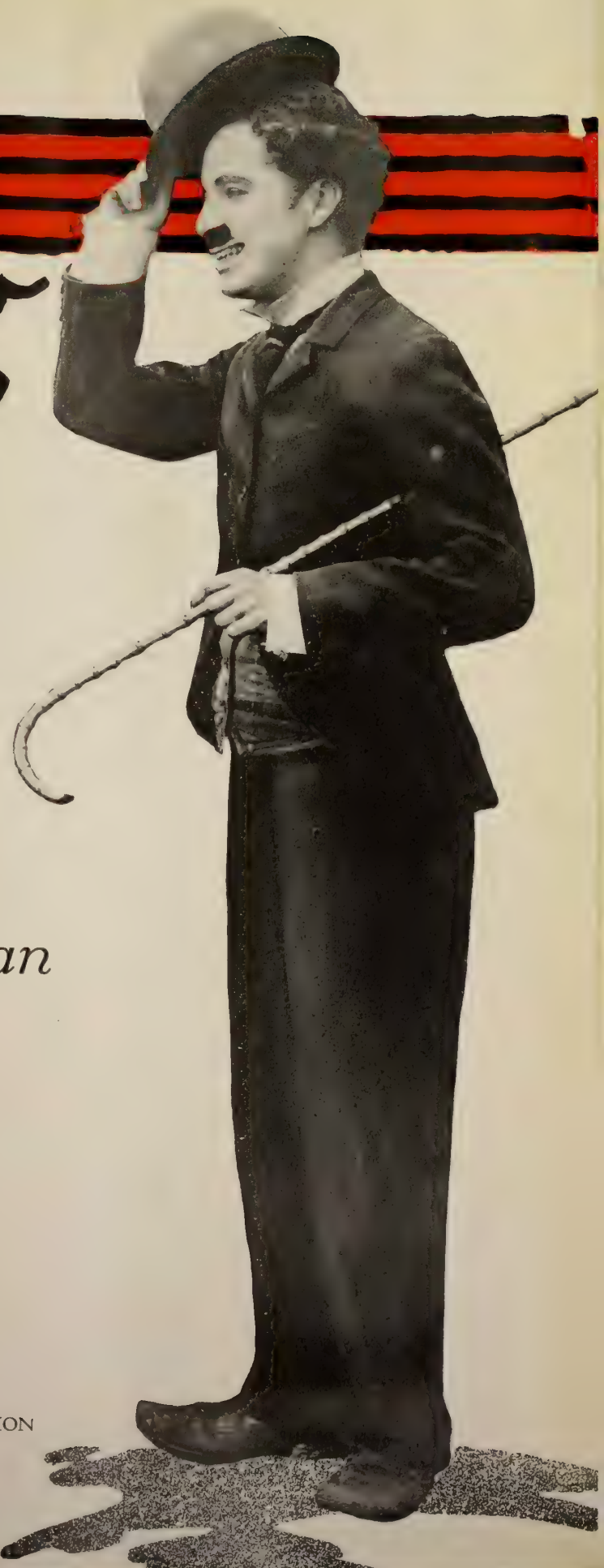
(PHOTO BY ARNOLD GENTHE, N. Y.)

MAURICE TOURNEUR

Is Grateful to the Press and Public for the Most Cordial Reception of His Features.

So Much That Is Kindly Has Been Written That It Is His Earnest Desire To Give Exhibitors and Public Full Value In Entertainment and Artistic Endeavor.

Coming



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Your audience knows the difference between good and poor music —
That is one reason why you should install a FOTOPLAYER!

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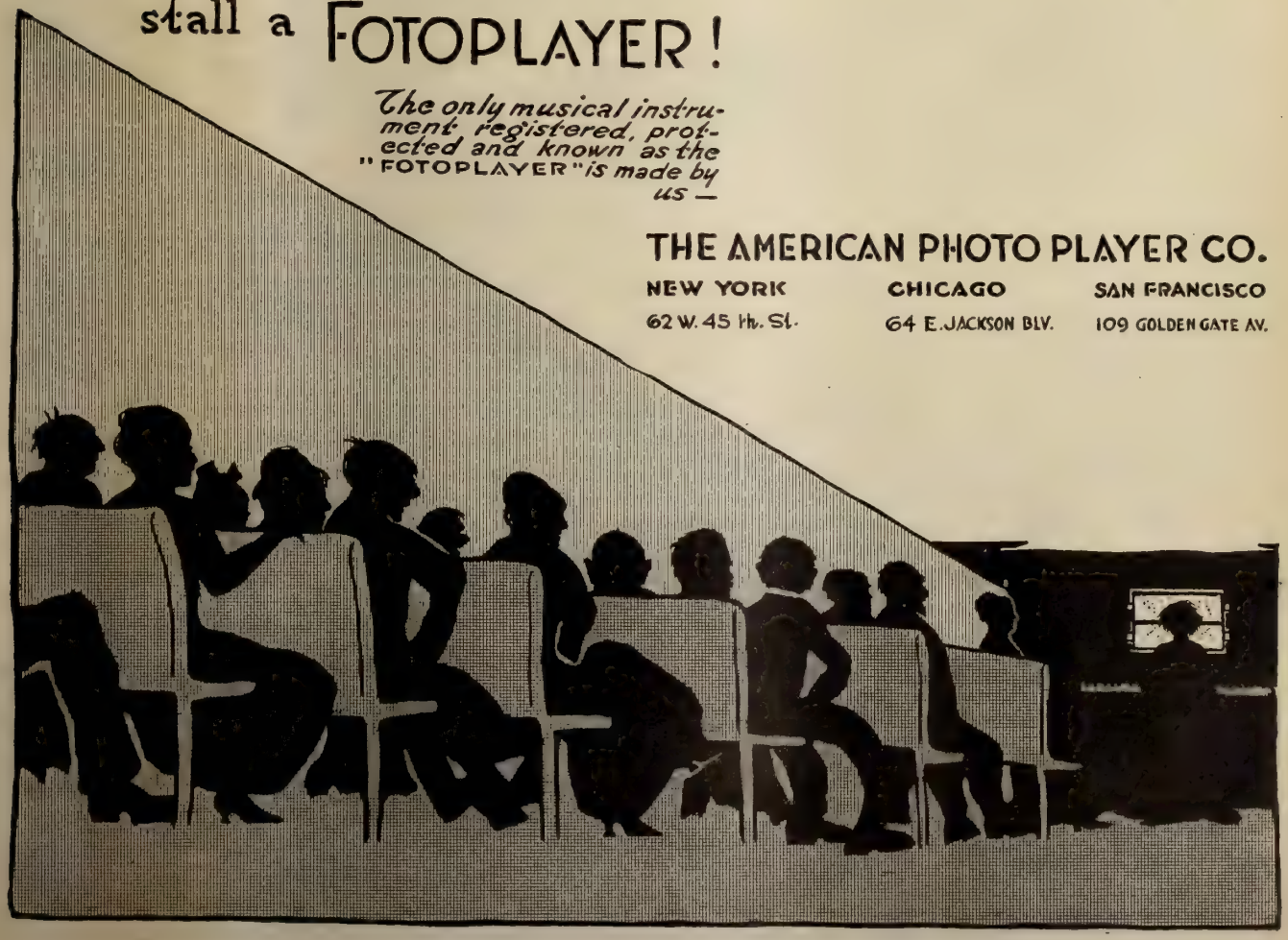

Smashing the

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An Artistic Triumph!

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From Maude Oliver Morosco

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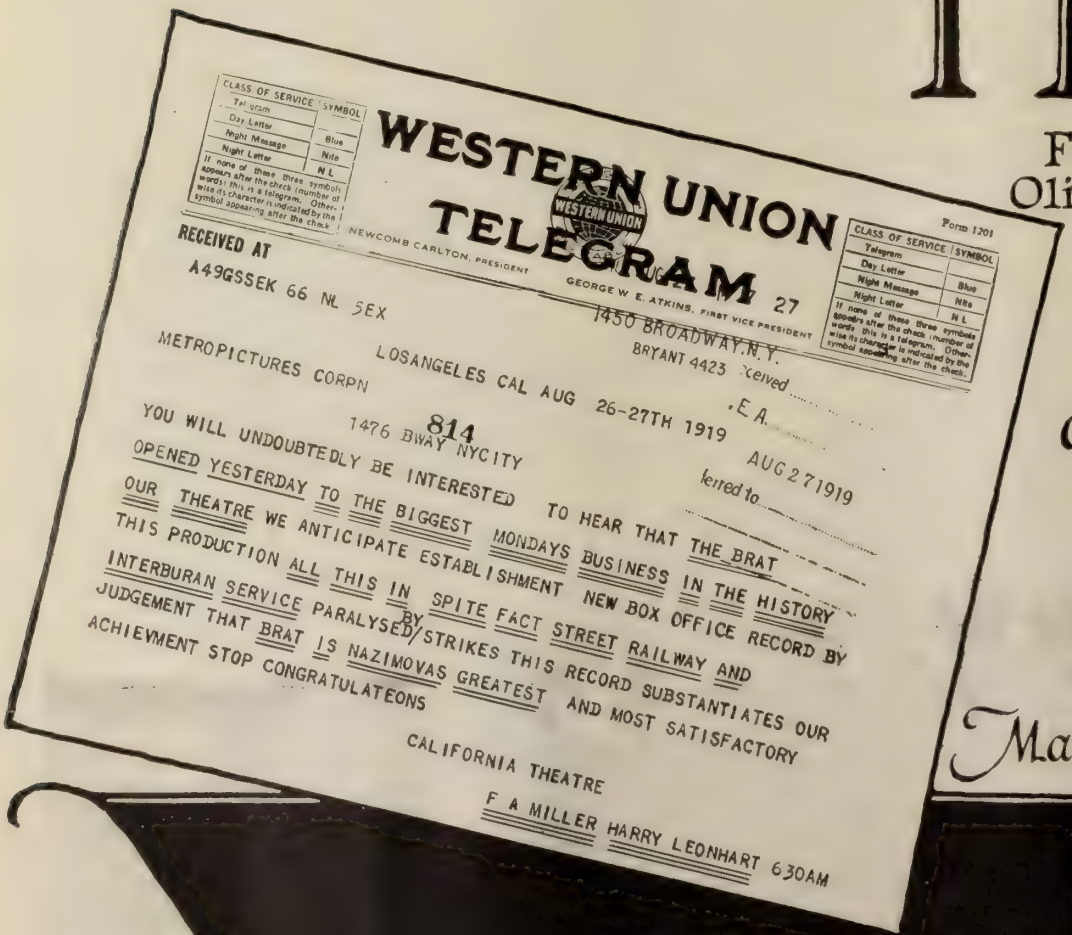

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CALIFORNIA THEATRE

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ME PICTURES

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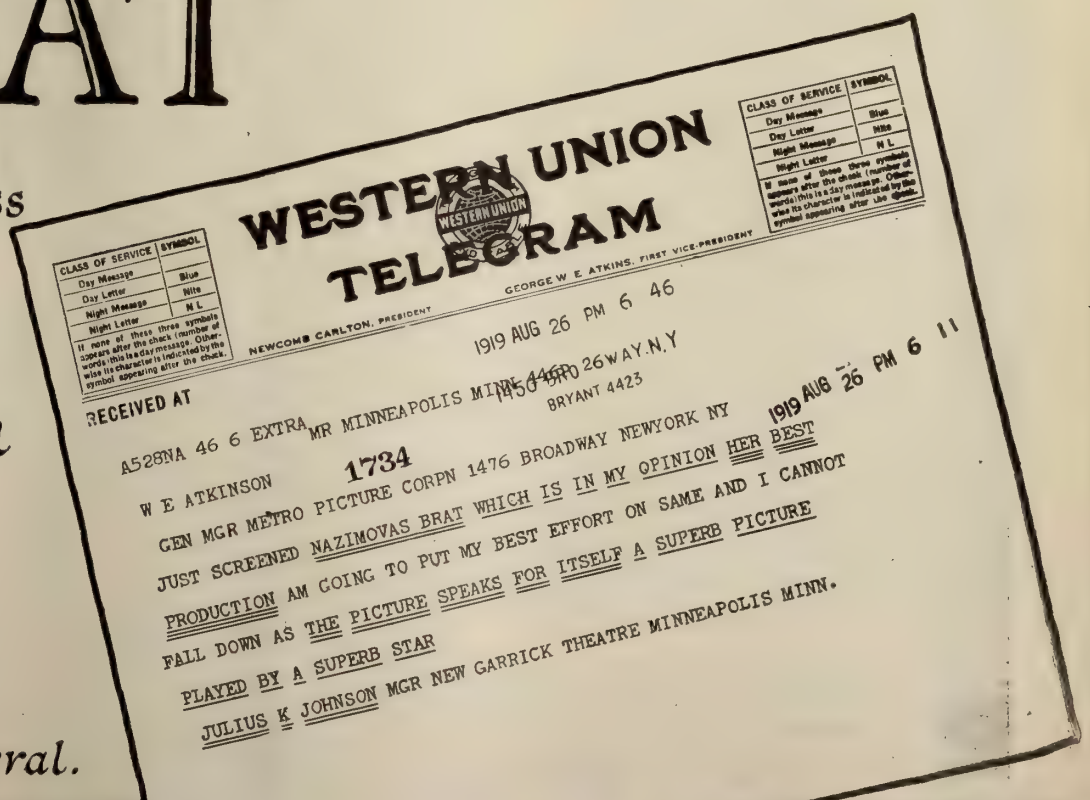

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JUST SCREENED NAZIMOVAS BRAT WHICH IS IN MY OPINION HER BEST PRODUCTION AM GOING TO PUT MY BEST EFFORT ON SAME AND I CANNOT FALL DOWN AS THE PICTURE SPEAKS FOR ITSELF A SUPERB PICTURE PLAYED BY A SUPERB STAR

JULIUS K JOHNSON MGR NEW GARRICK THEATRE MINNEAPOLIS MINN.

Director General.

TRO

CORPORATION

out the British Empire. Sir WILLIAM JURY, President.

READ WHAT NEWSPAPERS & TRADE PAPERS SAY ABOUT THIS TREMENDOUS BOX-OFFICE ATTRACTION.

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Best thriller that has come to Broadway.

N.Y. Sun ~
Greeted with every sign of approval.

N.Y. Tribune ~
Entertaining and exciting.

N.Y. Evening Post ~
the play is full of comic & adventurous scenes ~ pleased the audience greatly.

N.Y. Evening Journal ~
Has right elements ~ humor & thrilling drama.

N.Y. Globe ~
Cheered to the echo.

N.Y. Times ~
Every performance recieved with a roar of applause and a riot of laughter.

AND HERE ARE COMMENTS FROM THE TRADE JOURNALS~

Motion Picture News ~
Keeps the spectator at attention. An excellent cast headed by King Baggot.

Moving Picture World ~
Baggot does some effective work, supported by a well balanced cast.

Morning Telegraph ~
Cleverly constructed and highly entertaining story.

Wids ~
Unexpected twists that keep the spectator guessing.

Exhibitor's Trade Review ~
It's a "Sure~fire" attraction.

Exhibitor's Herald ~
The Exhibitor could not do better than to add this feature to his list of bookings.

Evening Herald, Los Angeles.

CLUNE'S BROADWAY

Four seasons in London and two equally successful seasons in New York as a stage play should be enough to guarantee the picture version of "The Man Who Stayed At Home," shown at Clune's Broadway this week with King Baggot in the title role, as an attraction of notable interest.

The story is one of sustained interest from the very first scene until the last flicker of the last reel. There are unexpected twists that keep the spectator guessing from the start, while the picture as a whole contains as many thrills as the most highly colored serial, without the impossibilities that usually mark that type of screen entertainment. At every turn of the story, just when the audiences begun to draw conclusions ahead of the action, there comes a new and entirely unexpected development, all of which serves to keep the interest not only sustained, but on the qui vive of further expectancy. In the end a fine and dramatic climax is registered. The plot centers around a young American secret service man who silently accepts the position of a slacker in his friends' eyes, that he may secure the conviction of a desperate band of criminals, who are seeking to betray the United States into the power of Germany.

King Baggot's numerous admirers are sure to be wildly enthusiastic over his work in the role of Christopher Brent. Claire Whitnel is delightfully beautiful and graceful as the heroine and Lillie Leslie and others complete a strong cast.

Hudson Dispatch, Union, N.J.

"MAN WHO STAYED AT HOME" SCORES A HIT

Stirring Secret Service Play Crowds the Fulton, Franklin and Rialto Theatres

The sensational London and New York stage success, "The Man Who Stayed at Home," the work of the noted English dramatists, Lechmere Worrall and J. E. Harold Terry, has been made into a graphic drama of the silver sheet by Screen Classics, Inc., and as a worthy successor to the spoken play.

This photoplay which has the feature at the Fulton, Franklin and Rialto theatres yesterday tells the story of Christopher Brent, a young and daring Secret Service agent who finds it difficult to bear the suspicions of the girl he loves and of his friends, because he will not disclose his secret mission.

Brent is ordered by his chief to proceed to a fashionable seaside resort to round up a band of conspirators who are seeking to gather American state secrets for transmission to an alien power. He comes there and with the assistance of a clever woman assistant, discovers a wireless apparatus that has been surreptitiously concealed in a certain fireplace. His quarry soon suspects him and denounce him as a foreign agent.

As he is already under suspicion and unable to speak, his sweetheart, [illegible] and father, as do also bet brother. Brent finally, by a subtle move manages to turn the tables on the plotters and secure them in the net of their own [illegible].

Screen Classics, Inc., productions of "The Man Who Stayed at Home" is ably supported by an all-star cast including King Baggot, Francis Bushman, Rosa Aiken, Ida Darling, Lloyd Lack. The box production is directed by Herbert Blache and is under the personal supervision of Carroll Baggot, director-general.

Herald, Dallas, Tex.

HIPPODROME THEATER.

Criticism.

"The Man Who Stayed at Home" is a genuine screen thriller and King Baggot, who plays the leading role, handles it thrilling.

The picture, which began a week's run at the Hippodrome theater Sunday, shows a new phase of the great war—or rather, a part of the great war about which little or nothing was known. It concerns a man whose mission was secret and who braved the scorn of his friends and the contempt of the woman he loved to do his duty. As a secret service operative he encountered dangers equal to those of the boys in the trenches, but there was no glory for him. Even his friends suspected him of having connections with enemy agents, but he could not reveal his secret. How he eventually performed a great service for his country and won back the confidence of his friends and the love of the girl forms a most powerful climax.

"The man Who Stayed at Home" abounds with rapid-fire action and the interest never lags. King Baggot gives a masterful portrayal of his powerful role and reveals striking dramatic ability. It has been many months since we have seen this attractive star and his work in this picture revives hope that the movie fans will see more of him in the future.

ME PICTURES

JURY IMPERIAL, Ltd., Exclusive Distributors through

The MAN WHO STAYED AT HOME

By Lechmere Worrall and J.E. Harold Terry
Herbert Blache, Director.

Maxwell Karger
Director General.

The Sensational Success of two Continents. Ran for 4 years in London 2 years in New York 14 weeks in Pittsburg and had equally big runs in Philadelphia, Boston, Chicago, and Other Cities.

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You next see her reunite the girl who stayed at home with the boy who went away.

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Directed by John M. Stahl.

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Get a Press Sheet and see the advertising possibilities this cast of noted players gives.

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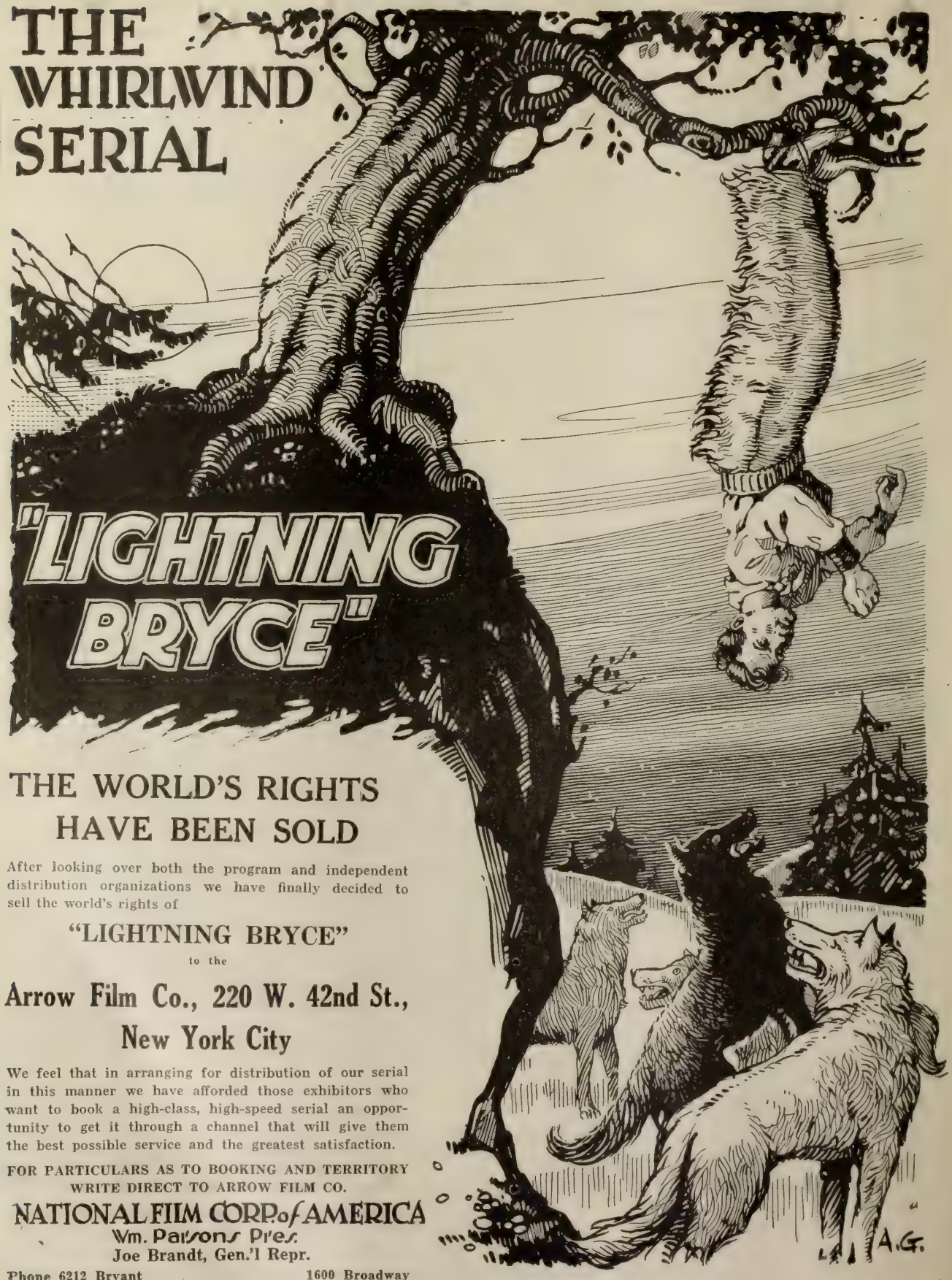

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When I took charge of the PALISADE FILM LABORATORIES, six months ago, I was under contract to make the plant the best of its kind in existence. To this end I was given free rein and sufficient funds. I am now gratified to state to the trade that this purpose has been accomplished.

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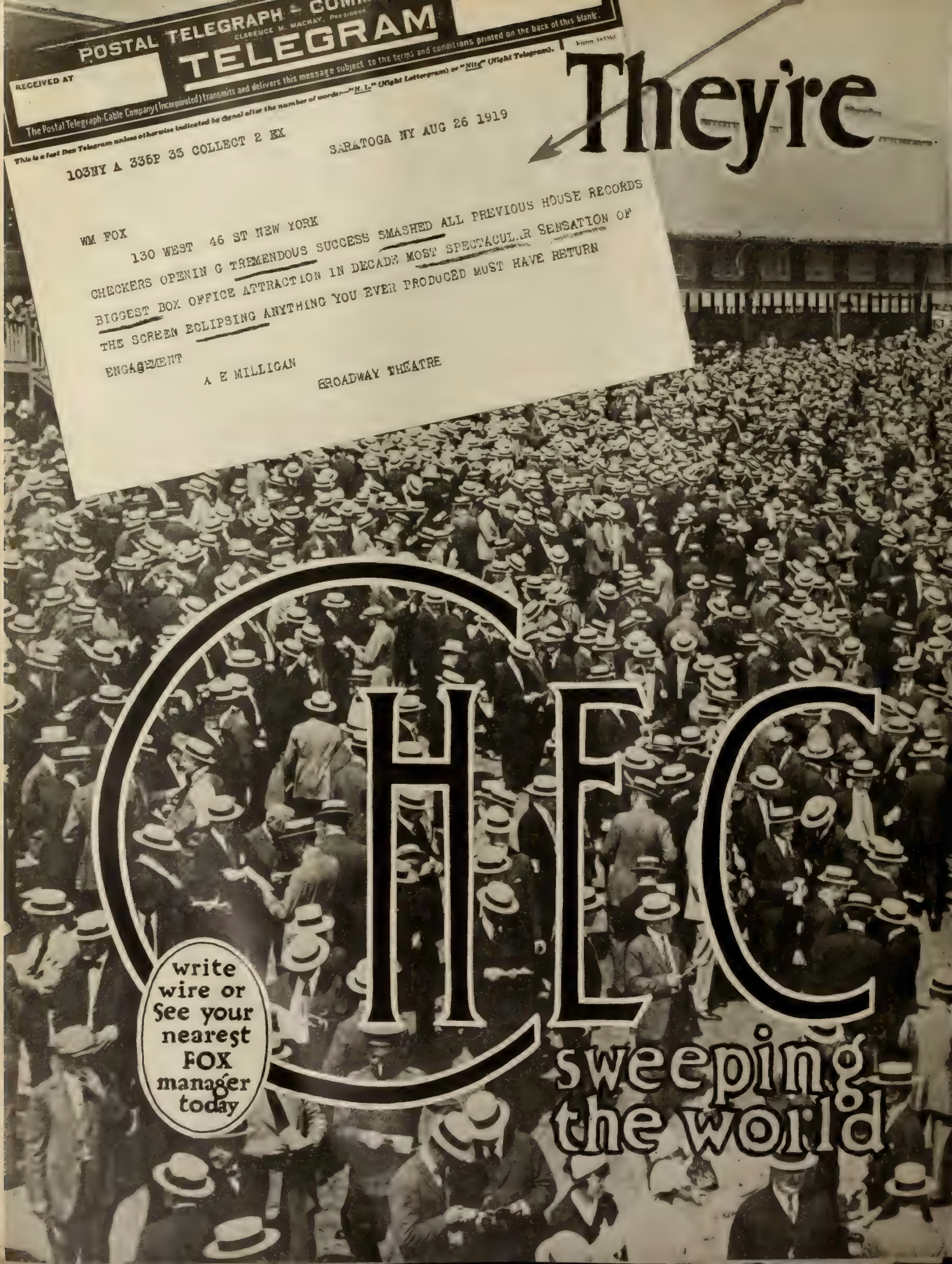
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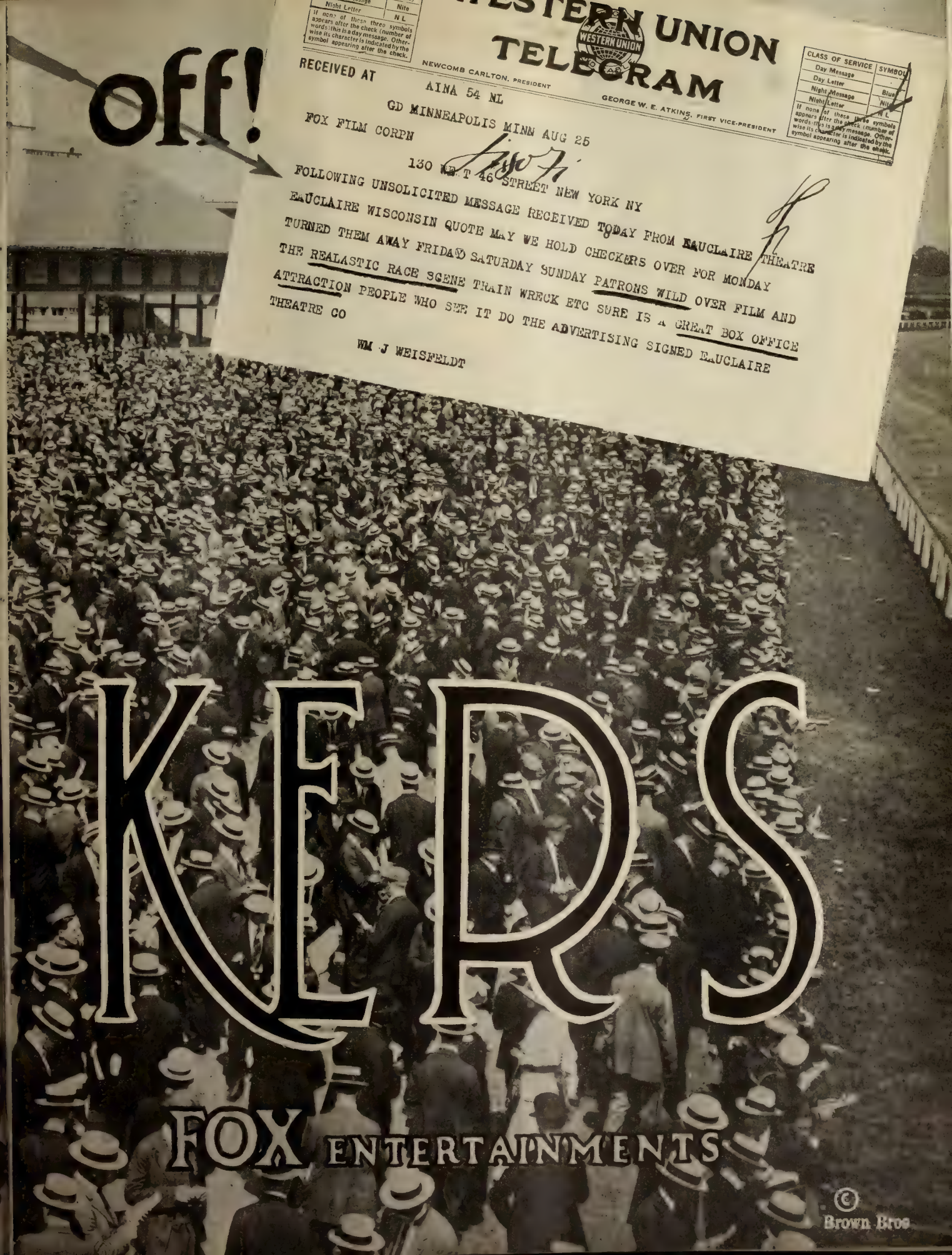
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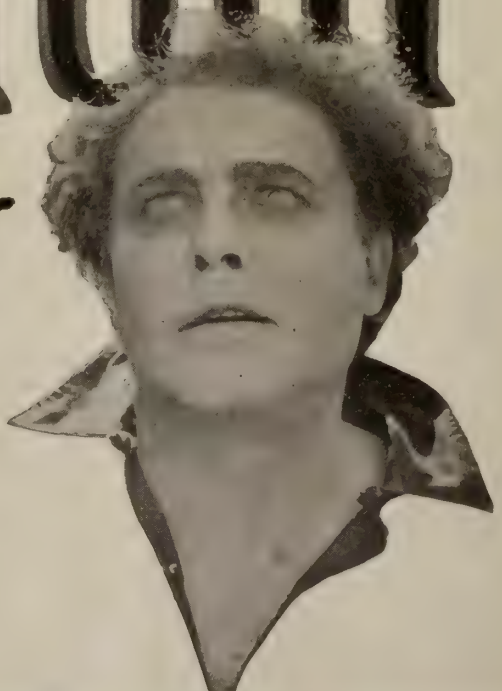
William Farnum

in

WOLVES of THE NIGHT



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The Last of the Duanes

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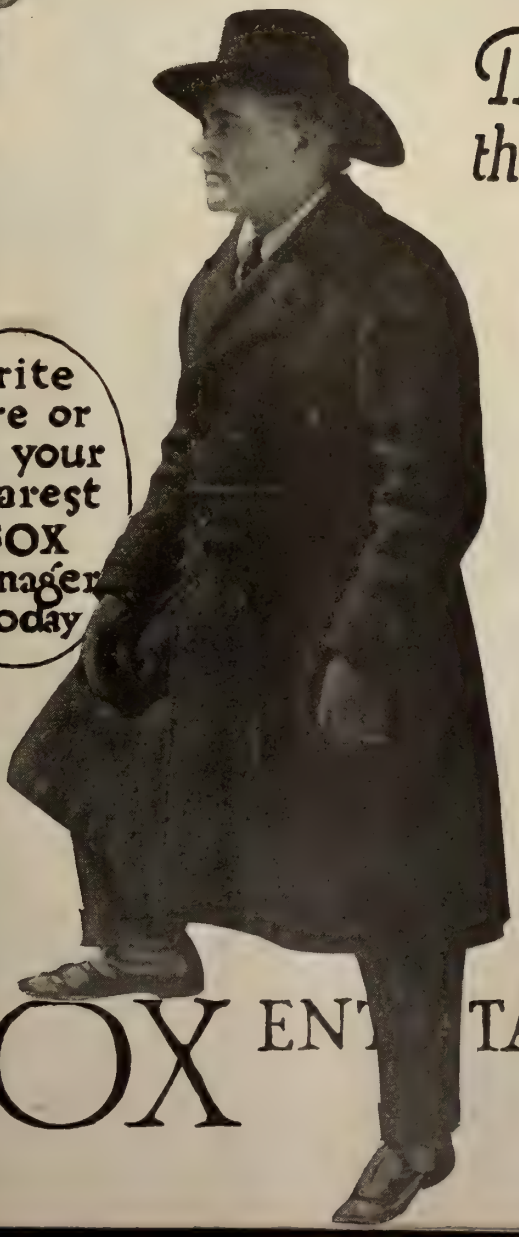

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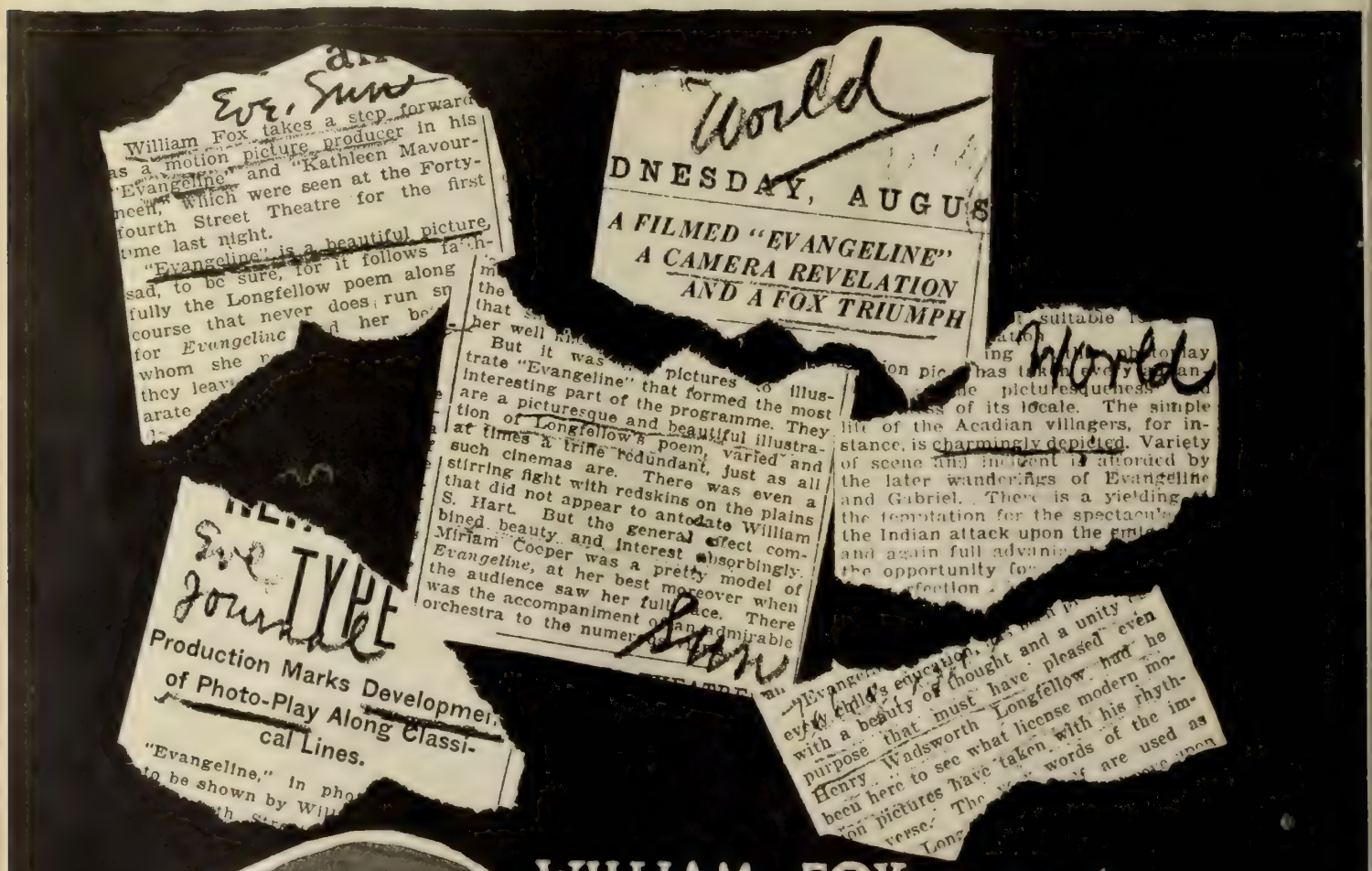
Eve. Sun
William Fox takes a step forward
as a motion picture producer in his
"Evangeline," and "Kathleen Mavour-
neen," which were seen at the Forty-
fourth Street Theatre for the first
time last night.
"Evangeline" is a beautiful picture,
sad, to be sure, for it follows faith-
fully the Longfellow poem along
course that never does run sm
for Evangeline
whom she
they leav
arate
World
DNESDAY, AUGUS
A FILMED "EVANGELINE"
A CAMERA REVELATION
AND A FOX TRIUMPH
But it was
trate "Evangeline" that formed the most
interesting part of the programme. They
are a picturesque and beautiful illustra-
tion of Longfellow's poem, varied and
at times a trifle redundant, just as all
such cinemas are. There was even a
stirring fight with redskins on the plains
that did not appear to antedate William
S. Hart. But the general effect com-
bined beauty and interest absorbingly.
Miriam Cooper was a pretty model of
Evangeline, at her best moreover when
the audience saw her full face. There
was the accompaniment of an admirable
orchestra to the numer
Eve
TYPE
Journal
Production Marks Developmen
of Photo-Play Along Classi-
cal Lines.
"Evangeline," in pho
to be shown by Wil
World
suitable
has
picturesqueness
of its locale. The simple
life of the Acadian villagers, for in-
stance, is charmingly depicted. Variety
of scene and incident is afforded by
the later wanderings of Evangeline
and Gabriel. There is a yielding
the temptation for the spectacul
the Indian attack upon the
and again full advanta
the opportunity for
with a beauty of thought and a unity
purpose that must have pleased even
Henry Wadsworth Longfellow had he
been here to see what license modern mo-
tion pictures have taken with his rhyth-
verse. The
Long

WILLIAM FOX presents
Henry Wadsworth Longfellow's
vitally dramatic poem

Evan

with MIRIAM COOPER as Evangeline
Directed by R. A. Walsh

great critics agree!

write wire or See your nearest FOX manager today

Brooklyn Citizen

WEDNESDAY, AUG

BEAUTIFUL FILM IS 'EVANGELINE'

One of the Most Artistic Ever Produced.

PRESENTED BY WM. FOX AT 44TH ST. THEATRE

Portrays Vividly the Life History of Henry W. Longf[illegible]'s Heroine

Herald

of Arcadia, played the
rôle with restraint and conviction and a
great deal of winsome appeal.
Mr Fox has succeeded in giving to the
love epic a setting that was spectacular
and realistic. The story of Gabriel and
Evangeline is told in a frame in which
two modern lovers who have quarrelled
figure. The poem is read to them as a les-
son and they profit by the example of the
tragedy.

to popularize the classics
re Above this point is the
it fact that Mr. Fox has achieved
success in what other picture producers
have repeatedly found an unprofitable
task.

Perhaps it was the producer's selection
of his directors that brought him the
greatest measure of success last night.
'Evangeline' in particular, R. A.
[illegible] provided the screen with some of
the most beautiful scenes in the com-
paratively brief history of that mode of
dramatic
of

Mail

geline

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William Fox
presents

Tom Mix

For Fall release
Tom Mix
in
The Speed Maniac

in ROUGH RIDING ROMANCE

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FOX ENTERTAINMENTS

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DAVID BELASCO

AUTHOR OF

La Belle Russe

FOX ENTERTAINMENTS

WILLIAM FOX

presents

THEDA BARA *in*

La Belle Russe

FOX ENTERTAINMENTS

Which did she break and why ?

1 Thou shalt have no other gods before me.
2 Thou shalt not make unto thee any graven image.
3 Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh His name in vain.
4 Remember the Sabbath day to keep it holy.
5 Honor thy father and thy Mother that thy days may be long upon the land which the Lord thy God hath given thee.
6 Thou shalt not kill.
7 Thou shalt not commit adultery.
8 Thou shalt not steal.
9 Thou shalt not bear false witness against thy neighbor.
10 Thou shalt not covet thy neighbor's house, thou shalt not covet thy neighbor's wife, nor his manservant nor his maidservant, nor his ox, nor his ass, nor anything that is thy neighbor's.

WILLIAM FOX
presents
GLADYS BROCKWELL
in
Broken Commandments

write wire or See your nearest FOX manager today

A VICTORY PICTURE TRIUMPH

FOX ENTERTAINMENTS

WILLIAM FOX *presents*

GRAND TRIUMPHAL REUNION

RAOUL WALSH & GEORGE WALSH

R. A. WALSH. The Director.

the great director and the great star brothers in blood and in drama have combined in the creation of

GEORGE WALSH. The Star.

FROM NOW ON

By Frank L. Packard, Author of
THE MIRACLE MAN

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This Victory picture will be an event.

GEORGE WALSH
RAOUL WALSH *in* FOX ENTERTAINMENTS

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1230 AM AUG 20

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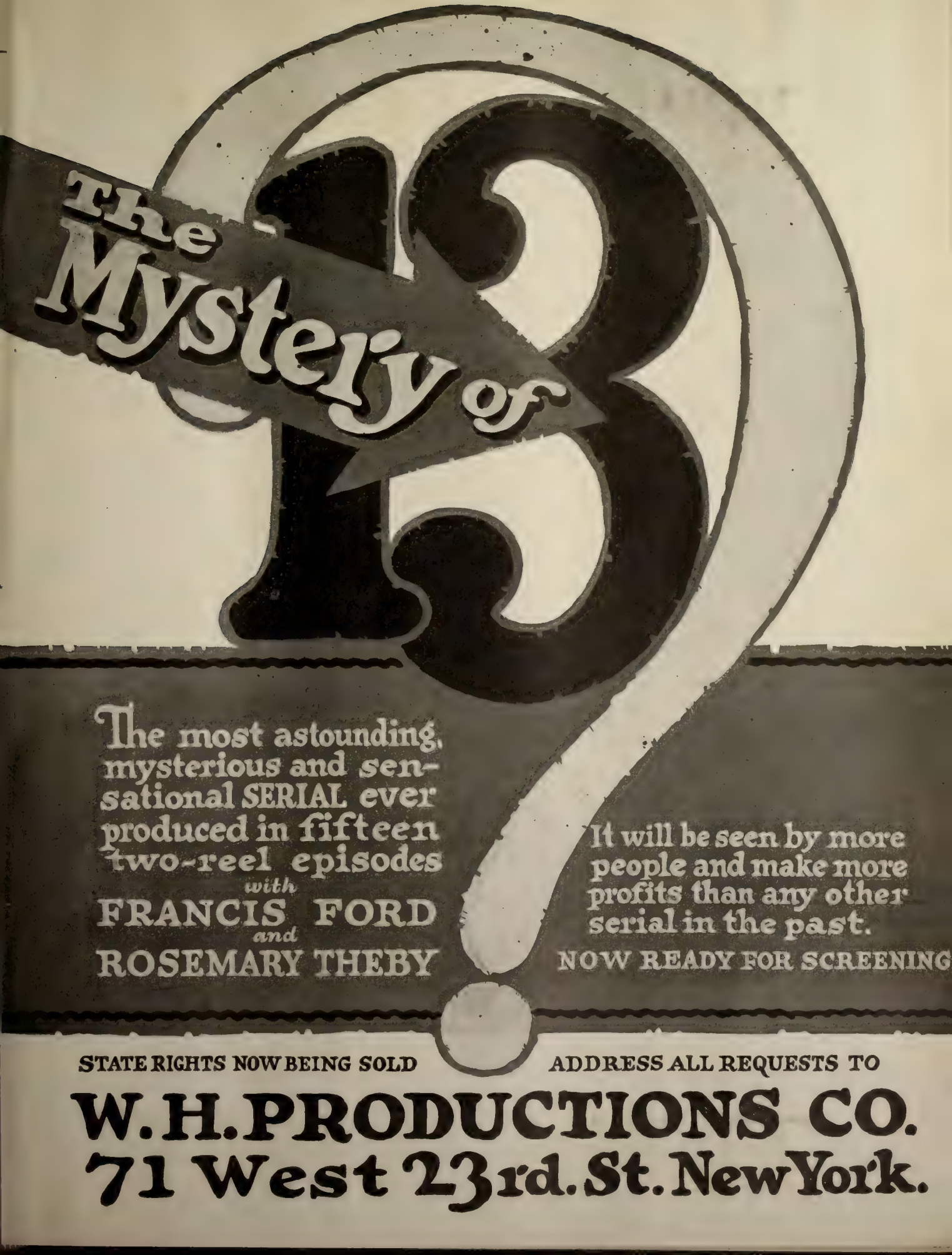
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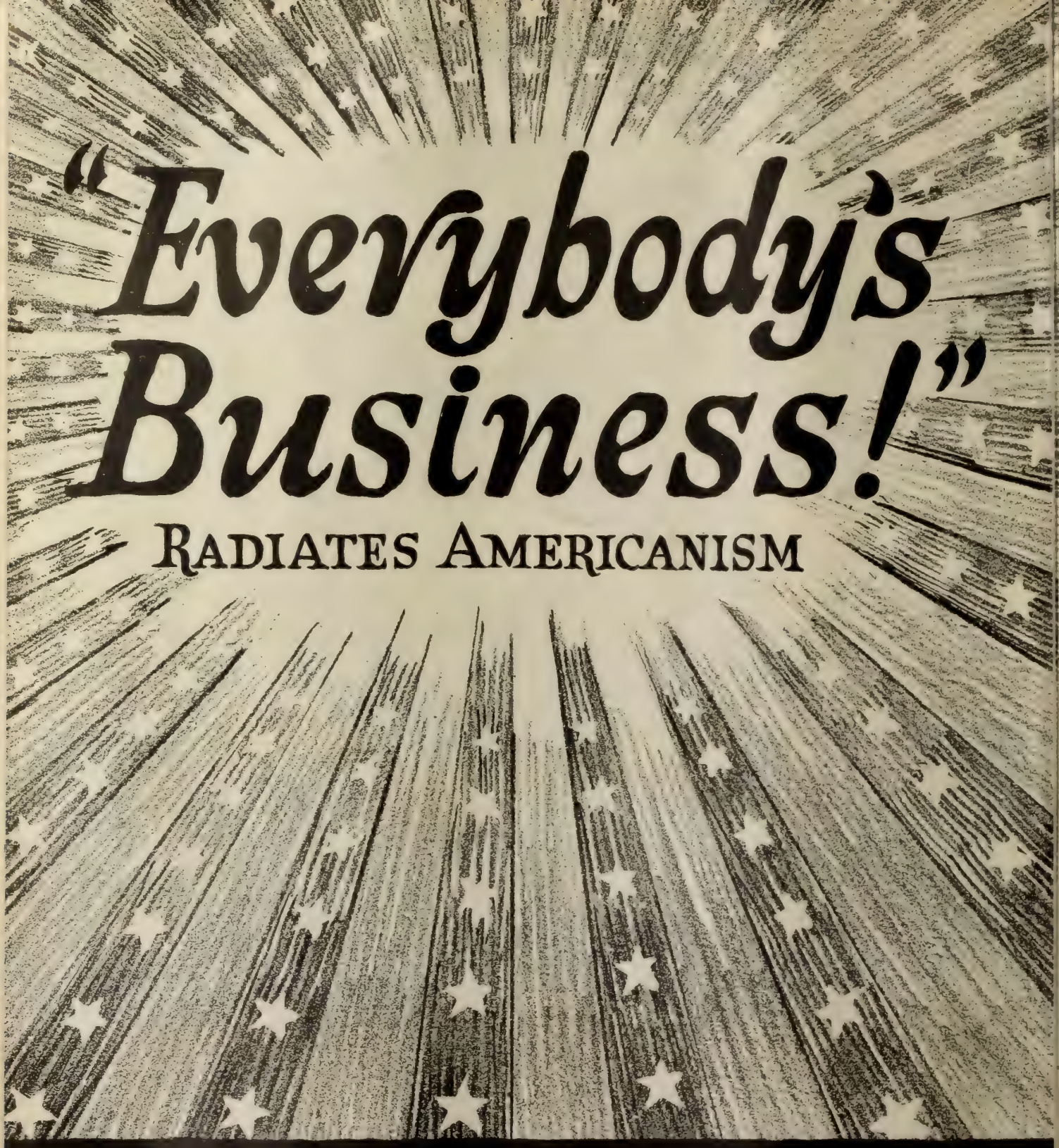

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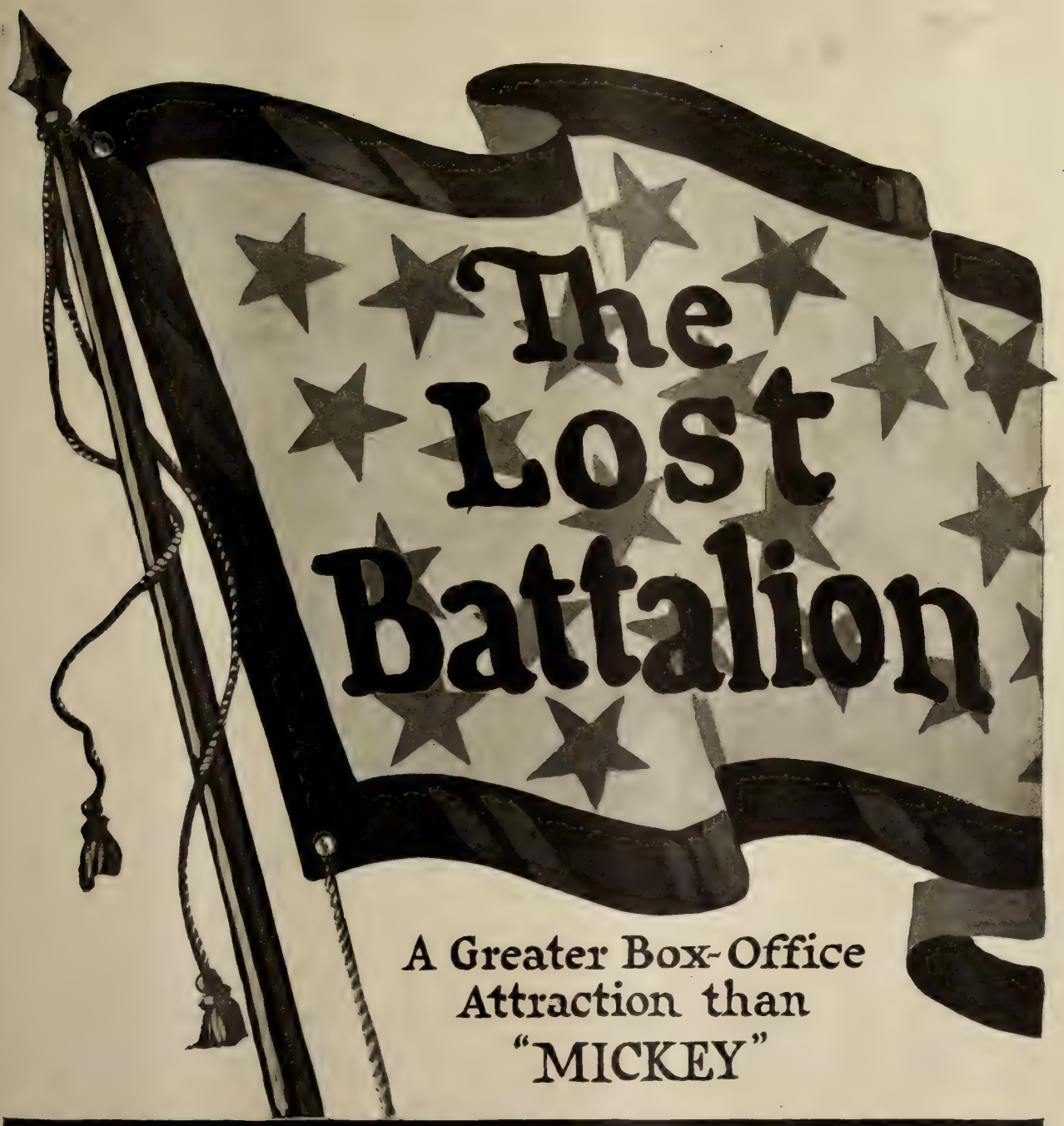

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

NEW THEATRE TAX IN KANSAS CITY

State Law Permits County Officials to Fix Fees and Issue Licenses—Lowest Tax Is $25

COUNTY officials in Missouri, under a new state law, have fixed the license rate for amusement enterprises, and will begin this month to issue licenses and collect taxes. The law became effective August 8. Since that time county license inspectors have been classifying amusement enterprises and helping the county courts to decide what rates should be charged. Each county sets its own license fees.

The fees range from $1,000 a week for big shows, such as the American Royal Live Stock show, down to $25 a year for the smallest moving picture theatres. Because enterprises located in the city pay a city license tax, they are presumably given credit for such tax, but this does not affect moving picture theatres. The lowest license tax is $25 a year, which is to be paid by all moving picture theatres in rural Jackson county and in the towns of Jackson county outside Kansas City. The theatres in Kansas City, in the outlying districts, with seating capacity of less than 800, pay $25 a year also.

Fees for Outlying Theatres.

All moving picture theatres in outlying districts having seating capacity of 800 or more will pay $50 a year.

The moving picture theatres in a prescribed "downtown" Kansas City district will pay $100 a year, regardless of seating capacity. The limits of the "downtown district" are given as Holmes street on the east, State Line on the west, Fifteenth street on the south, and the Missouri river (city limits) on the north. The downtown house with 400 seats is on the same basis as the house seating 1,200—paying $100 a year.

Three Newman Theatres Excepted.

The only picture theatres excepted from the $100 downtown schedule are the three Newman theatres, Royal, Regent and Newman. These are classed for taxation purposes with the Gayety, Century and Empress theatres—the first two being burlesque houses, the Empress a vaudeville and moving picture theatre. They all are to pay $25 a month county license, in addition to the city licenses.

They are not the most heavily taxed of local theatres. The Grand and the Shubert, "legitimate" houses, and the Orpheum, vaudeville, must pay $50 a month to the county. Both the Grand and the Shubert have occasionally run big feature pictures; the Orpheum has its news film, but never exploits the moving picture element of its program.

Goldwyn Product With Oswald Stoll.

Sir Oswald Stoll, founder of Stoll Film Co., Ltd., in London, through which Goldwyn Pictures have been handled in the United Kingdom ever since their inception two years ago, has assumed the dominant place in the motion picture world that he has long occupied in the vaudeville field, where his position in England resembles that of the Keith interests in this country.

Knighted by the king a few months ago and relieved of his war duties, Sir Oswald has returned to a more active supervision of his extensive theatre, motion picture and vaudeville interests. With the expansion of the motion picture business that is expected to come in peace times, the Stoll Film Co., Ltd., possessing unequaled channels for distribution, is enlarging its organization to handle the Goldwyn product.

New York Rivoli-Rialto Each Advance Admissions

HUGO RIESENFELD announces that beginning on Sunday, September 7, there will be an advance in the prices of admission to the Rivoli and Rialto theatres. He has been compelled to take this step by the increase of the rentals demanded by the producers of feature pictures and short subjects.

In addition to this the musicians of both theatres have had their salaries augmented twenty per cent. A similar increase has been given to the motion picture operators, stage hands and electricians, as well as to all the other employes.

The new scale of prices for the afternoon performances, will be forty cents for the orchestra and twenty five cents for the balcony. In the evening the prices of the orchestra seats will be seventy-five cents, and the balcony seats forty cents. The prices of the loges will be one dollar at the Rivoli and seventy-five cents at the Rialto.

Dallas Patrons Object to Advertising Slides

DALLAS movie fans are starting a petition which they will send to the managers of several theatres which go strong on displaying advertisements on the screen between reels. The petition is for the benefit of several moving picture shows as well as vaudeville houses.

Fans say that they have no objection to learning through screen advertisements what is coming to the playhouse during the next week but they object to having to twiddle their thumbs while stale and musty slides advertising Old Doc Saphead's Hair Tonic and other similar delicacies are flashed before them day after day, week after week ad infinitum. They have decided it is a waste of time and will patronize advertisement-free shows unless it is discontinued.

The matter has been taken up by the dramatic critics of local newspapers, who are unanimously opposed to overdoing this kind of advertising.

Two Maine Towns Supply Long Petition Against Tax

TEN feet of signatures affixed to petitions asking Congress to repeal the motion picture taxes have been forwarded to Congressman Peters, of Maine. The signers are residents of Eastport and Calais.

The signatures were obtained through the efforts of Wilbur A. Shea, prominent theatre owner of Eastport and Calais, who has proved himself one of the most active exhibitors in the campaign forces.

In addition to obtaining signatures to petitions, Mr. Shea wrote to each of the Congressmen from his state with the result that they expressed themselves favorably on the repeal and pledged themselves to vote for it if the Ways and Means Committee reported favorably on the pending repeal bills.

Brooklyn Strand Opens; Lobby Reminds of Pompeii

AFTER weeks of preparation and elaborate planning, the Brooklyn Strand Theatre, at Fulton street and Rockwell place, opened its doors August 28. All that had been claimed for this theatre in beauty of furnishings and architectural design was borne out, for Moe Mark, president of the Mitchel H. Mark Realty Corporation, spared no effort or expense to beautify the newest of his string of theatres throughout the country.

The gorgeous lobby in the very beginning leads one to expect the elegant interior—an artistic creation in Venetian marble, enhanced with hangings of blue and red. This lobby is considered to be one of the largest in the United States, if not in the entire world, representing in a general way the patio of a typical Pompeiian house.

Contrasting with the whiteness of the marble were numerous floral decorations, which added an unexpected touch of color. These floral tokens of good will were presented by the Goldwyn Pictures Corporation, Mr. Adolph Zukor, the Famous Players-Lasky Corporation, Samuel Goldwyn, Louis B. Mayer, Anita Stewart, W. W. Hodkinson, the Bray Studios, Pathe, the Vitagraph Company, Lewis Selznick, Mr. and Mrs. Phillip Curran, builders of the theatre, and Matthew D. O'Malley.

Large Increases in Operation Costs Bring Higher Admissions in Dallas

AS the result of wholesale increase in expenses and the putting into effect of new pay scales for the moving picture operators' union and the musicians' union in Dallas, the Hulsey houses, the Hippodrome, Old Mill and Queen, have raised their admission prices from 28 cents to 33 cents—an increase of a nickle. Other Dallas shows are planning to follow suit within the next few days. The Majestic, showing pictures with vaudeville, has raised its admission from 75 cents to $1. There has been no falling off in attendance, all theatres playing to capacity houses.

Operators Get Increase.

The moving picture operators' union demanded and secured a wage increase from a minimum of $31 a week to a maximum of $37.50 a week. The musicians secured an increase from a minimum of $30 a week to a maximum of $38 a week.

E. H. Hulsey, in view of the fact that the organized crafts had secured increases in pay, raised the salaries of every employe in his three large theatres from the office staff to the ushers. Each employe was given a salary increase of 25 per cent. on what he was earning.

The increased cost of films will send admission prices soaring in moving picture theatres all over the state, it is predicted. Huge display advertisements in Dallas newspapers are outlining the new firm policy of the various producers and distributors.

New Hampshire Exhibitors to Fight for Tax Repeal

A SPECIAL meeting of the Exhibitors of New Hampshire has been called for September 9 at Boston, when the tax repeal campaign will be taken up. The meeting was announced this week in a letter sent by C. H. Bean, of Franklin, N. H., to all exhibitors in that state. Mr. Bean was appointed state director for New Hampshire and is making an active fight for the tax repeal.

Similar action is being taken in other states in view of the fact that Chairman Fordney, of the Congressional Ways and Means Committee is to set a date for the hearing which he has promised exhibitors. State Director H. T. Nolan, of Denver, met the exhibitors of his state at a special meeting, and resolutions indorsing the action of Louis F. Blumenthal, chairman of the legislation and tax committee, have been sent forward to Washington.

Chambers of Commerce Take Up Repeal Fight

A NUMBER of the leading commercial organizations of the country are being interested in the tax repeal campaign. Through C. H. De Bruler, of Georgia, the National Chamber of Commerce, one of the most influential bodies of business men in the country, is considering an invitation to support the campaign.

Phil Gleichman, of Detroit, has already received a favorable reply from the Detroit Chamber of Commerce, whose support he sought.

Through Harry Leonhardt, of Los Angeles, and A. P. Michael Narlian, general counsel of the Los Angeles Film Board of Trade, the California State Legislature will be asked to come out in support of the tax repeal.

These reports show that the campaign plans outlined by the Committee on Legislation and Tax are bearing fruit.

California Becomes San Francisco's Long Run Theatre; Portola Continues Present Policy

OWING to the high standard to which motion picture productions have been raised for the coming season, an arrangement has been made at San Francisco between Manager Roth, of the Portola Theatres, and Manager Partington, of the Imperial, whereby the Imperial becomes what will be known as the "long run" theatre of San Francisco. Producers have been advocating and promising bigger and better pictures for a long time and the season just opened will offer many stupendous productions running from 7,000 to 10,000 feet or more in length.

Among the first few releases to be offered at the Imperial are George Loane Tucker's "The Miracle Man," Cecil B. DeMille's "Male and Female," and other productions bearing the Paramount-Artcraft trade mark. "The Miracle Man" will be the first to be shown for an extended run. It is the intention of Managers Roth and Partington to present these photo-dramatic masterpieces in big style, with enlarged orchestras, prologues and elaborate stage settings.

Theatre Being Beautified.

The splendid programs heretofore offered at the Imperial will be transferred in their entirety to the Portola Theatre. Another feature will be the installation of a pipe organ of the newest model, which will be used in conjunction with the Portola's splendid house orchestra, the pictures will be insured the best musical interpretations. Decorators are now engaged in preparing plans for beautifying the auditorium and lobbies.

The California will continue its present policy of high-class attractions and musical settings, with added attention being given to the matter of stage sets. The first picture under the new arrangement is Wallace Reid in "The Valley of the Giants."

Government Sues General for 1914 Income Taexs

THE dividends to be paid to the creditors of the General Film Company may be diminished as the result of a suit filed in the United States District Court against the company by the Government to recover income taxes for 1914 with interest and penalties aggregating approximately $12,000.

Under the provisions of the Bankruptcy act taxes due to the Government, state and city, constitute preferred claims against bankrupt estates, so that if the Government is successful in the present suit the dividends accruing to the creditors will be reduced appreciably.

Bankruptcy proceedings were instituted against the General Film Company several months ago and the business is being liquidated under the direction of Asa B. Kellogg, who was appointed receiver of the business and who was subsequently elected trustee of the bankrupt estate.

Mr. Kellogg is not named as a defendant in the present suit, but as the business is being wound up under his direction as trustee in bankruptcy, it is expected he will act as a co-defendant.

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The Navy Comes to Filmland—What Secretary Daniels and Other Prominent Navy Men Thought of the Newest of Industries. On Pages 1650 and 1672.

Who Had the First Picture Show?—The Original Americans, It Appears from an Article on Early Indian Customs in the Southwest. On Page 1619.

The Power of "The Miracle Man"—Moving Picture World's Critic Tells What He Thought of This, One of the Remarkable Productions of the Year. On Page 1637.

Playwrights Present Ultimatum to Managers—Some Inside Information Is Included in This Account of the Greatest Crisis in American Stage Affairs by the Moving Picture World's Representative. On Page 1613.

Rumors of Boycott in the Northwest Are Dispelled in Article Explaining Action of Exhibitors' Circuit. On Page 1639.

A Clergyman Declares That Men of the Cloth Require Instruction Before They May Take Unto Themselves Censorship Duties. On Page 1662.

Minneapolis Board of Trade Sounds a Timely Warning Concerning the Maltreatment of Film Reels by Careless Handlers. On Page 1665.

Sam Bullock, of Cleveland, Tells Louis F. Blumenthal in Open Letter About the Success of Advertising Slides. On Page 1617.

Once Again "Smiling Jimmy" Kelly Bursts Forth with News of Events in "The Tall Grass." On Page 1621.

The Photoplaywright Is Given Some Up-to-the-Minute Information by Epes W. Sargent. On Page 1674.

Select and Selznick Pictures Are Prevented Showing by Injunction in Rhode Island. On Page 1615.

Playwrights Present Ultimatums and Theatrical Strike May End

Struggle Between Managers and Actors Reaches Crisis When Former Are Said to Have Made Three Attempts at a Reconciliation—Will Equity Ask For Further Concessions as a Retaliatory Measure or Agree to Waive the Closed Shop Clause

By Sumner Smith

THE war of attrition waged in theatrical circles in many cities of the country, with New York the chief sector, reached a sharp crisis as it rounded out its fourth week on September 3, when it became known that during the early hours of the morning, after a meeting of the managers with heads of the Stage Hands Union, the Producing Managers Association made three distinct attempts at reconciliation which would grant the Actors' Equity Association practically all it has asked.

One of the attempts at a settlement, all of which have been kept as quiet as possible, was made by the Stage Writers' Protective Association on behalf of the managers. The playwrights have threatened that, provided the Equity agrees to waive the "closed shop" clause and the managers do not agree to grant all other claims, they will use writs of mandamus to secure their plays now held by the managers and will themselves enter the producing field.

Will Further Concessions Be Asked?

It therefore seems possible that the strike, which has cost millions of dollars and kept thousands of stage folk out of work, may be settled to the advantage of the Equity within two or three days, possibly within a day. It is said on good authority—the same authority from which the story of the managers' three offers was obtained—that a settlement may only be delayed by the determination of some Equity members and some union members to force still further concessions from the managers in retaliation for the long-drawn-out fight.

The terms of the settlement are said to insure virtually a complete victory for the Equity. The association would be formally and directly recognized and the managers would give assurances that there will be no discrimination in favor of Fidelity members as against Equity members. In return the stage hands, the musicians and the actors would guarantee that the closed shop would not be asked so far as the actors are concerned.

Playwrights Make Threats.

The managers have declared that a closed shop for actors would be death to their business, and the playwrights have brought pressure to bear in favor of an open shop. A committee of five, consisting of Augustus Thomas, Rupert Hughes, Gene Buck, Owen Davis and Eugene Walter, was appointed on September 2 at a meeting at the Hotel Astor to endeavor to obtain from the Equity, the stage hands and the musicians assurances that the open shop will be continued in the theatre.

Another result of the strike can be seen in the framing of a standard contract by the playwrights. This would be the first they have ever had in this country. One of the cardinal demands would be the relinquishing by the manager of all interest in the motion picture rights. Authors have frequently claimed in the past that managers have been profiting unduly by the film rights of plays. The authors would also demand full money for stock rights, half of which has hitherto gone to the producer, and all foreign rights.

Vaudeville Strike Threatened.

The determination of the Equity to force the complete surrender of the managers was further emphasized by the announcement, September 3, of an open mass meeting of the vaudeville, circus and burlesque branch of the Associated Actors and Artistes of America, which is affiliated with the American Federation of Labor, to be held at the Amsterdam Opera House, Friday evening, September 5.

The announced speakers are Francis Wilson, international president of the "Four A's"; James William Fitzpatrick, international vice-president of the "Four A's" and president of the F. A. V. A., and Harry Mountford, international executive of the "Four A's" and executive secretary of the F. A. V. A.

George R. Allison
Made Southern district manager for Fox.

All actors and actresses in vaudeville, burlesque, circus, cabaret, concert and Chautauqua are invited to attend, and Equity members are welcome, says an advertisement in "The Billboard." The meeting will open at 11.45 p. m. It will be the first in two years and a half.

Hopkins Denies Vote on Closed Shop.

The advertisement caused all imaginable kinds of rumors to float up and down the Gray White Way. Actors freely predicted a sympathetic strike of vaudeville players. Another rumor was that the managers had not reached a decision to recognize the Equity, and Arthur Hopkins, speaking for the managers, was quoted as saying that he could not see the end of the strike in twenty-four hours or even in a few days. He admitted, however, according to the newspaper report, that the question of a closed shop had been taken up at the managers' last meeting, but said that no vote had been taken on it.

Both the Actors' Equity Association and the Actors' Fidelity League held meetings on September 2. Frank Gilmore told Equity members that the end of the strike was "nearer than they thought."

Motion Pictures Not Affected.

Various influences have successfully kept the motion picture industry out of the strike. Operators and the officers of the Chicago union met on August 26 and heard Equity members urge them to join in the fight, but the operators were determined to live up to their contracts and maintain the attitude of neutrality urged not only by Equity officials in New York, but also by union leaders. However, they voted to pay $600 a week to the actors' treasury until the strike is settled, and they agreed not to handle any films produced by companies affiliated with the managers' association.

Hugh Frayne, an organizer of the American Federation of Labor, formed the Moving Picture Players at a meeting at Geneva Hall, 43 West Forty-fourth street, New York, and this new organization, which includes "extras," will ask for more money some time in the future, it is hinted.

There have, however, been no indications, as there were a week ago, that motion picture players will become involved in the Equity strike.

Farnum Gives $5,000.

The Equity ball, held Thursday evening, August 28, at the Hotel Astor, was a huge success both from a social and financial standpoint, as was a similar ball held in Chicago. The sum of $15,000

was netted for the strike fund. The amount includes a check for $5,000 from William Farnum. Ethel Barrymore and John Drew led the grand march. The motion picture players in Pacific Coast studios who purchased boxes to make clear their position in the actors' strike were Geraldine Farrar, Douglas Fairbanks, Robert Warwick, Madame Nazimova, Bryant Washburn, William Courtleigh, H. B. Warner, Bert Lytell, Frank Milton Sills, Clara Kimball Young and Viola Dana. Among the boxholders who were present were Mrs. Felix Morris, Fred Stone, Molly King, William Farnum, Elsie Ferguson, Dianthe Patteson, Blanche Ring, John Emerson, Anita Loos, Ernest Glendenning, Marie Dressler, Norma Talmadge, Arthur Cushman, Walker Whiteside, Ida Muello, Robert Edeson, Mary Miles Minter and Frank P. Walsh.

The Equity plans two more balls for the near future, the first under the auspices of Mrs. De Wolf Hopper, at St. Nicholas Rink, on September 8, and the second on September 11, at Audubon Hall, Broadway and 166th street.

Dillingham Resigns.

New Yorkers to the number of 6,000 were out of luck and owners were out of pocket to the amount of $7,000 when, shortly before curtain time Thursday night, August 28, players and employes of the Hippodrome went on strike without previous notice of their intention. They took the management so much by surprise that money taken in advance sales had been banked and it was not possible to refund the ticket money that night. A few suburbanites were given their money and the rest were told to come around at 11 o'clock in the morning.

The Hippodrome is owned and operated by the United States Realty Company. This company is not a member of the Producing Managers' Association, but it employs Charles B. Dillingham, who is, as its managing director. It had been previously understood that the Equity had classed the Hippodrome as a vaudeville house and would not interfere with it. When told of the sudden strike, Grant Stewart, corresponding secretary, said it was "news to him."

Belle Story, prima donna, led a delegation of players to Equity headquarters, where they became members. Marie Dressler raced to an Equity meeting, announced the strike and declared it the work of her hands.

The following day Dillingham resigned as managing director. He issued a statement giving as his reason his interest in the welfare of the theatre. The management then announced the Hippodrome would reopen on Labor Day and it opened according to schedule. Dillingham was beginning his fifth season as managing director.

Equity Secures Leases.

Increasing the scope of its plans for independent producing, the Equity has announced that it has secured leases on the Academy Theatre, Philadelphia; the Academy of Music, Brooklyn; the Lenox Theatre, New York, and an unnamed theatre in Chicago. It plans to open musical comedy about September 9 at the Philadelphia house. The Equity Revue opened September 1 at the Second Avenue Theatre, New York, and the Thomashefsky Theatre opened the following day with another Equity show. The Lexington Theatre, at which Lionel Barrymore plays in "The Copperhead," continues to attract large audiences.

The actors have been strong on publicity, while the managers have maintained, for the most part, an attitude of secrecy and mystery. It was said the first of the week that they will employ Fidelity stage folk to break the strike. Advertisements in theatrical magazines and newspapers all over the country have brought many girls to the offices of producers said to be planning non-union choruses. It is said the police are to furnish protection.

"Follies" to Rehearse.

On Sunday, August 31, it became known that Florenz Ziegfeld, Jr., had called the "Follies" together for rehearsals. On September 2 it was said that the "Follies," George White's "Scandals of 1919," Cohan & Harris' "The Royal Vagabond" and "East Is West" would all open within two weeks. Two of the principals of "East Is West," Lester Lonergan and Fay Bainter, are Fidelity members, while two others, Hazzard Short and George Nash, are Equity members.

AS THIS JOURNAL goes to press it is reported that negotiations between the managers and the actors are at a standstill. The reason ascribed is that the Stage Hands' Union has blocked an early decision by insisting on a closed shop for the actors. The managers are unwilling to discriminate against the Actors' Fidelity League, which has remained loyal to them.

Without the intervention of the stage hands the strike would have come to an early end. Equity members still entertain hopes that a settlement will be effected within a few days that will be a victory for them.

When Equity learned that the all-day meeting of the managers had failed to reach an agreement, Grant Stewart issued the following statement:

"The managers are evidently gluttons for punishment. We shall endeavor to oblige them."

What is definitely known is that the managers have abandoned plans, temporarily at least, to reopen houses in several cities. Striking stage hands prevented the showing of John D. Williams' "George Washington Silver," which was written by Booth Tarkington and Harry Leon Wilson, at Shubert's Washington theatre. Williams is not a member of the P. M. A. and had given his company Equity contracts. The play was announced to open September 1 at Shubert's Comedy Theatre, but did not. Neither did "Lusmore," a production by Mrs. Chauncey Olcott, open at Henry Miller's Theatre, because the theatre is jointly operated by Miller and Klaw & Erlanger, the last two being members of the P. M. A. The Shubert-Belasco Theatre, Washington, is also dark, as is Shubert's Thirty-ninth Street Theatre, New York.

Chicago Trying to Break Strike.

Two Philadelphia theatres, the Garrick and Adelphia, decided against trying to open. "La La Lucille" has been scheduled for the Garrick, and "Toby's Bow" for the Adelphia. Six Boston houses, the Tremont, Plymouth, Shubert, Wilbur, Colonial and Park Square, have closed. The Shubert-Majestic, Mayflower and Providence Opera House in Providence are also dark. They were due to open September 1. The Blackstone, Imperial and Victoria theatres, in Chicago, planned an early opening, with the Equity frowning only on the Blackstone. This theatre made a determined effort on September 1 to break the strike in Chicago with George C. Tyler's play, "On the Hiring Line." Mr. Tyler and his associates served as stage hands. The house was packed despite the persuasions of Equity pickets.

"Yankee Doodle" Closed in Bronx.

Musicians and stage hands struck at the Shubert Theatre, New York, shortly before curtain time on Labor Day, closing "The Mikado," which the Equity had announced would be undisturbed because of its Equity cast, and because Fortunato Gallo, the producer, is not a member of the P. M. A. and is bound to the Shuberts by a contract. An Equity statement regrets the necessity and explains that Mr. Gallo was previously informed he could open "provided the theatre was not declared unfair" because it is owned by the Shubert interests. The Bronx Opera House, showing a moving picture, "Yankee Doodle in Berlin," was closed because the house is operated by Cohan & Harris.

Secretary William McCarthy, of the International Alliance of Billposters and Billers of the United States and Canada, an organization numbering about 9,000 members, has announced that it will post no more theatrical bills in New York until the strike is settled. The State Federation of Labor has asked the State Industrial Commission to conduct hearings and investigate working conditions among stage employes. Ethel Barrymore has been summoned by Charles Frohman, Inc., to appear for rehearsals, but has announced she will not appear until the strike is settled. Francis Wilson and David Warfield have been cussing and discussing Cohan's proposed contract for actors.

Censors Establish Age Limit

In passing the "Auction of Souls," the Ontario Board of Moving Picture Censars did something that had never been done before in the Province of Ontario, it is declared, when they approved the feature practically in its entirety but for presentation to persons only over the age of twenty-one years. This is the very first time that the Ontario censors have placed an age limit on those who are to view a picture, it is stated. It is understood that only slight cut was made in the whole attraction, which was given its initial showing in Eastern Canada at the Strand Theatre, Toronto, during the week of August 25.

Objection might be taken to the age limit prescribed by the censors in this instance for two reasons. One is that drawing the mark at twenty-one years keeps many people away from the theatre during the presentation.

Then, if it comes down to a question of ethics, worldly understanding, marriageable age, etc., it is pointed out that the Ontario Government calls a girl of sixteen a woman and gives her her own say completely, more or less, when she reaches the "legal" age of eighteen.

Stop Showing of Select and Selznick Pictures in Providence by Injunction

Max Nathanson, Head of Amusement Company, Claims Exclusive Rights to Rhode Island Territory on Thirty-five Subjects—Says He Has Oral Agreement with Lewis J. Selznick and a Written Contract

MAX NATHANSON, a prominent Providence theatrical man, a group of other Providence theatrical interests, the Select Pictures Corporation and the Selznick Pictures Corporation are the central figures in a lively court fight being staged before Judge Sweeney in the Rhode Island Supreme Court.

The principle involved is whether a distributing company, after accepting the deposit of an exhibitor for a series of films and delivering the first of these series, may then return the exhibitor's check and revoke the contract on the plea that higher bids have been offered the distributing company by rivals of the original buyer. Lewis J. Selznick, it is claimed, during the hearing enunciated the interesting theory that "contracts are binding on the exhibitor but not on the distributor." In the meantime Mr. Nathanson has succeeded in having prevented by injunction the exhibiting of the films contracted for by his outbidders.

Nathanson Wins First Point.

As head of the Nathanson Amusement Company Mr. Nathanson is trying to restrain permanently the Providence Theatre Company, the Emery Amusement Company, the Rialto Amusement Company and Edward F. Albee from showing the first runs of Select and Selznick pictures, which Mr. Nathanson claims he has exclusive rights to show in the Rhode Island territory.

The first point was won by Mr. Nathanson when Judge Sweeney granted an order restraining the Providence photoplay houses from showing the pictures involved until the suit is ended. Mr. Nathanson states that, failing to secure a permanent injunction and the rights to the films, he will bring suit for damages.

Bad Faith Is Alleged.

General charges by Mr. Nathanson that he had been tricked in his dealings with the producing and distributing companies, and a declaration by Lewis J. Selznick that agencies require a cash deposit with contracts because 90 per cent. of playhouses seeking pictures are unreliable and that the demand is made on all no matter how solidly financed were the outstanding features of the first two days' testimony.

Mr. Nathanson contends that in New York last June he entered into an oral agreement with Lewis J. Selznick, head of the Select Pictures Corporation. Under this agreement Mr. Nathanson claims he was to have exclusive rights in his section to thirty-five films starring Norma Talmadge, Eugene O'Brien, Olive Thomas, Elaine Hammerstein, Constance Talmadge and Alice Brady. A written contract was signed the following week in the Boston office, as all sales to the New England territory have to come from the New England office in Boston. Mr. Nathanson presented a check for $3,000, and the following week it came back from the bank, having been cashed in New York.

Told He Was Outbid.

On August 11 Mr. Nathanson received the first picture, Alice Brady in "Marie Limited," and showed it at his Modern Theatre. At this point he charges he was informed that he could not have any more pictures, that other exhibitors in Providence had outbid him and now had contracts for showing them exclusively in Rhode Island. A check for the amount he had paid to the Select company was sent him. As August is the month for booking for the fall and winter, Mr. Nathanson claims that he has been unable to secure satisfactory pictures and that if the other Providence exhibitors are allowed to show the films he contracted for and arranged to show his interests will be seriously hurt.

Also Mr. Nathanson is fighting for what he calls "the principle of the thing." Believing that there was an agreement between the Providence Theatre Company and the Emery Amusement Company to share the benefits of the showing of the Select Pictures in Rhode Island, Mr. Nathanson carried his fight to the courts.

Tragedy

Written in the above scene with Sylvia Breamer and Margaret Barry in the Blackton-Pathe picture, "The Moonshine Trail."

Mr. Nathanson claims that his oral contract is binding and that his written contract should have been approved by the New York office under the agreement.

"Exhibitor Bound—Distributor Is Not."

Lewis J. Selznick in reply states there was no oral agreement; that he only saw Mr. Nathanson in New York for five minutes and that their conversation had no bearing on prices or contracts. He defended the system of contracts, saying that the distributing agency reserved the right to have the contract sent to the home office for approval in order to give the moving picture corporations an opportunity to obtain the highest bid. For this reason also, Mr. Selznick claimed, contracts are binding on the exhibitor but not on the distributor.

Mr. Selznick on Stand.

The petitioner's testimony was interrupted by agreement of counsel to allow Mr. Selznick to testify and return to New York, but when adjournment was taken for over Labor Day Mr. Selznick was still on the stand under cross-examination. Counsel for Mr. Nathanson asked for the temporary injunction, which was granted.

The Providence Theatre Company's New Victory Theatre, in the heart of the shopping district in Providence, planned to throw its doors open Labor Day by showing Eugene O'Brien in "A Perfect Liver," and had advertised the fact widely, but was obliged to put on another picture under the court's order.

As the legal questions involved concern methods of contract the decision is awaited with interest.

Mr. Selznick Makes Statement.

"Except that I have been ridiculously misquoted in one respect, the facts are about as stated in this article," said Mr. Selznick at his offices at 729 Seventh avenue, after reading the foregoing article. "I never said anything remotely like 'contracts are binding on the exhibitor but not on the distributor.' The remainder of the story relates an everyday transaction in the picture business.

"I had no agreement, oral or otherwise, with Mr. Nathanson, and when the contract he offered was submitted by our Boston office it was rejected. Meanwhile, to save him from disappointing an audience, we allowed him to use the Alice Brady picture, 'Marie, Limited.' Every exhibitor in the country will understand that this was a courtesy which is often extended without contract. That is all there is to it. Mr. Nathanson is trying to make it appear that this courtesy binds Select to carry out a contract it never accepted."

Paramount-Artcraft's "National Week" Starts Off Boomingly Around New York

WITH the showing of Paramount-Artcraft pictures in approximately 4,000 theatres in the United States and the current full-page newspaper announcements that those theatres would show only pictures released under those trademarks for the succeeding six days, the second National Paramount-Artcraft Week was ushered in Sunday, August 31. Probably no other event in the line of motion pictures was ever heralded in this or any other country with such a tremendous campaign of newspaper advertising.

For weeks previous exhibitors had been using teaser slides, postcards, circular letters and other accessories, to say nothing of single, three, six and twenty-four-sheet posters in announcing the event. Exchange managers and salesmen in every Famous Players-Lasky branch office in the United States worked unceasingly to make the week the biggest thing in the line of concentrated salesmanship in the history of the industry.

Advance Work Good.

Consequently a spirit of keenest rivalry developed among the various exchanges. Not only did this rivalry play a big part in swelling the total number of bookings, but it gave rise to a large number of unique stunts in the way of exploitation.

In New York the week was introduced with an airplane flight over the city. Dorothy Dalton, Thomas H. Ince star in Paramount-Artcraft pictures, accompanied Victor Vernon, chief test flier of the Curtiss company, in a new model seaplane, leaving the Curtiss hangar at Port Washington, L. I., at 1 o'clock, and returning at 1.40, after having soared over Manhattan from Thirtieth street to 110th street.

Flying north over Broadway, Miss Dalton scattered passes to motion picture theatres in New York co-operating in the week. This was Miss Dalton's second airplane flight, her first being a trip to Albany in behalf of the Victory Loan. In the flight Sunday she was accompanied by Miss Alison Smith, motion picture editor of the New York Evening Globe.

Miss Dalton's "Flight Life" Insured.

Realizing the dangers that attend aviation, even in the present advanced development of the science of flying, the Famous Players-Lasky Corporation had Miss Dalton's life insured for $100,000 for the period of the flight. The policy was placed with Lloyd's of London through Frank Barthold, insurance broker, who was not able to find any American insurance company willing to take the risk.

The flight was arranged by Manager Arthur G. Whyte and Accessory and Publicity Manager J. C. Davis, of the New York exchange. Messrs. Whyte and Davis also mapped out an elaborate exploitation program for the entire week, including daily airplane flights by one of the Curtiss staff of pilots. Every noon the airman makes a long trip over Greater New York, distributing free tickets good for admission to specified theatres during the week.

Telegraphic reports received from Famous Players-Lasky exchanges in all parts of the country indicate that house attendance records for a single week will be smashed in hundreds of leading theatres. Especially is this true in New York City, where, among other leading houses, including the Proctor, Keith, Moss and nearly all the Loew Circuit theatres, the Rialto, Rivoli, Broadway, George M. Cohan and Eighty-first Street theatres are presenting Paramount-Artcraft pictures exclusively for the week.

At the Rialto the management reports a tremendous business on Sunday, while on Monday, Labor Day, one of the biggest holiday crowds on record besieged the doors all day long, making it necessary several times to stop the sale of tickets. The attraction at the Rialto is Billie Burke in "The Misleading Widow."

At the Rivoli, also, Wallace Reid in "The Valley of the Giants" is threatening the one-week attendance record, and at the Eighty-first Street William S. Hart in "Wagon Tracks" is doing business of similar proportions. George Loane Tucker's "The Miracle Man," now in the second week of its special engagement at the Cohan, is playing to capacity at every performance, while "S. R. O." is the rule every evening after 8 o'clock at the Broadway, where Houdini is appearing in "The Grim Game."

In the New York exchange territory, which embraces Greater New York, Southeastern New York State and Northern New Jersey, over 300 theatres are co-operating in the week's drive, but the latest reports received at the home office indicated that several of the other exchanges were threatening this record.

Truly a remarkable "picture week."

List of Goldwyn Press Representatives Who Assist Exhibitors Is Now Almost Complete

WITH the exception of Salt Lake City, where it is expected that an appointment will be made within the week of September 7, Goldwyn Pictures Corporation has completed its list of press and service representatives located at the twenty-two Goldwyn exchanges for the purpose of assisting exhibitors in giving their pictures the most effective and complete exploitation possible. In most of the exchanges the press and service experts have been co-operating with exhibitors for the past month.

Recent appointments, bringing the total up to twenty-one, are Frank C. Teck, Seattle; Gertrude R. Deppen, Dallas; W. Bodin, San Francisco, and Mack McSween, New York. Spencer Sladdin has been named to succeed A. A. Lionais in Boston.

Modesty Makes Us Print This.
Earle Williams gives M. P. W. the professional eye between scenes of his Vitagraph, "The Black Gate."

Teck Widely Known.

Mr. Teck, the Seattle representative, is a newspaper man, magazine writer and publisher, who is widely known in the Northwest, where he has spent most of his life. For more than twenty years he has been closely associated with many important undertakings in the state of Washington.

Gertrude R. Deppen, at the Dallas exchange, is the second woman to be installed as a press and service representative, the other being Unda Hamren at the Omaha branch. Miss Deppen has been engaged in advertising work for several years. At the time of joining the Goldwyn organization she was publicity director of the Dallas Woman's Advertising League.

McSween for New York.

Mack McSween, appointed in the New York territory, is a newspaper and advertising man who has made a special study of the handling of motion pictures. In San Francisco, Goldwyn feels that an ideal man has been chosen in W. Bodin, who knows the territory thoroughly.

Mr. Sladdin, the Boston representative, is especially well known in the trade through his connection with a number of producing and distributing companies. With the Helen Holmes company, as general representative and publicity director of the Consolidated Film Corporation, in association with the Williamson Brothers, in exploiting "Cabiria" in the leading theatres throughout the United States, and with Louis Mayer in organizing the campaign for the Anita Stewart pictures, Mr. Sladdin has won an enviable reputation.

Model Comedy Company Moves.

The Model Comedy Company, producers of Gale Henry films, and the Bull's Eye Film Corporation will move from 1329 Gordon street to the Clifford Studios, at 5815 Santa Monica Boulevard, Los Angeles, in September.

In Open Letter Sam Bullock Tells of Great Success of Slide Advertising

Says Northeastern Ohio Doesn't Take St. Louis Convention Seriously — Screens Now Number 468

Cleveland Motion Picture Exhibitors' Association.

Cleveland, Ohio, Aug. 27, 1919.

Mr. Louis F. Blumenthal, 1587 Broadway, New York.

My Dear Louis:

PARDON my apparent neglect in failing to acknowledge receipt of the proffered appointment, at your hands, as Ohio state director in the fight to repeal the various taxes now imposed upon us.

I wrote you that I would meet you at Rochester and take the matter up with you Tuesday or Wednesday, 5th and 6th instant. Unfortunately you left on the 5th and I arrived on the 6th to meet the New York State organization, at their invitation. The N. A. M. P. I., dinner on the 5th did not interest me. The exhibitors' meeting on the 6th did, very much, and I naturally expected to see you there.

Briefly, this is what I wanted to tell you:

Doesn't Take St. Louis Seriously.

Northeastern Ohio does not recognize the action or attitude of the St. Louis convention seriously. We could not. True, in a certain sense the Executive Board indorsed the Cleveland-Pittsburgh plan of organization, without, however, providing the necessary changes in your April made constitution and by-laws safeguarding the C and P system of operation. Your convention strenuously refused to permit Fred J. Herrington, whose name was printed in the elaborate program as Pennsylvania's executive board member and delegate, to utter a word. He is a former national president and former national organizer. He originated the idea with me from which the Cleveland-Pittsburgh system developed, and was ready to report success jointly with me at St. Louis. Why was he ignored? He sought no office or favors. I offer no brief for "Pittsburgh Fred." His record is as "clean as a hound's tooth," as thousands of exhibitors will testify from Hell Gate to the Golden Gate.

Baltimore Drawing Thousand a Month.

Mr. Herrington brought a message to St. Louis to show you how to finance the National organization without taking a penny from the local or state organizations. Tom Goldberg, of Maryland, following instructions from Cleveland, informs you that Baltimore is now financed to the tune of one thousand dollars a month, cash in hand.

The dream of a couple of "nuts." Some dream! Cleveland and Pittsburgh's "dream" is twenty to twenty-five thousand per year, but if friend Tom is going to "finance the tax repeal campaign in Maryland," as your paper states, from that fund, Tom's excusable enthusiasm conflicts with our system. If he takes two cents per seat from each slide contract, Maryland is giving you something for nothing.

Start with 468 Screens.

For illustration: Cleveland has now 135 members, cash dues and slide contracts; Pittsburgh 125, all slide contracts; Miami Valley exhibitors, Southern Ohio, 105; Detroit, Mich., 103. These are adding daily from their respective film distributing zones and under the C. and P. system will not stop until all are in, approximately 1,600 members. Our starting list is 468 screens. Cleveland and Pittsburgh right now show 260 theatres pledged to collect our rightful percentage on all camouflaged advertising "inserts" or the said "inserts" will not be shown. The same rule applies to nationally distributed commercial ad films.

By the time this is in print Miami Valley and Detroit will add their quota. Kansas City, Mo., is organized on the Cleveland and Pittsburgh system and now in operation. Ohio, Pennsylvania and Michigan have jointly without his previous knowledge requested a prominent New York exhibitor to act as their representative in collecting said "insert" percentages.

Percentages Will Finance Any Fight.

Now get the idea. These percentages will finance a tax repeal fight or any other fight we may want to start, and we are going to start a few, for that is what we devised the Cleveland-Pittsburgh system for. Meantime, with several hundred slides running daily on the screens of Northern and Southern Ohio, the Congressmen and Senators of the Buckeye State will be educated to what is right, for the little circular slogan on every advertising slide reads, "Ohio Exhibitors' Association," "An injury to one is the concern of all."

Don't be too anxious about Ohio. We refuse to enter any controversy regarding St. Louis. The C. and P. system places every "local" on its own feet with no interference from state or national. We ask nothing from southern Ohio. They get nothing from us—only real and reel co-operation. As a State, we furnish the power to the National to collect, as aforesaid. The National is well paid and returns us our share. The film advertiser is satisfied, for he gets 100 per cent. efficiency, which no industrial film distributor can at present guarantee him. The system is dignified and legitimate and renders totally unnecessary all two-cent assessments, picture lovers' contests, insurance bargains or official trade journal exploitation schemes, etc.

This is what I wanted to tell you at Rochester.

Fraternally yours,
SAM BULLOCK,
Executive Secretary.

"Six Feet Four," Arithmetical American Drama, Has a Thrill Every Inch and a Throb Every Ditto.
William Russell, well over six feet in his own holeproofs, is the star of this brawny American feature distributed by Pathe.

Briggs Film Shows Country School

An old-fashioned country school forms the setting for the second of the Paramount-Briggs Comedies, "Skinny, School and Scandal," which is released September 7 by Famous Players-Lasky Corporation.

In "Skinny, School and Scandal," Skinny, the boy hero of the Briggs series, is shown uncovering a plot to oust his teacher from her class, in favor of a niece of the school board's chairman. The role of Skinny is played by John Carr, who has support in his brother, Stephen Carr, who plays Buck, Skinny's pal. Phil Robson plays Deacon Appleby, and Helen Cooper is seen as Agatha Jones, the deacon's niece. Others in the cast are Myra Brook, Lynn Hammond, Hilda Darron, Clarence McGinty and Rosemary Carr.

"Checkers" Opens Shubert Theatre in Brooklyn

CROWDED houses greeted William Fox's massive production of Henry Blossom's famous story of the turf, "Checkers," with an all-star cast, at Teller's Shubert Theatre in Brooklyn, August 30, when that production, which is packing the Central Theatre, on Broadway, Manhattan, opened for an indefinite run.

The management of Teller's Shubert had followed the plan of exploitation suggested by the producer, and the well-advertised opening attracted one of the largest audiences that ever entered the popular house. Many men of race track fame were on hand. They had come down from Saratoga for the opening of the fall season at Belmont Park. Tod Sloan, regarded by many as the greatest jockey that ever rode a horse, has declared that the race is the most realistic, most exciting and most interesting ever photographed.

When a picture can bring an audience to its feet with cheers, with "Come on, Remorse!" on its lips, it must have in it all the thrills of a classic of the turf, and that is what the racing scene in "Checkers" did at Teller's Shubert Theatre on Saturday night.

Arthur S. Kane
President of Realart Pictures Corporation.

Realart Announces Names of Prominent Writers Whose Works Will Furnish Basis of Photoplays

A UNIQUE point of view regarding production is advanced this week by Realart. What can the profit be, it asks, of securing the services of favorably known stars, competent directors and expert cameramen, of preparing for elaborate productions, and then entrusting all of these expensive necessities to an untried vehicle?

Realart argues that this not only is poor business practice but the best possible justification for its refusal to consider scenarios of any sort, no matter how good or by whom written, unless they are based upon a recognized, successful book or stage play. The Realart plan already is said to have resulted in a decision not to read or consider submitted photoplay material. The policy adopted is to choose books and stage plays, secure the motion picture rights and employ recognized continuity writers to adapt the material to photoplay purposes. This plan will be continued as a permanent policy, it is said.

Is Composite of Four "Anne" Books.

"Anne of Green Gables" is the result of the purchase of four books, all by L. M. Montgomery. Although written as a series, each book is a complete story from the standpoint of fiction, but there are features of each which it was considered essential to embody in the photoplay. The result was that the four were purchased with the understanding that only one picture would be made from them.

The sale of these books, according to a statement by the publishers, exceeds 700,000 copies and the estimated number of readers, figured on the usual basis, is more than 2,000,000.

The four stories were worked into one by Frances Marion. The principal incidents of each book have been utilized, so that the photoplay will carry "Anne" through her orphanage days to marriage.

Three other pictures now being made for Realart are based on stories which have been successful both as books and plays. "Sinners" became famous first as a play and then was novelized by D. Torbett. The play was written by Owen Davis. Eve Unsell, now London manager of the scenario department for Famous Players-Lasky Corporation, wrote the photoplay scenario.

Constance Binney's initial Realart production is also a decidedly popular tale. "Erstwhile Susan" served Mrs. Fiske recently as a stage vehicle and was played by her during a successful season in New York and on a road tour through the country. The play was based on "Barnabetta," Helen R. Martin's novel of Pennsylvania-Dutch life; and the picture script by Kathryne Stuart is said to embody the best features of both play and book.

Not only the star pictures, but also the Realart-Mayflower specials are each based on some recognized success in the play or book world. Allan Dwan's first production is "Soldiers of Fortune," perhaps the best liked of all of the late Richard Harding Davis' stories of adventure and romance. The book was the basis of a successful stage play of which Augustus Thomas was the author. Emile Chautard's productions for Realart will be inaugurated with his own adaptation of "The Mystery of the Yellow Room." It is a detective story by Gaston Leroux, a well known French writer.

United Cigarette Named After Louis Bennison

A TIE-UP to keep the name of Louis Bennison, whose pictures are handled by Goldwyn Pictures Corporation, constantly before thousands of motion picture patrons has been made with the United Cigar Stores Company, and will go into operation September 15.

On or about that date the United Cigar Stores will introduce a new cigarette, called "Bennison Smiles," and will launch an advertising drive to include all of the United Cigar Stores in the chain that covers the country. Six business-pulling posters in three colors, differing in design, have been prepared, and will be circulated in time for the opening of the drive.

The label on the box presents the caption "Bennison Smiles." Immediately under this is a characteristic likeness of the star wearing a sombrero and laughing as thousands of people have seen him laugh on the screen. Under the picture are the words "Turkish Cigarettes."

Higher Wages in Massachusetts?

When the motion picture theatres of Lawrence, Mass., announced that the prices on admissions would go up from 10 to 16 cents, the theatrical help followed with a demand for higher wages. Moving picture operators, musicians, and stage hands said their proposed new wage scale was in effect September 1. They base their claim for more money on the increased cost of living. Lawrence theatre managers are disposed to accept the demands and avert a strike, it is said.

J. S. Woody
General sales manager of Realart.

SOME HOKUM FROM THE TALL GRASS

Kelly's Dallas Compress Packs Plenty of News Into Limited Space and Adds Dash of Advice to Showmen —Pertinent Personals Tell of New Moves in Texas

Smiling Jimmy.

REALIZING that the Poor Downtrodden Exhibitor is continually in need of exercise in order to keep up his physical and mental condition, during the trying moments of endeavoring to separate the poor unsuspecting public from its hoards of filthy lucre, allow me to submit the following calisthenics which if followed religiously for thirty consecutive days should greatly relieve the P. D. E. in many of his woes and grief.

Exercise No. 1.—Arise at 8 a. m. In B. V. D. (standing in middle of room) raise arms slowly above head, take deep breath, and say "Damn the M. P. Business" slowly, lowering arms in attitude of despair. Do this ten consecutive times.

Exercise No. 2.—Extend body flatward on floor, close eyes with hands, kick heels, think of your tomorrow's program and weep till dry.

Exercise No. 3.—Kneel gently on floor (on knees), wring hands, meditate on what the last film peddler promised you and groan 150 times. Assume sitting posture, hands on hips, sway gently to and fro and concentrate on your "Favorite" (?) Exchange Manager, until a general froth at the mouth sets in. Continue until you have finished frothing.

Exercise No. 4.—Collapse on floor. Grovel vigorously, think of the ticket and seat tax and gnash teeth in anger. Ad Lib here, using own pet phrases.

Exercise No. 5.—Roll over on stomach holding hands and arms horizontally in position of final despair, allow lower portion of mouth to open exhaling blue fumes relative to deliveries of the American Railway Express Company with silent prayer that there will be no "Blow-up" today at least. Continue until fumes diminish perceptibly.

Observe these simple rules each morning before breakfast and you will reach your theatre with most of the cares and worries of the day out of your system.

Newsy News from Texas.

E. W. Kindel, Princess Theatre, Weatherford, Tex., is drawing up plans for a new theatre to cost in neighborhood of $40,000. This theatre will be equipped for vaudeville and big road attractions as well as pictures; will have a 75-ft. front and a seating capacity of 1,000. This town is on the end of the oil belt and business is looking up.

"Windy" Daniels, general manager Strand Theatre, Laredo, Tex., stopped over in Dallas on his way to California, where he will remain for a month. He states that his new $50,000 theatre at Laredo will open its doors by fall, and also explains that this will be the most up-to-date theatre in South Texas.

J. J. Hegman, proprietor and general manager of the Queen Theatre, Austin,

By James B. Kelly
(Smiling Jimmy)

and Crescent Theatre, Temple, Tex., spent several days in Dallas as guest of his old friend, the writer. "J" was all enthused about the coming fall business. This is a man that deserves a great deal of credit for the way that he has single-handed fought the Sunday Closing Law in Texas. He even went to the expense of several hundred dollars in putting full page advertisements in the daily papers in defence of Sunday shows, and although he has not won his fight yet, the prospects look very bright. When he wins, the other big exhibitors of Texas should feel ashamed of the fact that they allowed "J" to buck this very important matter single handed.

"Boston" Campbell, of Peebles & Campbell, who run a string of theatres at Deniston, Tex., favored Film Row, Dallas, with his presence lately and reports excellent business in the North Texas town. He also raved about the new theatre in contemplation. He left "Babe" at home. (Note to Editor: "Babe" is Boston's partner, Peebles.)

"Stock Yard King."

L. C. Tidball, proprietor of Isis Theatre, North Fort Worth, Texas, and generally called the "Stock Yard M. P. King" slipped over to Dallas and arranged for many new productions for the coming season.

P. C. Levy, proprietor of the Strand and Hippodrome theatres, Ft. Worth, Tex., went to "Chi" for a few days to absorb some new ideas for his new moving picture palace that will open very soon on the old site of Byers Opera House. "P. C." is going the limit on his new venture, and when finished this new house will be one of the most elaborate in Texas.

Captain H. P. Barstow, of Texas and border "Gum Shoe" fame, slipped in on us the other day and as usual remained "mysterious" regarding what he had been doing and his future intentions, although he did mention "oil." The Captain was attached to both the Q. M. Dept. and the Intelligence Office during the past difficulty with the Boche, and we trust that he will decide to locate permanently in Texas, where he has many friends and admirers.

A. V. Wade sold his pretty little theatre in Lewisville and intends to locate in some "live" town in Arkansas. Mr. Wade is one of the oldest showmen from point of service in these parts.

The Orpheum Theatre, Ft. Worth, Tex., is remodeling and will be ready to open its doors about September 1. Manager Springer looks for a big fall season.

Show Business Booming.

Many of the big vaudeville circuits are opening in Texas and Oklahoma and from box-office reports are enjoying a record-breaking business for this time of year.

M. S. White, formerly traveling representative of the Film Clearing House, Dallas, Tex., recently resigned and will locate a new theatre in Texas. Mr. White, although an excellent film salesman in every respect, is also a past master in the exhibiting end. Mrs. White, who has been connected with the Famous Players Lasky Co., also resigned in order to assist her husband in his new enterprise.

Morris Lowenstein, proprietor of the Majestic Theatre, Oklahoma City, spent several days in Dallas among his many friends on Film Row. Morris is very enthusiastic about his experiences in the U. S. Army from which he was recently discharged, but still impressed us with the fact that he was glad to get back to Oklahoma.

"Gosh," Says Houdini, "There's the Fellow Who Stole My Lawnmower."
It doesn't pay to "borrow" from Houdini, particularly in his Paramount-Artcraft, "The Grim Game," from which the above scene was taken.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Taking a Dive into the Past with Cash.

WE have it from Lowell Cash, pufflicist for Universal productions, that wheezes live a while, die, go away and come back again after many years. Mr. Cash does not inform to that effect, exactly saying, but does more: he submits without comment something we met long before July 1, 1919. The "wine" was then eliminated by law. On most stages musicians and grips have since cut out the "song." But as we hop from car to car we observe that party of the third part is still present.

Gaze now upon the veteran said Lowell Cash led in by firm hold under each of its emaciated arm-pits; then carefully aimed it at a chair and gave it a shove:

S. M. Tompkins, chief deputy of the Universal City laboratory, recently found it necessary to upbraid a cameraman for showing up late.

"Why don't you cut out wine, women and song?" Tompkins asked.

"Just what my doctor told me," answered the cameraman, "he said that I'd have to cut out either wine, women or song, so I stopped singing."

P. S.—We understand that, like printshops, studios do not encourage whistling. That's why the cameraman could not have any music to console himself through a long and happy life.

—x—

Everybody Bring a Lump of Coal.

"When Norma Talmadge returns to her studio to begin work she will be given a house-warming by the members of her executive staff in the little studio apartment which has been built and furnished in her absence," says Beulah Livingstone.

—x—

We asked the proprietor of the Griffin House, Riverhead, L. I., if he had seen the latest issue of electric signs on Times Square. He said he had not. Just how that man decides what pictures to attend is more than we can figure out.

—x—

The fine art of a smooth-running intellect is displayed in the work of Peter Milne, who now writes pictures up, when, as a reviewer, he used to write them down.

—x—

Three Tons of Silver Used Weekly In Motion Picture Film Manufacture.—Tradepaper Headline.

And how many tons are made in their exhibition?

—x—

Having increased the wages of all house-attaches 20 per cent., two of New York's Main Street cinemas now declare a raise in admission rates of 25 per cent. and 33⅓ per cent., according to location.

—x—

"A number of vaudeville artists already have bid for rights to sing the song in their acts," is something we are asked to believe concerning a piece of music that is "hooked up" with a film.

Song "pluggers" must look with disfavor upon such unusual conduct

Let Nature Take Its Course.

Dear Rambler.—Relative to Jerome Beatty's request for a word "meaning a body of people looking at a picture":

Why not breed Audience, Optience and Congregation and get "Audoptregation" or "Optaudregation"?

—Carl S. Scribner.

Oswego, N. Y., August 31.

—x—

When somebody from the sale promotion department is transferred to writing publicity the first sign of efficiency to be observed is using UPPER CASE for mentioning the titles of photoplays. Throwing the red ribbon on for the boss's name is another method of making copy-readers bust every pane of glass in their mansion in the sky.

—x—

Edward C. Thomas, West Coast, Cal., Goes After Record and Lands It.

IN view of the present high cost of white paper, four announcements issued by Henry Lehrman this week take on the utmost importance. Hard-pressed editors will be glad to learn that:

Mr. Lehrman does not promote golf tournaments.

Mr. Lehrman is not acquainted with any Chinese bandits.

Mr. Lehrman never disappears, since he always carries a compass.

Mr. Lehrman has never received a letter from a Japanese schoolboy.

This is thought to bust every record in the cabinet, both in its astounding array of space-saving facts and in the number of times the boss' name is mentioned in four lines of copy.

Charlie Hochberg, film editor of Lehrman Comedies, is to become a blushing bridegroom. Any bird that laughs out in meeting at this remark stays after school.

Henry Lehrman says that egg-throwing in comedies is now in distinctly bad odor, regardless of the age of the eggs. It's hard-boiled or nothing, from now on.

Anyhow, a lad who can stand eggs in his mush must have a taste like the next morning.

—x—

We are asked to inquire what has become of the operator who used to sweep out the picture theatre. The answer:

He is now a projectionist.

—x—

Waiting for Trains at Tie Siding Gives the Mind a Chance to Roam

H. T. SNOWDEN, of the World Films, Cincinnati, in addition to his sales duties, is now engaged in making a series of special productions for the Teacup Film Company, of Kentucky, and a list of the tentative releases is announced. Among them:

"Her First False Tooth;" or, "The Dentist's Revenge."

"Raising Flats in Flatbush;" or, "The Real Estate King."

"Babbling Brooks of Brooklyn;" or "The River of Doubt."

"Three Dates in Dayton;" or, "The Wurst Is Yet to Come."

"My Girl's a Swell Fellow, Ain't It?" or, "Abey's Dream."

"Sixteen Fords on a Dead Man's Chest" (in 16 installments). The title of the 1st episode will be, "Yea Ho—and a Bottle of Rum."

Snowden is now working on the scenarios of the first five releases and also the serial.

—Paul Gray.

Myron Selznick Holds Conference With Superintendent of Errands

MYRON SELZNICK called the new Selznick office boy into his sanctum and instructed him to get Business Manager Jim Dent. The lad returned in a few minutes and spoke thus:

"Mr. Dent is busy talking with Harry Rapf."

"My boy," said Mr. Selznick, pitifully, "you have made a very sad and almost unpardonable mistake.

"Never, as long as you are a factor in THE industry, let anyone hear you utter the words:

"'Mr. So-and-So is talking with Mr. Such-and-Such.'

"No such state exists in this business.

"In the film business we have only conferences. If the president of a company is dictating a letter to his secretary—they are holding a conference.

"If the studio manager is talking to the scenario editor about a week end trip to Atlantic City—they are holding a conference.

"If the propertyman is trying to collect the $2 the assistant lost to him at craps—they are in conference.

"Now go, and utter those futile words no more."

—Tamar Lane.

—x—

Ben Atwell, experienced stalwart among pufflicists, gets immediately into the empy style of space stealing. The first note he uttered concerning the Capitol Theatre was a story about his bosses.

—x—

Its Name Its Fame.

Walthill, Neb., is a town that brags about a population that does not exceed 1,000, and which probably has considerably less. It has little claim to fame, other than the fact that it is so dry the two public fountains of the town no longer spout water.—Pathe Publicity.

—x—

The only way we can work Ben Grimm's name into these matters is to opine that "The Grim Game" may refer to reviewing pictures for Wid's.

—x—

Once in a While We Get a Crack at Some "Graft."

"Bennie Zeidman," suggests Pat Dowling, "might emulate the example of Samuel Goldfishwyn by changing his name to Zeidmayer. I believe this exploitation would probably mean millions of dollars to the Mayer corporation, and I will allow you any percentage you want for the idea, providing you can collect anything from Bennie."

—x—

Priestly Morrison, the new casting director of World Pictures, inquired of an applicant for a position how his make up was.

"I don't need any. My face is my fortune."

"You mean your nerve," quoth Morrison.

—x—

Somebody was "Out of Luck" when two firms chose that title for simultaneous release.

—x—

"The House Without Children" would not be very profitable if it were a picture theatre instead of a film.

—x—

Notice to Mariners:

Robertson-Cole Lists "Dangerous Waters."—Tradepaper Headline.

—x—

With Giebler Rubbernecking, Billy Reilly Captioning Cuts and Sam Spedon Cartooning, it's getting tougher all the time to keep RAMBLES in focus.

MOVING PICTURE WORLD

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

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Saturday, September 13, 1919

Is the Strike Nearing an End?

THE big question on September 3 among those interested in matters theatrical in New York was as to whether the actors' strike was nearing an end. Confidential information from sources well informed indicated that any hour might see the finish of this contest unique in stage annals. On the other hand it was pointed out that if the close of the battle was not confined to a matter of a few hours and was extended beyond that point it would be difficult to foretell when the end might be reached.

It would seem that in the settlement the stage hands are bulking big. One of the factors at this writing that may cause delay is the disposition on the part of those associated with the actors to impose conditions more drastic than previously had been considered—a sort of retaliation on the managers for declining for four weeks to treat with the Equity.

What stands out at this time is the reversal of position on the part of the majority of the managers. It was reported on the morning of September 3 that thirty-six out of forty-two producers were willing to recognize the Equity. The six who were holding out were said to include some of the more powerful among the managers' association. Three members of the organization from time to time have gone on record as saying that if the Equity were accorded recognition they would retire from stage work. It is likely the utterance of this remark may have accounted for a part of those who declined to do business with the Equity.

THE Amalgamated Federation of Railway Mail Clerks has issued an appeal to the public requesting support for its members in their efforts to secure an increase in pay. We hope they will get the support and also that they will secure an addition to their salary that will bring it up to the standard established in other lines of endeavor where a similar amount of intelligence is required. Postal men have been hard hit by the rise in the cost of necessities—and there is no class of public or private employes that deserves better of the public at large.

Higher Pay for Studio Employes

STILL higher prices for rentals is indicated in the action of the Los Angeles producers meeting the demands of studio employes for a larger wage. Motion picture makers are builders of more than pictures. They construct buildings of many types and many materials. They employ men and women from a wide variety of trades and also a large number of the unskilled.

Due to the conciliatory attitude of the producers, to their acquiescence in the principle of collective bargaining, the settlement was effected without interruption of work. The resultant additions to the pay rolls, together with the increase of from 40 to 70 per cent. in the cost of materials entering into picture-making, will mean higher prices for film rentals—prices which the exhibitor will have to meet and which he will be obliged to pass on to his customers.

OUR genial correspondent Smiling Jimmy suggests calisthenics for the Poor Downtrodden Exhibitor during such moments as he may be able to spare from his great task of separating the unsuspecting public from its surplus change. We found occasion for mirth in perusing the routine of stunts Jimmy has mapped out, and among others we do not omit the first one. It is possible the P. D. E. may not care to put himself through the exercise indicated a half score of times, but if he can read it through slowly once without cracking a smile then he should try it again.

Increase Prices at Rivoli and Rialto

THE increase in the price of rentals demanded by producers is reflected in the action of the management of the Rivoli and Rialto theatres of New York. A new scale of admissions goes into effect September 7. To secure seats in the orchestra at the afternoon shows following that date it will be necessary to deposit 40 cents in the box office; for the balcony 25 cents is the charge. The corresponding sums for the evening are 75 and 40 cents. For loges the charge will be $1 at the Rivoli and 75 cents at the Rialto.

This move on the part of the owners of the big houses is explained by Dr. Riesenfeld as due to several causes. Besides the factor of higher rentals there are larger salaries being paid to the musicians, the increase approximating 20 per cent.; and the same

amount has been awarded operators, stage hands and electricians, as well as other employes.

The manager of the Broadway houses is frank with his public—a policy that well may be commended to other exhibitors facing similar problems.

CONGRATULATIONS to Harold Lloyd on his escape from a fatal injury. The same felicitations go to picture followers, who this week are assured that there will be no break in the releases of the young funmaker. The making of pictures is not all cakes and ale or at least in these arid days what must take the place of that combination.

Lets Get the Record Right

IN its last week's issue the Moving Picture World told of the inception of the meeting between the committee of the National Association of the Motion Picture Industry and the leaders of the forces on strike in the theatre district. That tale was correct.

In the issue of the Exhibitors' Trade Review for September 6, Secretary Gillmore, of the Actors' Equity Association, is quoted as saying: "I am glad that this meeting was held and wish to thank the editor of Exhibitors' Trade Review for being so kind as to have gone out of his way to bring about an understanding between the industry and organized labor."

Mr. Gillmore has been misinformed. Here are the facts: The editor of the Moving Picture World and the editor of the Exhibitors' Trade Review called at the office of the National Association. To Walter W. Irwin, just about leaving the rooms at the end of a session, the World man outlined the position of President Shay, of the International Alliance—of his disinclination to "start anything" unless it should be forced on him by the action of the motion picture chiefs.

"Ask Mr. Shay to come up here and meet a committee of the association," said Mr. Irwin without hesitation. "We'll explain to him our attitude on this whole situation."

The World man readily agreed to convey the invitation, as may be believed by any one who knows how tense was the atmosphere at that time. Accompanying him were the editor of the Exhibitors' Trade Review and Charles C. Pettijohn.

That's the story. Mr. Gillmore should have given the credit to Mr. Irwin.

Cleveland-Pittsburgh Plan Growing

IN a characteristic epistle Sam Bullock tells of the growth of the so-called Cleveland-Pittsburgh plan of financing local organizations of exhibitors. The particular vehicle the "old war horse" chooses is an open letter to Louis F. Blumenthal, chairman of the Tax Repeal Committee of the Motion Picture Exhibitors of America. The chief point of interest in the communication lies in the number of exhibitors in four cities who now are paying their dues by way of the advertising slide route.

Cleveland is listed with 135, Pittsburgh 125, Southern Ohio (Miami Valley) 105 and Detroit 103. That is a total of 468 screens. Baltimore reports that now it is financed to the extent of a thousand dollars a month, cash in hand. Mr. Bullock estimates the income from Cleveland and Pittsburgh at from twenty to twenty-five thousand dollars a year. These sums must sound large to those who have had experience with scantily financed organizations—and most picture showmen who have given of their time and money to the cause of organization have had that experience. It would seem that the Bullock-Herrington plan is winning, and winning fast.

LIKE old days sounds the name of Joe Marentette, just appointed manager at Atlanta for Realart. Seventeen years in the motion picture business covers a period of many changes—and Joe has been in the middle of things all that while.

Chicago Gets $2,800,000 House

BALABAN & KATZ announce for Chicago a motion picture house costing $2,800,000. The deal involves 31,000 feet of land, for which $1,500,000 has been paid. The balance of the first sum named will be devoted to the building, which will seat 5,000 persons. The structure will not be limited to the showing of pictures, it being the intention of Balaban & Katz to provide a great stage, large enough to accommodate operatic, theatrical and spectacular shows.

From Canada comes word that Jule and Jay J. Allen, by the completion early next year of their second house in Windsor, Ontario, will have crossed the half century mark. The theatre, which will be combined with a seven-story office building, will represent an investment of nearly a million dollars. There will be 1,880 seats, none of them under a balcony.

WASHINGTON CITY is another town in which the theatres have made a general advance in the price of admissions, beginning August 30. The new schedule applies to the Crandall, Loew and Moore houses among others.

Big Merger in San Francisco

OF rather large import is the merger in San Francisco of the California, Imperial and Portola theatres under the management of Eugene H. Roth and J. A. Partington. Fifty-two hundred seats in three downtown houses is a big bite into the amusement pie of any city. In the case of the Bay City it means about half of the capacity of the six larger houses devoted to motion pictures. It means also that the three remaining theatres will be impelled to make renewed efforts to attract the patronage of the residents of the city.

The old-time Imperial will see a rightabout face in the matter of policy. Instead of a continuous show from 11 o'clock in the morning there will be but three shows a day, one of which will be in the afternoon. Much attention will be given to elaborate staging of special features, which will be permitted to run as long as they can hold the crowd.

In this latter respect the change at the Imperial matches that at the Rivoli, in New York, where, on September 6, "The Miracle Man" arrives from its two weeks' showing at the Cohan Theatre. In its new home the Tucker picture will be put on for a two weeks' run, which will be the first time in this house any subject has been shown for a period longer than seven days.

Keeping in Personal Touch

By Sam Spedon

HARRY CRANDALL is installing a fully equipped gymnasium in his Metropolitan Theatre at Washington for his employes. The gymnasium will include showers, smoking and reclining rooms. Mr. Crandall takes special pride in this innovation, feeling that it will not only add to the pleasure and comfort of his employes but will increase the efficiency of his staff.

* * *

Colvin Browne, director of publicity for the Exhibitors Mutual, has gone to Chicago for a week's vacation. He will return to New York September 8.

* * *

E. R. Behrends, of the Behrends Brothers Motion Picture Supply House of Chicago and New York, will soon introduce on the market a new interchangeable sign that will solve the question of a new sign for different purposes.

* * *

William (Billy) Hilkemeier is now a sales representative of Jule Bernstein's Magnet Film Exchange.

* * *

Through a traveling salesman, who has lived in the South American sections for the past twelve years, we are informed that the people of that country are very partial to blondes, who are rarely in Latin America. For this reason all calendars circulated for the commercial advertising of imported goods are ornamented with colored pictures of blondes.

* * *

L. S. Tobias, Connecticut sales representative of the Exhibitors Mutual, as usual, was seen in New York last Monday. We have dubbed him Tobby the Ubiquitous. This is not so bad as it sounds.

* * *

The Coleman Theatre, 156th street and Westchester avenue, New York, has been taken over by Fuch & Newfield.

* * *

Arthur James, publicity and advertising director of Fox, will start for the Coast on September 12 for a six weeks' sojourn. After his return from California he will leave for Europe to size up the situation there.

* * *

A. F. Sims, prominent exhibitor and attorney of Winston Salem, N. C., is in New York for the week.

* * *

The Jesters, an organization of exhibitors and film men of Connecticut, played a game of baseball with the city officials of New Haven Tuesday, August 26. The score was 18 to 14 in favor of the city officials.

* * *

James Loughborough, after a year's service overseas, is now employed with Arthur James' publicity forces for Fox.

* * *

Frank Leonard, eastern supervisor of the American Film Company, was in New York last week.

* * *

Samuel Newton, formerly manager of the Hackensack Theatre, Hackensack, N. J., has been appointed publicity director of Jacob Fabian's Regent and Garden theatres of Paterson.

* * *

Mr. Letts, Connecticut representative of Realart, has made arrangements with the New Haven Poster Company for a twenty-four sheet poster campaign for Realart.

* * *

Louis Goldfarb shortly will reopen the Bijou Theatre at Wallingford, Conn., after it has undergone alterations and been provided with new equipment. The Bijou is the initial venture of a chain of theatres which Mr. Goldfarb will establish in New England.

* * *

C. S. Nordlie, formerly with Paramount and Hodkinson, is doing special work for W. S. Wessling, manager of Pathe's short run and serial department.

* * *

Peter Eckel, president of the Nye-Eckel Steel Company and owner of the Eckel Theatre, Syracuse, was in New York last week.

* * *

Charles Zeiner, who has been in France for more than a year, is back with the Vitagraph sales forces.

* * *

A. Samuels has taken over the interests of the Vermont and Miller theatres, Miller and Vermont avenues, Brooklyn.

* * *

Sol Clarberg, until recently in charge of film booking for the commission on training camp activities, has accepted a position with Marcus Loew and been temporarily assigned to work under the management of the Stillman Theatre, Cleveland.

* * *

R. D. Craver, of Charlotte, N. C., owner of many Southern theatres, was in New York all this week. He is owner of the franchise of the First National and was here to take over the state rights of other well-known brands of pictures. He says business is active in the South and he understands the Famous Players-Lasky controls sixty theatres below the Mason and Dixon line.

* * *

The Connecticut Film Bulletin, published by Clarence Willard at New Haven, will make its initial appearance October 27.

* * *

H. W. Glickcamp has been appointed manager of the Hippodrome of Bridgeport and the Bristol Theatre at Bristol, Conn., to succeed Joseph Happerstein, retired.

* * *

E. Auger, general exchange manager of the Vitagraph, has returned from a Southern trip, where he found conditions surprisingly good. He says Famous Players-Lasky controls from fifty to sixty theatres in the South.

* * *

William Ashman, branch manager of the Pathe office at Milwaukee, is in New York this week, visiting the home office and looking over the general field of activities.

* * *

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, motored to Syracuse this week to attend the New York State Fair. He was appointed judge of a beauty session for the selection of the most beautiful girl in Syracuse. The winner is to be given a trial with one of the well-known producing companies and afforded an opportunity to become a star. The beauty test will be held Monday, Syracuse Day, September 8. Mr. Elliott undertook his mission at the request of several prominent citizens of Syracuse to the officers of the N. A. M. P. I., who also were requested to send some of the leading stars of the industry. Norma Talmadge, Alice Brady and Dorothy Dalton are expected to attend as judges in conjunction with Mr. Elliott.

* * *

Sam Dembow, general representative of Fox home office, has just returned from western Canada, where he opened three new branch offices in the following cities: Calgary, Winnipeg and Vancouver. He will extend his trip, after remaining in New York a few days, through the entire Canadian territory. W. H. Hutchinson will accompany him to be introduced and initiated into the work of this section, with which he will keep in touch from the home office.

* * *

W. H. Productions will install "The Lost Battalion" in the Cohan Theatre on Broadway, New York, for a run, beginning Monday, September 8.

* * *

J. R. Grainger, general representative of the Marshall Neilan Productions, will start for the Coast about September 15. He will visit all the large cities of the West.

* * *

Elmer Pearson, feature sales manager, and Fred Quimby, general sales manager, of Pathe, spent their weekend over Labor Day up state near Albany. This is not an unusual thing for filmfolk to do, but they did the unusual by taking a copy of "The Thirteenth Chair" with them and giving their friends and neighbors a showing at their host's home. They thereby made themselves twice welcome and everybody said "Come again."

* * *

George Westinghouse, a friend of Charlie Fuhr's, arrived in town Monday evening and is stopping at the Algonquin, where all the Los Angeles film colonists put up (adv.). Mr. Westinghouse, it is said, is negotiating with Bennie Zeidman for the production of a number of his most popular stories including "It's a Lie," in which he collaborated with Al Cohen.

* * *

J. N. Naulty, General Manager of the Eastern Studios of the Famous Players-Lasky Corporation, has gone to Bound Brook, N. J., for a few days' vacation at his farm. Mr. Naulty is an ardent farmer, and although the size of his farm is not known, it is large enough to warrant the use of a tractor. There he spends every spare minute he can get away from his office, and although he goes to the farm for a rest, he works as hard after he gets there as he does at the studio.

* * *

Billy (Pop) Hart, dean of the film men, has composed a song, "The Rose of Egypt," for the Bessie Barriscale production of that title, to be released early in September.

JOHN A. MacDONALD BACK FROM FRANCE

Former General Film Man Y. M. C. A. Athletic Secretary Does Good Work With Doughboys

MOST of us remember John A. MacDonald's smiling face in the sales department of the General Film Co. At the Fourth avenue office of the General Film he was always evident in a manner that made you feel glad that you had dropped in. For the past year and a half he has been doing duty for Uncle Sam at a Y. M. C. A. hut at Pont-Levoy, France; and after putting forth his best efforts for the comfort and general welfare of the doughboys, he is back in the good old U. S. A. and ready to enter the business field again when the best opportunity presents itself.

It is only necessary to read some letters which Mr. MacDonald carries tenderly about with him to be sure that he did his bit, and did it well. Among these letters of appreciation, some of them signed by fifty to one hundred doughboys as representatives of their division, is one from Sergt. Carl W. East, of Lincoln, Neb., pitcher for the St. Louis Nationals, and Lieutenant C. W. Phillips, a former exhibitor of Kinder, La. It was due to his efforts that a massage department was installed at the Y. M. C. A. Headquarters at Pont-Levoy, and he was also instrumental in giving the boys moving picture shows every night in place of the less frequent performances. His knowledge of the film game stood him in good stead.

Opportunities for good work in France were always on hand; and not the least of these was the caring for men who had hiked eighteen or twenty kilometres. Many times they were forced to lie down in their blankets in the mud, and although Mr. MacDonald refuses to take the credit for it, we believe that he was instrumental in having the Y. M. C. A. Buildings at Pont-Levoy turned over to the new arrivals for whom there was no accommodation but the muddy ground until the barracks were clear of others on their way to the battlefield.

Our Pictures Popular.

Mr. MacDonald tells with a great deal of pride in a former business associate of the aid sent directly to the camp at Pont-Levoy by F. A. Tichnor, also formerly of the General Film Company. In fact he is never tired of telling of comforts in recreational as well as in other ways enjoyed by the boys at Pont-Levoy, which could be traced back to the efforts of F. A. Tichnor. It is needless to add that Mr. Tichnor worked through Mr. MacDonald with the conviction that his trust would not be misplaced.

He tells us also that American films are in great demand in France, that the French people have little use for the foreign-made film, but are thoroughly appreciative of the American idea, provided that the titles are properly translated into their own language.

John A. MacDonald.

Theatres at the Capital Increase Admission Prices

A MAJORITY of the Washington, D. C., downtown houses started the fall program on August 30 with increased admission prices. Washington exhibitors have been trying to hold down their charges to the old figures, but with everything else going up they could not stand the strain. It is doubtful if any profit will accrue as a result of the increases, for these, all along the line, are small.

The new schedule of rates of admission to the houses owned by the Crandall Amusement Company, with war tax included in each instance, is as follows: Knickerbocker, balcony, 22 cents; floor, 33 cents, and boxes 44 cents; Metropolitan, matinees: balcony, 18 cents; floor, 25 cents; boxes, 30 cents; evenings: balcony, 20 cents; floor, 35 cents; boxes, 50 cents; Crandall's Ninth and E Streets, 17 cents for all performances. The admission charge to the new theatre, the York, is to be 15 cents, and that charge is also being made at the Avenue Grand and Apollo Theatres. The lowest of them all is Meader's, in the southeast section, where the charge is only 11 cents, war tax included.

Loew's prices are, for the Palace, matinees, second floor, 20 cents; first floor, 25 cents, and boxes 30 cents; evenings, balcony 20 and 30 cents; floor, 40 cents and boxes 55 cents; Columbia Theatre, second balcony, 10 cents; first balcony, floor and boxes, matinees, 20 cents and evenings, 30 cents.

Moore's schedule is: Strand, 20 and 30 cents; Garden, 25, 35 and 50 cents, and Rialto, 25 cents at matinees, 35 cents evenings, with boxes at 50 cents.

Wonderly Secures Leases On Two La Junta Theatres

CHARLES W. WONDERLY, whom the people of La Junta, Colorado, consider that thriving little town's most notable landmark, has acquired ten-year leases on the Wonderly Theatre and the Rourke Theatre, having evidently decided to stay a while longer. The local newspaper gives Mr. Wonderly quite a boost, saying that "our genial picture show magnate has always done his best to provide us with the best available in his particular line, including good music and courteous treatment, and we have in turn responded and made it possible for him to consider long-time leases."

The Rourke Theatre has a seating capacity of 800 and the Wonderly Theatre seats 500. The former theatre was recently built and cost $75,000. They are the only theatres in La Junta, so Mr. Wonderly has a monopoly in the local motion picture business.

Judging by the envelopes Mr. Wonderly uses, he is a booster of the town as well as a movie magnate. The reverse of the envelope gives facts about "the best town on the map," detailing the population as 7,000, the altitude as 4,060 feet, the bank deposit as totaling $1,250,000, the monthly payroll as $150,000 and the number of secret and fraternal orders as twenty-three.

Charles W. Wonderly.

Build Set Only to Wreck It.

At the Fischer studios in New Rochelle, N. Y., workmen are removing from the stage the wreckage of a representation of the main room of the Sagamore Club, the setting of a large number of interior scenes in "The Amazing Lovers," B. A. Rolfe's first production to be presented through A. H. Fischer Features, Inc. The setting, which entirely covered the area of the largest stage at the plant, was deliberately demolished for the fight scenes between the "Shining Band" and the members of the club.

"The Amazing Lovers" is a picturization of Robert W. Chambers' story, "The Shining Band," adapted for the screen by Charles A. Logue. It is the first of a series of Chambers stories which Mr. Rolfe is converting into picture entertainment.

The Three Best.

In a recent list of the ten best photoplays of the year compiled by the editors of a leading magazine, King Vidor won a high place. His picture, "The Turn in the Road," was selected as the second best with "Broken Blossoms" first. "Shoulder Arms" was listed third.

Richard Stanton
The director behind the big Fox production, "Checkers."

Capital Theatre, Elizabeth, Opens

To the already generous list of picture theatres in Elizabeth, N. J., another was added Saturday evening, August 31, when Herman F. Jans opened the Capital Theatre, at No. 51 Broad street, with Douglas Fairbanks in "His Majesty the American." This was the first public showing, in the East, of the "Big Four's" introductory feature.

The Capital will feature its especially installed pipe organ, a $20,000 instrument, making music a dominant factor in picture presentations. Floral offerings in profusion expressed the good will of Manager Jans's friends, and, altogether, the Capital started its career auspiciously.

Associated with Jans in the Capital Theatre enterprise are David Hennessey, owner of the Newark, N. J., Liberty Theatre, and Max Gold, of Paterson.

Jersey Swallows J. P. Morgan.

Joseph P. Morgan, general manager of the Crandall activities in Washington, D. C., and elsewhere, is resting at Hopatcong, N. J., or thereabouts. It is reported that three days on Broadway necessitated his seeking this out of the way place. He was to have been accompanied by his running mate, Maurice Davis, but the latter was compelled to remain at home due to the illness of his brother, his M Street Theatre assistant.

Thomas Jefferson in Character Role.

Thomas Jefferson, son of the late Josept Jefferson, and at present one of the most popular character actors of the stage or screen, has the role of James Hodkins, the loyal old bookkeeper in Bert Lytell's latest Screen Classics, Inc., production "Lombardi, Ltd."

Despite his renown—for Mr. Jefferson for twenty years played with his father in "Rip Van Winkle"—it is only recently that it has been possible to induce him to go into pictures. One of his first parts, that of T. W. Bisbee, in Bert Lytell's Metro picture, "The Spender," proved to directors that the veteran actor's ability showed as clearly on the screen as before the footlights.

WASHINGTONIANS GATHER IN NEW YORK

J. P. Morgan, Harry Bernstein, Harry Crandall and Abe Dresner Grace Gathering at Astor

IT looked as though nobody had been left at home when the film men gathered at the Hotel Astor, New York, the week of August 24, for what they say is but a nightly gathering. The Washington correspondent of the Moving Picture World was headed north on Broadway when he espied Joseph P. Morgan, manager of the Crandall theatres in Washington, and Harry Bernstein, manager of the Wells theatres in Virginia, standing on the front steps "looking 'em over."

Inside was a gathering of film celebrities. Sales Manager Rosenthal, of the Washington branch of the Famous Players Exchange, had spotted a bunch of Southern exhibitors, and instead of taking advantage of a last opportunity to imbibe some 2.75, was talking films. After business hours (about 1 a. m.) he is understood to have engaged Oscar Morgan, former Washington manager, in mortal combat via a game of African golf.

Broadway Is Jollied.

Mr. Pryor, of Danville, mingled with the throng, and the Washington scribe had an opportunity of saying "howdy" to George Schaeffer, of the World Film Corporation, who is well known to all of the exhibitors in the Washington territory.

Abe Dresner jollied Broadway with his ever-present effervescent smile while he bought some more films for release through the Exhibitor's Co-operative Film Exchange, of which he is the manager.

Harry M. Crandall, movie magnate of the National Capital, was there to greet his family after an extended vacation enjoyed by Mrs. Crandall and their three daughters at Atlantic City.

Joseph Young was on deck for the convention of the managers of the American Film Company, and rumor had it that George Lenihan was about to appear on the scene to confer with officials of the United Artists, for which organization he is manager of the Washington exchange.

Yvonne Delva
French star in the Pathe feature, "The Thirteenth Chair."

Salt Lake Girls Enter Film Acting Competition

A MOTION picture comedy film is to be produced in Salt Lake by the Screencraft Motion Picture Company in conjunction with President William H. Swanson, of the Swanson Theatre circuit and the First National Exhibitors' circuit. Ten Salt Lake girls are to be given an opportunity to appear in the picture, which is to be made at Lagoon, a large summer resort, a few miles out of the city. When completed the film will be handled by the First National Exhibitors' circuit. The initial exhibition of the film will take place at the American Theatre in Salt Lake City.

The girls to take part will be chosen through elimination contests which are being held daily at Lagoon. These contests are open to girls of Salt Lake and vicinity. The ten to appear in the picture will be chosen from the twenty-five elimination contest winners.

Motion pictures of the elimination contests winners are being shown daily at the American Theatre.

Aviators Film Labrador

TEN THOUSAND feet of moving picture films, taken at an altitude of 2,000 feet above the unexplored timberland along the Ax Alevis river in Labrador, were brought to Boston by Captain Daniel Owen of the Royal Air Force when he returned with his crew of thirty aviators after a three weeks' air cruise into the far north. Three airplanes were used by the party, which flew further north than any airplanes have before succeeded in navigating. The trip was primarily for the purpose of exploring timberland for a new company composed of Boston bankers. Besides the moving pictures, 1,500 photographs and many maps were made by the aviators. Every time a pilot made an ascension it was a hazardous task, Captain Owen said, because if any engine trouble resulted it meant probable death to the crew on account of the heavy woodland beneath.

Screening "The Blue Pearl"

The Lawrence Weber Productions have notified World Pictures that the first of their series of special features they will make for the World company will be a picturization of "The Blue Pearl", Anne Crawford Flexner's play that was the opening attraction at the Longacre Theatre last season. Edith Hallor has been selected as the star.

Miss Hallor is a stage favorite who has been under the management of the Shuberts, Ziegfeld and Comstock, Elliott and Gest. Her last appearance in New York was in "Leave it to Jane," in which Miss Hallor played the title role.

The play was put into scenario form by Anthony Paul Kelley. George Irving has been selected as the director.

Despite Accident, Harold Lloyd Multiples Will Be Released Monthly After November 2

UNHINDERED by the accident which recently befell Harold Lloyd, and which will keep him inactive for a short time, Pathe is going through with plans made during the visit of Charles Pathe to America, to present the Rolin comedian in a series of special two reel comedies. Beginning on November 2, the initial multiple Lloyd feature will be issued and one a month will be released thereafter. Lloyd worked on these comedies for more than two months before the accident in the Rolin studio, and in the Pathe announcement this week is contained the information that he was far enough ahead of schedule to permit of the listing of the new offerings beyond the first of the year.

Will Issue Two Reelers Monthly.

The two reel subjects will be issued once a month instead of once a week, as heretofore, because it is impossible for Lloyd to produce comedies of this high class type in less than three weeks, working at top speed.

Definite information has come from California, that the accident to Lloyd will in no manner impair his ability as a comedian. His injuries are much less serious than were at first expected, and he will be able to resume his screen work in time to round out the schedule of two reel productions planned for him. Hal E. Roach, president of the Rolin Film Company, and director of the Lloyd comedies, wired Paul Brunet, of Pathe Exchange, Inc., last week, to the effect that he was continuing the selection of stories for Lloyd pictures, and that he was in hopes of having the noted young comedian back in the studio in a short time.

Lloyd will be surrounded by the most competent staff of comedians it is possible for Director General Hal. E. Roach to engage. In his company will be a bevy of beauties which will make the blase "beach bugs" of Long Beach, Cal., sit up and take notice. Mr. Roach who has as large a part in the success of the Lloyd comedies, will continue to direct the two reel subjects.

In announcing the two reel comedies, Pathe indicates that exhibitors may contract only for six of the features at a time. No yearly contracts will be accepted.

"House of Intrigue" Completed

Arthur W. Stringer's story, "The House of Intrigue," has been completed as a motion picture play and will shortly be released by Robertson-Cole through Exhibitors Mutual. The scenario was arranged by E. Richard Schayer. As a mixture of adventure, mystery, love, sentiment and humor, the book is exceptional. The production was made at the Haworth Studios and is on an elaborate scale.

Art Acord, Returned from France, Signed by Universal to Star in Cowboy Play of the West

ART ACORD, Western star, has returned to the pictures, after two years' service in the army. He has signed a three-year contract with Universal to be featured in short-reel Western dramas and in serials.

Sent from Camp Kearney, Cal., to France, Accord was transferred to the 4th Division, which went through some of the heaviest fighting of the war on the Verdun front. While over there, he won the croix-de-guerre.

Acord is a champion horseman, winning seven out of eight events and the world's championship in steer bulldogging in open competition at the famous New York "stampede" in 1916. He also carried off the same championship at Pendleton, Oregon, in 1912, and holds the record of throwing steers in twenty-four seconds.

As the original "Buck Parvin" in the Saturday Evening Post stories from the late Charles E. Van Loan's prolific pen, Art Acord was starred in this series by the American. Since that time, Acord has played with Elsie Janis, Anne Little, Fritzi Scheff and Theda Bara in "Cleopatra" and "Heart and Soul."

Will Soon Begin on "Man Hunter."

Preparations are being made at Universal City for the starting of "The Man-Hunter," which is to be the first serial for this dare-devil cowboy. It was written by William Pigott, supervising director of serial productions at Universal City, in collaboration with Carl Koolidge, Universal staff author.

Robert E. Wells, representative of Carl Laemmle, Universal's president, recently returned from the round-ups held at Salinas, Cal.; Prescott, Ariz.; and Cheyenne, Wyo., where scores of the most daring cowboys participating were signed to support Art Acord.

Reeves Eason will produce the film. In addition to the cowboys imported from the various rodeos, Eason plans to draft Carey's flying squadron of broncho-busters, whenever they are not being used in a Carey feature.

"The Man-Hunter" will be a Western melodrama of today, differing in that respect from the ordinary Western play which usually seeks color by going back a half century or more.

Buys Rights to "Girl from Yonder."

Myron Selznick announces that he has bought the motion picture rights to "The Girl from Out Yonder," which is to be used as Olive Thomas' fourth Selznick production. "The Girl from Out Yonder" will be directed by Ralph Ince. Edward Montagne is doing the continuity.

Has This Girl The Right to Happiness?—
Dorothy Phillips as the product of Russian Bolshevism in Universal's "The Right to Happiness."

About 4,000 Theatres in Paramount-Artcraft Week

SUNDAY, August 30, marked the opening of National Paramount-Artcraft Week, the Famous Players-Lasky Corporation's "drive for better motion pictures," which opened that company's distribution year of 1919-20 and in which it will be possible for practically every person in the United States who lives in or within convenient distance from any town of 5,000 or more—in many cases less—to see Paramount-Artcraft pictures at his favorite theatre.

Approximately 4,000 exhibitors are cooperating in the big drive to the extent of using Paramount-Artcraft pictures exclusively in their houses for a solid week, providing a block of more than 25,000 days of showings under the familiar nationally advertised trademarks.

The first National Paramount-Artcraft Week a year ago registered the biggest amount of gross business in the history of the Famous Players-Lasky Corporation, and the salesmen of the various exchanges had a high mark to shoot at this year, but it is stated at the home office that the present week shatters the old record by a wide margin. Nearly three weeks ago, the statement says, several of the exchanges had to refuse further bookings, for every available print in their vaults had been contracted for use during the entire week, and in many instances the reserve vaults in New York had been drawn upon.

—Or Has This Girl That Wonderful Monopoly?
Dorothy Phillips as the American sister of the Bolshevik girl at the left. A powerful dual role.

Artcraft March Liked

"The Paramount-Artcraft March," written by George W. Beynon as an added means for exhibitors to celebrate Paramount-Artcraft Week, and published by Waterson, Berlin & Snyder, has proven a great success in the various houses where it has already been displayed, notably in the Rivoli and Strand theatres in New York. Both Dr. Hugo Reisenfeld of the Rivoli and Carl Edouarde of the Strand thought so highly of it that it was given a prominent position in the medley of music arranged to accompany the animated weekly during the week of August 17.

The march has great swing to it and concludes with a "trio" that gives it a touch of marked originality. Mr. Beynon has been highly complimented by musical conductors since the march began making the rounds of photoplay houses.

"Wit Wins" and "Love, Honor and (?)" Are Named As Two New Hallmark Pictures Fall Releases

HALLMARK PICTURES announce two new feature productions ready for fall release, "Wit Wins," a Burton King production with Florence Billings, Hugh Thompson, John Nichols, E. J. Ratcliffe, Eugene Strong and Joseph Smiley in the principal roles and "Love, Honor and (?)," a Charles Miller production with Stuart Holmes and Ellen Cassidy in the feature roles.

"Wit Wins" is a screen version of Leander De Cordova's story and "Love, Honor and (?)" is from a story by Julia Burnham. The first is a mystery story with love and romance running through the plot. The Miller production is a domestic drama dealing with the unhappiness that comes to a young couple when the wife is carried away with the attentions of an unprincipled suitor and her mania for society.

Frank G. Hall, president of Hallmark Picture Corporation, announces that he has prints of these two features in the Hallmark exchanges and with the S. A. Lynch Enterprises, Inc., handling the distribution of the Hallmark product in the South.

With the recent merger of the Frank G. Hall interests in Hallmark Picture Corporation, the releases of Independent Sales Corporation, Film Clearing House, Rothapfel Picture Corporation, Charles Miller Productions, Inc., Hobart Henley Productions, Inc., and British American Picture Finance Corporation, will come under the one head—Hallmark Picture Corporation.

Cosmopolitan Flavor to Cast of Screen and Stage Notables in "Mystery of the Yellow Room"

THE long cast of players which will be seen in the picturization of the Gaston Leroux novel, "The Mystery of the Yellow Room," has a cosmopolitan and international flavor. The actors include, in addition to prominent screen and stage favorites, a well-known figure in film circles who is slated to go to Europe shortly to produce photoplays, and a man who came from France recently to appear in photoplays in this country.

"The Mystery of the Yellow Room" is the first of a series of photoplays which Emile Chautard is producing for Mayflower Photoplay Corporation. They will be known as Emile Chautard Productions and will be released through Realart Pictures Corporation.

Ethel Grey Terry, who will portray the part of Mathilde Stangerson, has been in a number of dramatic productions in New York, among them Belasco's "The Lily," "The Smouldering Flame" and "Search Me." This will not mark her first appearance in a mystery photoplay, as she had leading roles in "Arsene Lupin" and the "Craig Kennedy" serial.

Cowl Slated to Go Abroad.

The character of Frederic Larsan will be enacted by George Cowl, who has had a long career on the stage and in photoplay. Upon the completion of "The Mystery of the Yellow Room" Mr. Cowl is scheduled to go abroad to produce photoplays in England and France for William A. Brady.

Edmund Elton, cast as Robert Darsac in the mystery photoplay, has been leading man for some of the most prominent stars of the stage, including Margaret Anglin, Viola Allen, H. B. Warner, Henry Dixie, E. S. Willard and Leo Dietrichstein. He was leading man with Florence Reed in "Roads of Destiny," one of the successes of the past season.

Lorin Raker in Reporter Role.

Lorin Raker, who has a leading part in "La, La, Lucille!" one of the hits of the New York summer season at Henry Miller's Theatre, will play Rouletabille, the reporter who unravels the mystery of the Yellow Room, and Jean Gauthier will be seen as Sainclair, the boon companion of the newspaperman. Mr. Gauthier is well known in French amusement circles. Since coming to America he has appeared with Billie Burke on the screen.

The inventor, Professor Stangerson, will be impersonated by William F. Walcott, who was in the stage production of "The House of Glass" and a number of other Cohan and Harris plays.

William H. Burton, on the stage since the days when Joseph Jefferson was a prime favorite, will impersonate Daddy Jasques, the faithful old servant of the Stangerson household. Mr. Burton has recently been in a number of Famous Players productions.

Other members of the cast are Harry Koser, Joseph Morrison, Ivan Doubble, Louise Grisel, Carl Lewenhaupt and Tom McGuire.

Alice Brady
Star of Realart pictures, first of which will be "Sinners."

Mary MacLaren Stars in "No Experience Required"

MARY MacLAREN has started production at Universal City on "No Experience Required," a six-reel feature based on the story by Frank R. Adams, whose stories are now being featured by the Cosmopolitan magazines.

The production is being directed by Edward Morrissey, who has been directing Louis Bennison in Betzwood features for the past few months. Tod Browning is to supervise the production.

David Butler will be the star's leading man. Miss MacLaren will be seen as a refugee from an orphanage who finds it hard to get work because of her lack of experience. It is said to be one of the most appealing roles that has been created for her.

Besides Mr. Butler others in the supporting cast are Carl Stockdale, Lydia Knott, Charlotte Woods and Lillian Rich.

"Me and Captain Kidd" Progresses

Oscar Apfel, in making his production of "Me and Captain Kidd," in which Evelyn Greeley is the star and which will be released by World Pictures, is using a number of seashore resorts for the maritime scenes of this picture play. The entire company were taken by special boat to Block Island, and after several days at this historic island, sailed to the Maine coast, near Portland harbor.

Sidney Dudley, Raymond McKee, Arthur Donaldson, Charles Mackey Logan, Paul and Pauline Dempsey are the more important members of the company. The story is by Hamilton Thompson, and the scenario was created by J. Clarkson Miller. The film will be released during the month of November and will be the fourth of the series of Apfel Productions made for World Pictures.

Dorothy Dalton
As she is seen in "The Market of Souls," a Thomas H. Ince production for Paramount.

Allan Dwan's Rapid Rise in Motion Picture Work Is Based on His Motto: "The Picture's the Thing"

IT has been a long but steady rise that brought Allan Dwan to his present position as an independent producer in the motion picture field, as head of Allan Dwan Feature Productions, now making pictures for Mayflower Picture Corporation, of which Isaac Wolper is president. These productions will be distributed by Realart.

Allan Dwan has passed through every stage of the business. Born in Canada, his parents moved to Chicago while he was still a boy, and it was there that he received his schooling. He continued his studies at the University of Notre Dame, where he specialized in literature and electrical engineering.

After being graduated from Notre Dame, he took additional post-graduate work in electrical engineering, and this was the career upon which he actually entered on leaving the university. He was soon attracted by motion pictures, however—these were the days when Bison films were the sensation—and became an extra man in that company. A natural aptitude and an intelligent study of pictures led to his engagement as a scenario writer by Essanay, with whom he also made his debut as a director. He continued in this dual capacity for the American Film Company, with which he was affiliated for three years. When Famous Players Film Company was organized, Dwan joined its forces. Later he was production manager for the Fine Arts Studio of the Triangle Film Corporation when that organization was at the height of its popularity.

Directed Prominent Stars.

Among the noted stars whose productions Dwan has directed are Douglas Fairbanks, Norma Talmadge, William H. Crane, Marguerite Clark and Clara Kimball Young. Dwan has always preached the same gospel: "The picture's the thing." His firm belief in this adaptation of the Shakespearean adage was perhaps best instanced while Dwan was still a lowly super. He was employed to represent a dead man on battlefield. The job was easy until the star negligently rested the point of his sword on the prostrate Dwan, leaning on it at the same time. Although the sword penetrated through his clothes into his body, Dwan remained perfectly immobile until the director saved him by calling a halt. He realized that he could not save himself without ruining many feet of film and necessitating a retake, and he was willing to sacrifice his personal comfort on behalf of the production.

Similarly, as a scenario writer, editor, and later as a director, Allan Dwan's creed has always been that nothing was to stand in the way of the production's success. Personal discomfort or even danger, cost, or any other seeming obstacle that might hinder the production—all were merely difficulties that had to be overcome for the sake of the picture.

Expectations are being realized in the first Allan Dwan-Realart special, a picturization of Richard Harding Davis' romance of adventure, "Soldiers of Fortune." The cast includes Norman Kerry, Anna Q. Nilsson, Pauline Stark, Wilfred Lucas and Wallace Beery.

William Fox Will Open Cafeteria in New Building

ACCORDING to present arrangements ceremonies connected with the formal opening of the new William Fox Building, at Tenth avenue, Fifty-fifth to Fifty-sixth street, New York, will be accompanied by an elaborate banquet in the main room of the restaurant, which is to be established within the building for the benefit of the Fox employes. This restaurant will be operated on a cost basis. Prices will fluctuate according to market prices of foodstuffs, and everything on the daily menus will be sold to the employes of the company at actual cost, thereby cutting the price to the consumer to the lowest possible figure.

William Fox will be the first customer of the restaurant. The dining room will have a seating capacity of about two hundred, and arrangements will be made whereby the various departments will lunch at hours that do not conflict.

New Ads for Chaplin Classics

A complete line of new posters and other advertising material will be issued with the Chaplin Classics, the new edition of the twelve Chaplin-Mutual specials which are soon to be released by Exhibitors Mutual Distributing Corporation.

Posters will be of the highest quality, four color paper, from new sketches. The lobby photos will be photo-gelatines, and all other material of equally high standard.

Three Players Featured in the Hallmark Serial, "The Trail of the Octopus."
Marie Pavis, the vampire; Ben Wilson, the star; and Neva Gerber, the leading woman of this coming chapter play.

Bowery Exchange.
Billie Rhodes in her National-Hodkinson feature, "The Blue Bonnet."

"My Boy" Titled "Moonshine Trail"

On the heels of the affiliation of the J. Stuart Blackton Feature Pictures, Inc., and Pathe, as distributors, comes the announcement that the first Blackton production to be released through the Pathe Exchanges has again undergone a change in title.

After a conference of officials interested, and another private view of the picture, it was unanimously decided that "The Moonshine Trail" is a more appropriate title for the human interest story presented in this first Blackton-Pathe production and also a better exploitation title. The photoplay hitherto announced as "Moonshine and Shadow" and then as "My Boy" now bears the definite and final title of "The Moonshine Trail."

Gaudio Joins Mayer's Staff

Tonio Gaudio, the photographer who jumped into the limelight through his work on "The Unpardonable Sin" and other Marshall Neilan pictures, has quit the Neilan organization to devote his time exclusively to the photographing of future Anita Stewart productions.

It was while photographing Miss Stewart's "Her Kingdom of Dreams" under the direction of Neilan that Gaudio attracted the attention of Louis B. Mayer, Miss Stewart's producer.

Osso Still in France

Adolph Osso, of the Capellani Productions, apparently has found it necessary to remain in France a longer period than anticipated.

The Capellani directing force will be enhanced to four which will include Albert Capellani, Edwin Carewe, Edward Dillon and one other, claimed to be a great producer of red-blooded pictures.

RUBBERNECKING IN FILMLAND

The Rubbernecker.

Cathrine Curtis Luncheon Is Shocking Affair—Rex Beach Hops on Censors Like Duck on June Bug

By Giebler

OUR fair city is in the throes of a street car strike. Service is maintained on most of the lines, but in the daytime only; the cars start running at daylight and jerk along until 8:30 in the evening, and then stop for the night.

So far no actors have been forced to hoof it to the studios, but if the playful habit of heaving bricks through the car windows and soaping the rails indulged in by some of our worthy citizens is not discouraged, the cars may stop running altogether, and those of the players who do not own automobiles will have to use Shanks' Mare as a means of transportation to and from their daily toil.

Charlie Raises Loan.

Otherwise there has been nothing to disturb the even tenor of our way. It has been, in fact, an interesting week.

Tom Ince entertained the fire chiefs of the Pacific Coast and loaned them the studio, Charlie Ray, and himself as a director for the making of an educational film to encourage fire prevention.

There was a delightful luncheon, an interesting conversation with Rupert Hughes, and some sensible suggestions on censorship by Rex Beach.

Let's go!

The luncheon was given by Cathrine Curtis to the representatives of the local and the trade press to celebrate her entrance into the most interesting game in the world as a producer of motion pictures.

The affair was not one of the kind that may be dismissed with a few perfunctory phrases and the statement that a good time was had by all. There was more to it than that, considerably more. It was one of the most shocking affairs I have ever attended.

Ken Went Limit.

Kenneth O'Hara, the press representative of the newly formed Cathrine Curtis Corporation, who staged the luncheon, was given carte blanche, which term I am reliably informed by many of our returned soldiers means "go as far as you please." Ken went.

The lunch beggared description, and it must have done the same thing for a hefty-sized pocketbook. I don't know how much the feed set Cathrine back, but it must have been considerable.

To refer to the spread of chow as "choice viands" or any of the old reliable stand-bys were to acknowledge a poverty of language. Lack of space alone prevents me from indulging in a paroxysm of praise at this point.

Reception room 5, at the Alexandria Hotel, where the feed was held, was made up to represent the City room of a newspaper just after the paper had been put to bed. Old-fashioned school desks were used as seats instead of chairs. The seats of the desks were made of slats with intervals between them. I am mentioning these seemingly unimportant details because thereby hangs a tale. The punch of the whole affair was in the seats of those desks.

Live Wires and Busy Bees.

A banner that stretched across the room announced that the occasion was to be one for live wires. It was. Did any of you ever sit down on a bumble bee? No? Well, then, you have no idea! There was a live wire at three different points under the slats of each seat.

This was first discovered just after Mr. Daly, one of the officials of the company, had made a few remarks. As soon as Mr. Daly sat down, Marshall Lorimer, proprietor of the Close-Up, usually a most dignified person, rose with great haste.

We thought Lorimer was going to reply to Mr. Daly, but it seems that nothing was further from his mind. According to his own statement, he simply felt the urge to rise, and he rose.

Rising Generation.

A minute after this, Dougherty, of the Express, got to his feet with great alacrity. Then Grace Kingsley, who writes pieces for the Times, decided that the moment had come for her to rise. Miss Kingsley was promptly supported in her stand by Miss Remont. Wid Gunning rose and found a regular seat near the wall. Darwin Karr, of the Trade Review; Carl Jessen, of the News, and G. P. Harleman, business representative of the Moving Picture World, stood up simultaneously. The upward movement became general.

Along about the first of the uprising I had very thoughtfully slipped a copy of the Moving Picture World on the seat assigned to me. Being thus insulated I was in a position to laugh merrily at the discomfiture of the others who had not been so thoughtful. But someone played a mean trick on me.

Eating as Follows.

After the excitement had died down and all of those who did not have insulating material had seated themselves on the top of the desks, I went over to the buffet and collected one boneless squab with aspic jelly, one slice of white meat from a turkey and one piece of dark meat from the same bird, a section of ham with cloves sticking in the rim, a slice of ham without cloves, a poached egg and salt herring sandwich, some sliced tomatoes, a Waldorf salad with dressing, a wilted lettuce salad with dressing, a plain salad, a glass of punch, two French rolls, a strawberry tart with whipped cream, and a beaker of ice water.

While I was garnering this frugal repast some miserable miscreant removed the magazine from my seat, and no sooner had I begun the discussion of my viands than some one gave me the bee. I was projected to my feet with such speed that I contributed my squab to the lady occupying the seat opposite me, and pied my salads till they were fit for nowhere but the hell-box.

Watch for Hughes' Next.

I would not have objected to a gentle little shot of juice, but to take advantage of my trusting nature while I was away seeking food, and switch the wires onto the street railway power house, was too much. I got all of the juice not being used for the movement of the street cars. Lucky for me that the car strike is not more successful than it is.

I met Rex Beach and Rupert Hughes at Goldwyn, where they are busy supervising the filming of their stories. Mr. Beach's "The Silver Horde," and Mr.

Tom Ince, His Star, Charles Ray, and the Fire Chiefs of the Pacific Coast.
Tom hasn't a uniform, but he has a gold badge in his pocket making him a fire as well as a film chief.

Hughes' "Cup of Fury" are both on the fire. Mr. Hughes' next story will be called "Scratch My Back."

We talked about censorship, and in the course of some very pertinent remarks on the situation, Mr. Beach called attention to the danger of the professional reformers.

Thousands of these people, he points out, who helped lick the Rum Demon at so much per lick, are now out of work and will hop on the movies like a duck on a June bug.

He Beaches Censorship.

Mr. Beach suggests a campaign against the censorship movement that sounds practical and logical. His plan is to take all of the cut-outs ordered by the censors of one state, make a reel of them, and show them to the audiences of any other state that is burdened or threatened with a censor law.

The reel of cut-outs should be properly titled and the attention of the people called to the fact that the eliminations they are looking at have mutilated the story and reduced the entertaining power of the pictures from which they were taken, and that the same thing is going on in their own state; their pictures are being spoiled by people who make arbitrary rulings on eliminations with no thought of the ruin they are causing to the artistic and dramatic value of the film.

All Would Soon Be Over.

If the people who go to the picture shows have any sense of justice they would be very quick to see the point and resent the liberties taken with their favorite entertainment, and lacking a sense of justice a sense of humor would make many see the light.

Mr. Beach thinks a campaign of this sort would cause many a promising censorship movement to fizzle out and could be used to good advantage as an argument for the repeal of obnoxious censorship laws now in force.

Mr. Hughes says he likes California, and is sorry that he cannot stay longer on this trip. He told us about a conversation he and Samuel Goldwyn had with Gouverneur Morris a short time before they left New York.

Wants Oil Paintings 'n' Everything.

They were trying to persuade Mr. Morris to come out to the Coast with the other Eminent Authors, and he said he would if they would get him a bungalow and a Chinaman to operate it. This they promised to do.

Since my residence of more than a year validates my claim of being a native son, and entitles me to offer advice to prospective residents, I am moved to say a few words to Mr. Morris about his ambition to live in a bungalow.

The Chinaman part of his idea is all right. Japs are easier to get, but Chinks may be had, and from all accounts they make better bungalow directors than Japs.

Bungalows, however, are different. We do not blame Mr. Morris for wanting to live in a bungalow. Everybody that comes out here wants to do it, and the only thing that will cure a man of wanting to live in a bungalow, is to live in one.

Get It Over With.

Our advice is that Mr. Morris come on out right away, live in a bungalow and get it over with before the cold and rainy season sets in. If he will hurry, he can live in his bungalow and have his picture taken on the stone porch, under the pergola alongside of the banana tree, and at other bungalarious points of vantage, and be safe in a steam-heated flat or apartment where his fingers will not be too stiff from the cold to keep him from addressing the post cards to the folks back east in a legible hand.

Few bungalows have regular furnaces, but nearly all have gas floor furnaces, dinguses about the size of the big burner of the gas stove set into the floor at a point where you will be sure to step on it when you get up in the night to put the cat out.

We have a story out here about a man who identified as Angelenos a lot of people who were killed in a train wreck by examining the torsos and feet of the victims. When the man was questioned as to his method, he said: "If they are from Los Angeles, they have either got ridges on their bellies from carrying trays in cafeterias, or else their feet are criss-crossed like waffle irons from stepping on hot floor furnaces."

Saenger Amusement Opens Office in New York City

MATERIAL changes in methods of production and sales on state rights attractions have lead the Saenger Amusement Company of New Orleans and its affiliated enterprise, the Saenger Film and Supply Company, owning and operating seventy-five theatres in five southern states, to open a New York office which will be the official purchasing department for film and theatre accessories.

The office, in Room 1110 of the Longacre Building, is in charge of W. H. Gueringer, assistant general manager of the Saenger Amusement Company.

"The number of independent producers is increasing," explained Mr. Gueringer, "and this means that the state rights market is going to take on new life. With a circuit which blankets five states, and with a big distributing organization providing productions and accessory equipment to our own and hundreds of other theatres, it has become increasingly difficult for the Saenger Amusement Company to handle its great volume of purchases entirely by correspondence and through road men representing producers and supply manufacturers. Very often there have been delays of weeks while certain feature attractions or supply lines were being investigated and checked up by mail. With a New York office it will be possible for us to act promptly and with a knowledge of conditions obtained at first hand which will be valuable. Likewise, it makes easier and more satisfactory the sales work of producers' agents who want to sell production rights in the states in which we operate."

First to Invade.

Rupert Hughes and Rex Beach, first two of Goldwyn's Eminent Authors to invade West Coast Filmland.

Zasu Pitts.

Robertson-Cole star now appearing in "The Other Half."

Another Co-operative Publicity Scheme Succeeds

TWO full pages of newspaper adtising, window displays and sales co-operation on the part of the various merchants were all part of the Marion, Ind., teaser campaign to find out "what every woman wants."

The Luna-Lite Theatre supplied one answer—the Robertson-Cole picture, "What Every Woman Wants" distributed by Exhibitors Mutual. The picture ran two days and the management reports that the house was packed at every performance.

The co-operation of the merchants did not consist of advertising alone, special articles with a feminine appeal were placed on sale in the various stores and the windows were especially decorated with the viewpoint of catching the feminine eye. Pictures of Grace Darmond, who is starred in the film, were conspicuous in all window displays.

Chicago News Letter

by Jas. S. McQuade

Balaban and Katz to Build 5000-Seat Theatre on State and Lake Streets

BALABAN AND KATZ, owners of the Riviera and the Central Park moving picture theatres, have announced the closing of a real estate transaction which involves the north half of the block on State street and Lake street, directly across the street from the State-Lake Building. The property has an area of about 31,000 square feet and cost $1,500,000.

Balaban and Katz will build a moving picture theatre on the site, the cost of which has been estimated at $1,300,000, making a total of $2,800,000 for the property and building. It is also given out that the building will be solely devoted to the theatre, which will not be included in an office building.

The Balaban & Katz Corporation, which will operate the theatre, is financed by Morris S. Rosenwald & Co. and the Greenbaum Sons Bank & Trust Co.

A. W. and George L. Rapp are the architects, and it is planned that the new theatre will seat 5,000 persons. There will be spacious foyers, promenades, and lounging rooms. A great stage will be constructed so that it can be used for operatic, theatrical and spectacular shows, as well as for moving pictures. It is given out that building will begin in May, 1920.

Balaban and Katz have now under way a million dollar theatre at Sixty-third street and Cottage Grove ave., but the picture theatre on State and Lake will eclipse any other in the city, if not in the United States.

Picture Operators Abide by Their Contracts With Alliance

THE actors' strike was waged energetically all through the week of August 30, and was met by equally stubborn resistance on the part of the managers. An important meeting of the moving picture operators and their officers of Chicago Local 110, I. A. T. S. E., was held at midnight Tuesday, August 26.

Present were representatives of the Actors' Equity Association and striking stage hands and musicians of dramatic theatres. It was strongly urged by the latter that the operators join with them in their fight, but, in conjunction with their officers, the operators decided to live up to their contract with the theatre managers and the Allied Amusement Association, as they have been treated fairly by them.

To show that their hearts are with the striking stage hands and musicians in their struggle the operators voted to pay $600 a week to the actors' treasury until the strike is settled. The operators also agreed not to handle any films produced by companies affiliated with the Producing Managers' Association.

It has been given out that the operators, theatre janitors, bill posters, musicians, stage hands and scenery movers will form, in the near future, an amusement trade council to protect their interests when they are menaced by any outside organization.

Out-of-Town Exhibitors Save Time in Bookings

FOR time-saving and convenience in making bookings for their theatres, headquarters have been established in room 1224 in the Century Building by W. D. Burford, of Aurora; Charles Lamb, of Rockford, and M. M. and L. M. Rubens, of Joliet.

Mr. Burford will attend to the bookings for the Aurora Theatre Company, which owns six houses in Aurora, and also for the Thielen Circuit, which has theatres in Aurora, Bloomington, Galesburg and Elgin. Charles Lamb will arrange the bookings there for his Palm Theatre, Rockford, and the Rubens Brothers for their seven houses in Elgin and Joliet.

Considerable time will be saved by having salesmen from exchanges call at the headquarters instead of each man calling personally at the various exchanges after arriving in the city.

Pauline Curley
New co-star with Antonio Moreno in Vitagraph serials.

Hart and Doug Raise Roars But Chaplin Raises Bedlam

I HAD an interesting conversation after the recent race riots, with F. B. Hammond, assistant to J. C. Hammond, managing director of the O. C. Hammond Amusement Company, of Chicago. O. C. Hammond was called to the colors and to the front in France, and it remained for J. C. Hammond to shoulder the burden at home.

The O. C. Hammond Amusement Company has a capital of $200,000, all of it invested in the following theatres in the "Black Belt": the Vendome, at 3145 South State street, seating 1,500; the Pickford, at Thirty-fifth Street and Michigan avenue, seating 700; and the Phoenix, at 3104 South State, seating 300.

The Vendome is the largest theatre in the "Black Belt" and customarily shows to capacity. It has a colored orchestra of twelve pieces and shows all makes of pictures, including Famous Players-Lasky, Fox, Mutual, Metro, Pathe, Triangle, etc., etc.

"They like good, rough pictures the best," said J. C. Hammond, speaking of his patrons. "W. S. Hart is a top-notcher, and Doug Fairbanks is a close second; but when Charlie Chaplin appears on the screen, the house is a roaring bedlam. Clara Kimball Young and Theda Bara are also big favorites.

"Eight reels of pictures are usually on a program. Then we have overtures from a twelve-piece colored orchestra, also soloists and stage novelties by way of atmosphere.

"After the riots were quieted, the various houses opened to fair business and all have now resumed the normal."

The admissions at the Vendome are 11 cents for children and 22 cents for adults, the war tax included.

The Princess at Springfield, Booms During State Fair

E. D. KUNZ, of the Kunz Brothers, who own the Princess, Springfield, Ill., was a visitor last week. He spoke of moderate business throughout the summer months and of the wonderful spurt made within the last two weeks.

During the Illinois State Fair week, which closed August 23, the Princess showed to the largest business yet done by the Kunz Brothers. "Oh, Boy!" was the feature and it drew the crowds, which were influenced largely by extensive publicity and poster work. Posters in glass frames in Fine Arts Hall and on all the prominent bill boards in the city—not omitting a fine showing on the Fair grounds—caught the eye of visitors whether they wanted to or not. The poster display included

ones, threes and 12-sheet stands. The admissions at the Princess are 11 and 28 cents, war tax included.

There are 11 theatres in Springfield at the present time, the largest being the Gaiety, owned by W. W. Watts, who is also owner of the Vaudette.

Mr. Kunz said that a decided preference is shown in Springfield for comedy dramas, of the best type, just now. Springfield theatre owners look forward to a prosperous winter.

Birch Staff, Cameraman for Fox News.

Harry Birch, well known in the film news field and formerly connected with the Gaumont Weekly, has been appointed staff cameraman for the Fox News in Chicago and tributary territory. Mr. Birch is making headquarters in the Chicago Fox exchange and can be reached any time at Room 515, Mallers Building.

W. J. Russell, of Brooklyn, Made Manager of Woodlawn Theatre

ANDREW KARZAS, managing director of the Woodlawn Theatre, has appointed Walter J. Russell as house manager of that theatre. About four months ago Mr. and Mrs. Russell visited Chicago, which is Mrs. Russell's home town, and the Woodlawn was visited during their stay. In this way Mr. Russell was introduced to Mr. Karzas, and during a conversation, Mr. Russell expressed a desire that he might become stationed in Chicago as manager of a first class house.

Here it may be explained that Mr. and Mrs. Russell were then living in Brooklyn, where Mr. Russell was manager of the Rialto Theatre, the finest house in the city. Naturally, Mrs. Russell had a preference to live in Chicago, hence the expressed wish of Mr. Russell to Mr. Karzas.

Mr. Russell returned to Brooklyn, and about three months afterward he received a letter from Mr. Karzas, making him an offer for the house management of the Woodlawn. He accepted and came on to the city with his wife.

Mr. Russell has been in the exhibiting business for the past ten years and is an excellent judge of moving pictures and of their special fitness for an outlined program. He comes recommended as being thoroughly modern in his methods of presenting pictures. He is a modest man, judging from a short acquaintance, and has an aversion to say anything about himself, evidently believing in letting his work speak for him.

Mintz, Mutual's New Chicago Manager, Gets Big Welcome

M. J. MINTZ, who succeeded Max Levey as Mutual's manager in the Chicago office, Monday morning, August 25, was welcomed by a large gathering of exhibitors who congratulated him on his appointment. Quite a number of handsome floral pieces were delivered at the office during the day, as tokens of the popularity of the new manager.

Mr. Mintz entered the film business in 1912, when he purchased the Harvard Theatre, Sixty-third street and Harvard avenue. He ran the house successfully for three years, when he sold it and went to Texas, where he opened offices for the Unity Sales Corporation in Dallas and Houston. He returned to Chicago some time afterward and opened the Unity Photoplays office in the Film Exchange Building, 207 South Wabash avenue, where he has managed that organization very successfully up to the present time.

Mr. Mintz started this exchange with a single picture, "The Unborn," but it is now the largest independent exchange in Chicago.

"La Belle Russe" First Bara Picture at Castle Theatre

E. C. ECKHARDT, division manager of the Fox Film Corporation's Chicago office, has booked a Theda Bara picture in the Castle Theatre, State street and Madison, for the week opening September 21. "La Belle Russe" is the title of the feature and Manager Weil, of the Castle, booked it at once after a private showing in the private projection room, at the Fox offices. The incident is memorable as it will be the first time that a Bara picture has been shown on the screen at this house.

Mr. Eckhardt recently contracted with Tom Saxe, of the Saxe Enterprises, Milwaukee, to furnish Fox programs, exclusively, at the Princess Theatre, that city, for a certain period and to take effect just as soon as programs of other makes, previously booked, will have been run. The Fox bookings will begin in October. Admissions will be increased at the Princess, and the orchestra will be enlarged.

The Ascher Brothers have booked "Checkers" for all houses on their circuit for the week of Monday, September 15.

First Showing of First "Big 4" Film.

Manager Russell, of the Woodlawn Theatre, announces that "His Majesty, the American" will be presented at the Woodlawn, Sunday, August 31. This will be the first showing in any theatre in Chicago or America of the first feature released by the "Big 4."

Cecil B. De Mille
Whose coming Artcraft, "Male and Female," is said to be his greatest achievement.

Midway Theatre, Rockford, Holds Anniversary Week

THE Asches Bros. celebrated the first anniversary of the opening of their Midway Theatre, Rockford, recently. Manager H. M. Ronda selected "Hearts of the World" for the occasion and advertised the event liberally, not only in the Rockford papers, but also in those of the surrounding towns. A liberal display of posters was also made in adjoining territory, and this important work was done personally by Manager Ronda.

The result was most gratifying, as over 20,000 persons attended during an niversary week. Attractive souvenir programs were gotten up specially for the occasion.

Attractions Now Running in Chicago Picture Theatres

BILLIE BURKE in "The Misleading Widow" attracted many of the creme de creme of Chicago society to Orchestra Hall last week. They have never forgotten her attractive appearances on the dramatic stage in this city, and are always pleased to see her on the screen. Dorothy Dalton in "The Market of Souls," a Paramount-Artcraft feature, will be the attraction for the week of September 1. The vocal soloists for the week are Dorothy Henke, contralto, and Mignonne Meeker, soprano.

Frank Keenan's "World Aflame" scored a big hit at the Bandbox Theatre last week. Representative people viewed this stirring picture, which is bound to receive a welcome in theatres in the country, more especially as it fits in so well with present labor conditions.

"Hearts of the World" Returns.

"The Mother and the Law," which has had a successful run of two weeks at the Randolph Theatre, was followed by Griffith's great picture, "Hearts of the World," beginning August 30, for an indefinite run. Judging from the long and successful stay of this production at the Olympic a year ago, at an admission of $2, it is safe to predict that the Randolph will be all too small to accommodate the throngs at 25 cents per seat.

New Fairbanks Picture Shown.

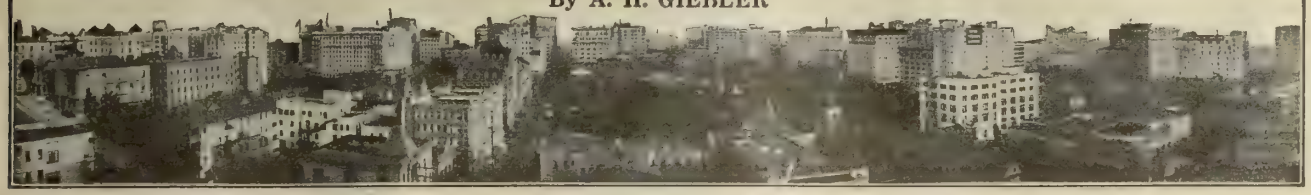
Douglas Fairbanks, in "His Majesty, the American," will be seen at the Riviera Theatre for the week beginning Monday, September 1. Elsie Ferguson, in "A Society Exile," was the feature for the preceding week and drew full houses at every showing.

Playhouse Opens Season.

Director Archie G. Spencer had the Playhouse, on Michigan avenue, all in readiness for the opening on Labor Day. Under Mr. Spencer's direction the Playhouse has put on a most attractive garb and will doubtless be one of the most popular picture houses in the "Loop" district. Elsie Ferguson, in "The Witness for the Defense," a Paramount-Artcraft feature, was the opening attraction.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Los Angeles' Downtown Houses Are Unaffected by Street Car Strike

IN spite of the fact that no service has been maintained on either the Yellow car lines or the Pacific Electric system after 8 o'clock at night for more than two weeks, the big downtown theatres of Los Angeles are not suffering from a lack of night patronage.

This unusual and gratifying condition is caused by the fact that Los Angeles is one of the biggest tourist towns in the country and has most of its big apartment houses and family hotels located within walking distance of the shopping and theatre district.

The lack of transportation that keeps the night street car patronage away from the downtown houses also maroons the transients in the close-in district and keeps them from the beaches and nearby towns easily reached when the cars are running.

Most of the downtown houses are running along about as usual, and some report better than normal business. Sid Grauman, manager of Grauman's Theatre, says business slumped for the first two days of the tie-up, but since then attendance has been better than usual.

Manager Fred Miller, of the California, says business was very good the first week of the no-night traffic situation, when the "Right to Happiness" was the bill, and the second week, with Nazimova in "The Brat," was a record breaker.

Magazine Collaborates with Burrud.

The Sunset Magazine will collaborate with Leland J. Burrud in filming the Bulls-Eye scenic, "Legends of the Wilderness," the first instalment of which will be released in one reel about September 15, under the title of "Sunset-Burrud Legends of the Wilderness."

Besides printing a two-page illustrated story in every issue of the magazine for the next year, describing the travel, hardships and amusing experiences of the expedition, Sunset will place at Mr. Burrud's disposal its entire historical and research department for material for the Legends, besides calling upon the readers of the publication to submit legends and stories they have heard in connection with the unexplored portions of the Rocky Mountains Mr. Burrud is invading with his camera.

Church for Motion Picture Colony.

The Rev. Neal Dodd, rector of the Church of St. Mary of the Angels in East Hollywood, whose congregation has been made up principally of motion picture men and women, has conceived the idea of establishing a church along the lines of the Little Church Around the Corner in New York for the film players in Hollywood.

The plan is to erect an artistic but inexpensive church building in Hollywood which the motion picture profession can call peculiarly their own, where services will be maintained that will appeal to those who love beautiful expression in religion as well as in other fields, and where they can come for their baptisms, weddings and funerals.

The Rev. Mr. Dodd has been interviewing members of the motion picture profession on the subject, and the response has been gratifying. A sufficient number of producers, directors and actors have promised the support and backing to warrant the erection of an edifice that will be a credit to its benefactors.

Metro Extras in Auto Smash.

An auto-bus load of motion picture extras who were going out on location for scenes in an East Indian picture in which Nazimova is starring collided with a Van Nuys Pacific Electric car, injuring more or less nearly every one of the forty persons in the bus.

Lieutenant Marshall D. Taylor, late of the British army, in charge of the technical details of the East Indian scenes because of his actual experience in the Orient, was the most seriously injured of all the passengers. His skull was fractured, rendering him unconscious for several days. Sixteen others were injured by bruises and cuts, but all except Taylor were able to go to their homes.

Producer Sues Star.

Louis Burston, motion picture producer, has brought suit against Grace Darmond, leading woman in a serial now being produced by Burston, for $31,200, who, he declares, was frequently three hours late at the studio, and often did not arrive at all. The plaintiff states that the serial was not ready to be released on schedule time because Miss Darmond was invariably late from one to three hours, and sometimes not appearing all day, and that he was forced

"Really, My Dear, If You Want Me to Buy That Girraffe Farm."——
All imaginary stuff, of course, but he might be saying it to Bessie Barriscale in this view from "Her Purchase Price," a Robertson-Cole feature distributed by Exhibitors Mutual.

to pay salaries and expenses whether she arrived on time or not.

Realart Opens Exchange.

Oren F. Woody has been appointed manager of the new Realart exchange which was opened at 839-40 Merchants' National Bank Building, Sixth and Spring street, last week.

Los Angeles Studio Shots

SUPPORTING Dorothy Phillips in "Ambition," her current Universal spectacle, are Robert Anderson, Rudolf Valentine, Margaret Mann, George Hackathorne, Elinor Field, William Ellingford, Emily Chichester, Mary Wise and Katherine Griffith.

Clarence Burton, character actor, has been added to the Famous Players-Lasky stock company.

"Kitty Kelly, M.D.," is Bessie Barriscale's new play, and Jack Holt, Wedgewood Nowell, Albert Cody and Mildred Manning are in the cast.

Lieutenant Harry Thorpe has again become cameraman for Douglas Fairbanks after eighteen months' service overseas.

"Out of the Dust," the McCarthy picture in which Robert McKim, Dorcas Mathews and Russell Simpson play the leading roles, was completed last week.

The J. Warren Kerrigan company is taking a few days' rest while a new play is being adapted for the screen. Fritzi Brunette again will be Jack's leading woman.

The Will Rogers Goldwyn company was held up by the railroad strike at Barstow on their way home from a desert location last week.

"Betty Reforms," the Universal picture in which Ora Carew, Forrest Stanley and Charles Clary play the leading roles, will be released under the title of "Under Suspicion."

Billie Rhodes' next picture for National will be "Hearts and Masks," from the novel by Harold McGrath.

The cast for Gladys Brockwell's forthcoming picture for Fox, "The Devil's Riddle," includes William Scott, Richard Cummings, Claire MacDowell, Easter Walters, Nicholas Dunaew and Kate Price.

William Parke will direct Pauline Fredtrick in her next feature for Goldwyn.

Viola Dana has completed her new Metro farce, "Please Get Married."

William Duncan and his company of serial players returned last week from Lake Huntington with ten episodes of "Smashing Barriers," almost completed.

Lila Lee is played the leading feminine role in Wallace Reid's new feature, "Hawthorne of the U. S. A." Edwin Stevens, Charles Ogle and Tully Marshall are in the cast.

Victor Fleming will be Doug Fairbanks' director in his second picture for the United Artists' Association.

Allen Holubar took the entire Dorothy Phillips company to Pleasanton, Cal., near San Francisce, for small town scenes in "Ambition."

Peggy Hyland has just started a picture of society and bohemian life under the direction of Howard Mitchell.

Harvey F. Thew and Charles Kenyon have joined the Goldwyn editorial staff.

Ray C. Smallwood is scouring California for typical Scottish cliffs for a Drury Lane melodrama to be produced by Metro.

The Ethel Clayton company, in charge of Robert Vignola, is at Bear Valley making scenes for "More Deadly Than the Male."

On account of the railroad strike, the prints of Doug Fairbanks' new picture, "His Majesty the American," were rushed to San Francisco by aeroplane, to be shipped from there to eastern cities.

Tsuru Aoki and her company of players have gone to San Francisco to make scenes for her first Universal picture, "The Breath of the Gods."

Alfred E. Green, director of Peggy Hyland in "The Web of Chance," has resigned as director for the Fox company.

Edythe Chapman and James Neill have signed contracts to become members of the Goldwyn Repertoire company.

Houdini is expected at the Lasky studio on September 1, to make another mystery picture under the direction of James Cruze.

Florence Turner's newest comedy for Universal is entitled "Old Dials for New."

Walter Edwards accompanied Marguerite Clark and her husband, Lieutenant H. Palmerston Williams, when they left for the east, wnere Edwards will continue in his capacity of director for Miss Clark.

PICTURE THEATRES AS INVESTMENTS

Building of Theatre in Newark, N. J., Seems to Indicate Standardization of Exhibiting Business

NORTON, BIRD & WHITMAN, of 501 Fifth avenue, New York City, have been retained by certain important interests to design, construct and develop in Newark, New Jersey, a modern 3,500-seat theatre, with other features that will make the selected locality the amusement center of Newark. The firm has already acquired the site, and its consulting architect, W. Albert Swasey, is now busy in the preparation of the plans that will make this one of the leading theatres in the metropolitan area. The plots is at the corner of Broad and Rector streets, Newark, at the head of Broad street and Central avenue, the two leading thoroughfares of the city.

Investigate Opportunities.

This announcement brings to light an important phase in the development of modern picture theatres. This firm, under the direction of the interests referred to, are making investigations in some twelve or fifteen other eastern cities as to their availability for immediate construction of large theatres. The interests that have retained this firm believe that the motion picture industry is a permanent, staple and attractive field for financial investment, and that chain theatres wisely located, built and operated, rank as a banking investment and security basis that should appeal to selected investors; first, because the investment is in choice real estate, wisely developed, and second, that the return is beyond that of many of the other leading industries of the country.

Carefully Study Territory.

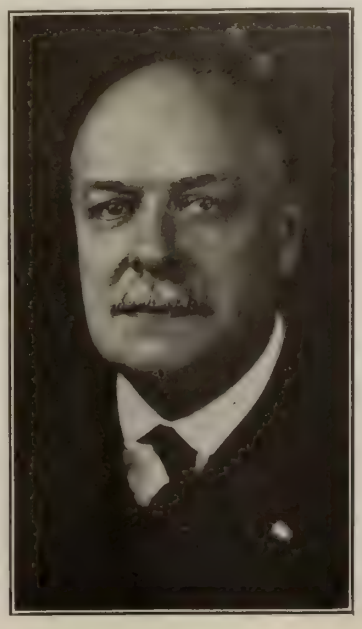
They believe, therefore, that the same fundamental steps can and should be taken that are the basis ordinarily of industrial development. This comprises a study of the city from the point of view of its permanent prosperity, the restricted area that is its center of business and amusement, the ideal available location for a theatre and hotel, offices, stores or other developments that may be desirable or necessary in order to secure the ideal location, the acquisition of the site, and the correct design of the entire improvement.

A Specialist's Affair.

In other words, being men accustomed to require exact investigations and reports, preliminary to a proposed investment, they believe that motion picture developments justify the same study by trained investigators, engineers and other experts that will insure the success of any particular selection.

Norton, Bird & Whitman, in addition to such work already under way, are now offering their services to others for advice and aid, either for the proper location for a theatre or the correct design and economical and rapid construction. They will also be ready, if the proposition is attractive, to give or secure financial aid in construction and operation.

This announcement is only another indication of an accepted condition of prosperity in the picture business.



Cyrus Townsend Brady.
Collaborator with Albert E. Smith on all nine Vitagraph serials and author of several feature pictures.

Cyrus Townsend Brady Is Big Author for Vitagraph

CYRUS TOWNSEND BRADY is another author of international repute who has transferred his energies to the motion picture screen. Dr. Brady, after securing wide fame in this country and abroad with his many novels and short stories, associated himself with the Vitagraph Film Company and in collaboration with Albert E. Smith, president of that company, has written every one of the nine successful serial picture productions that Vitagraph has produced.

In the breathing spells between serials he has also written several five-reel features. Mr. Brady and Mr. Smith wrote "Smashing Barriers," William Duncan's new serial soon to be released.

THE POWER OF "THE MIRACLE MAN"

George Loane Tucker's Production of the Frank L. Packard Story for the Paramount-Artcraft Puts the Picture Among the Finest Examples of Screen Drama

By Edward Weitzel

THERE is more than one miracle performed in George Loane Tucker's production of "The Miracle Man," the story as presented on the screen having the power to sway the emotions of the spectator with the compelling force of the deaf and dumb healer over the souls and bodies of those who come under his influence. Like every exceptional work of art, this Paramount-Artcraft picture made from Frank L. Packard's keenly dramatic and intensely human tale has one outstanding attribute which overtops every other quality: its power to work its will with the beholder. Neither as a piece of dramatic construction nor as a presentation of unusual phases of life that square with cold reason is it exempt from grave error, but these unfavorable conditions have little, if any, effect upon the firm hold of its emotional appeal; and it is another potent demonstration that human interest is the keystone of all forms of dramatic fiction.

George Loane Tucker's Double Triumph.

As the adapter of the story to the screen as well as the director of "The Miracle Man," George Loane Tucker has achieved a double triumph. Recognizing the rock upon which George M. Cohan wrecked his dramatic structure when he made the Packard tale into a stage play and also realizing that the scene of the miracle of the little lame boy's discarded crutches is the great dramatic moment of the entire picture in spite of the circumstances that it occurs when the action is only one-third over, scenarist Tucker has not relied upon the moral regeneration of the four criminals for the sole motive of the rest of the drama but has thrown a deeper romantic interest about the love affair between Tom Burke and Rose by using the young millionaire as Tom's rival and keeping the issue in doubt until the last moment. Several of the points in the last half of the story are overemphasized and the death scene of the healer could be shortened to advantage, but broadly considered the Tucker scenario is a work of great excellence.

Like Drawings by Dore.

Any attempt to set down a just appreciation of George Loane Tucker's efforts as the director of "The Miracle Man" must concede him a full measure of praise in every detail of production and credit him with having distanced all of his previous contributions to the screen.

Pictorially, the drama is a succession of compositions that have true artistic form. The conception and handling of the scenes in which The Frog is the central figure, the iron-nerved mendicant who preys upon the compassion of humanity, are daring and masterly. Only in the drawings of Dore for Victor Hugo's "Hunchback of Notre Dame" can such criminal monstrosities be found. Surprise and fascinated horror grip the spectator when the crowded traffic is held up and through the rain and slime of a chill night on the grimy east side the distorted shape of a man is seen painfully dragging itself toward the gutter, the lower limbs apparently useless and their pitiable owner obliged to lie prone in the filth of the street.

The word painting of the French novelist descriptive of the hurrying mob of crippled beggars returning to their underground haunt, and the glee with which the lame, the halt and the blind join in the wild debauch which celebrates their success at beguiling the charitable of their spare coins is equaled by the scenes in "The Miracle Man" where The Frog appeals to the pity of the passerby and later on meets the three other members of his gang, exposes the vileness of his monstrous trickery and leads his companions in scoffing at the generosity that enables them to ply their nefarious trades.

The Scene of the Miracle.

The entire first third of this picture contains every possible element demanded by dramaturgic art: theme, character drawing, suspense, steady upward trend of movement and a climax that is as convincing and as inevitable as the answer to a problem in Euclid. From the time that Tom Burke confides to his pals his scheme to use the healer as the bait for their trap to catch humanity and fatten upon the suffering of the unfortunate until the supreme moment when the little cripple watches the faked miracle worked by The Frog upon himself and, upheld by the faith within his own feeble body and twisted limbs, throws away his crutches and walks tremblingly into the outstretched arms of the white heared old man at the top of the hill and The Frog and his fellow cheats realize they have seen a real miracle performed, the impulse driving the course of events forward is as resistless as the surge of the sea. It is doubtful if screen drama will ever know a more powerful moment than this climax to a bold stroke of criminal cunning —this triumph of goodness and trust over the forces of evil.

Moral Blindness Is Overcome.

All through the working out of the rest of the story there is a sense of diminished force, like the still reverberant but more distant peals of thunder after the height of the storm has passed. The coolness and skill with which Tom Burke accepts the demonstration of the healer's power to perform miracles, and directs the stream of banknotes and checks that flows from the grateful patients of the old man into the pockets of the crooks, are insights into the resources of the criminal that surround him with a new interest.

Then follows the startling discovery, made by the thieves themselves, that the power of the healer has reached even them, and their moral blindness is yielding to the curative strength of the almost helpless being of those goodness and faith in humanity they had made a byword and a jest.

This reformation of the entire gang is blended with the romantic interest previously alluded to between the girl Rose and Tom Burke and the cleverly devised element of suspense brought in with the arrival of millionaire Richard King, who sees in the girl of the underworld all that is best and fairest in womanhood and who shows her that

Thomas Meighan, Cigarette in One Hand, Pistol in the Other, Wonders If He Shall Kill.

The millionaire in the center of the arch is the object of his hate. The girl is Betty Compson, risen from the underworld. A big moment from "The Miracle Man."

love is a thing that protects and honors its object, not debases and destroys.

The closing events, disclosing the death of the healer and the knowledge that Rose and Tom find the path to right living and happiness and will travel it as man and wife, bring the story to an ending that will meet with hearty approval.

Three Star Performances.

George Loane Tucker has evidently labored unsparingly upon every branch of production connected with "The Miracle Man," and nowhere is his good judgment more manifest than in his selection of the cast. Three of the performances in the picture are sufficiently meritorious to rank with any impersonation so far known to the screen. These performances are the Tom Burke of Thomas Meighan, the Rose of Betty Compson and The Frog of Lon Chaney.

Admirable also is The Patriarch, as embodied by Joseph J. Dowling. The part as treated in the Tucker version of the story is not the positive figure the healer was in the spoken play. He is here both deaf and dumb, and failing eyesight leaves him almost totally blind before the end of the picture. He is also without any indication of mental vigor, a shadowy, mysterious figure who always remains in the background, notwithstanding his importance in the story. The subtle point made in the Cohan version, that the healer knew from the start his helpers were a gang of crooks but never let this fact be known to them, is so faintly hinted at by The Frog in the picture that the illusion is practically lost.

But the healer still remains the mainspring of the action, a symbol of unseen power that compels belief in itself and in the humble instrument that does its bidding. It is the reaction of this power for good upon the love of Rose and Tom that puts the human touch into the story and guarantees it a warm welcome and many a word of praise.

Report Palisade Film Laboratory Established Among Top-Notchers

WHEN H. J. Streyckmans resigned from the Famous Players-Lasky Corporation, six months ago, to take charge of the Palisade Film Laboratories, he informed this publication of the terms of his contract, by which he was given carte blanche in the matter of funds, but was obligated to satisfy his financial backers that by the first of September the plant would be second to none in America.

If Streyckmans failed in this endeavor his contract was to terminate, and if he succeeded he was to receive a substantial bonus and a three-year contract. The following statement from him is, therefore, of interest to the trade:

"I make the unqualified claim that the Palisade Film Laboratories is turning out the highest quality of work humanly possible. The plant is splendidly equipped for expeditious work, and every department is headed by experts in their respective lines. The personnel of the working forces is of the highest class, as each man was selected entirely for his ability.

"Paul Ripley, the superintendent, I consider the ablest man in laboratory work. He has been through every department and is considered an expert in each. My confidence in Mr. Ripley is such that he is to-day in complete charge of the laboratory.

"Michael Pender, chief timer, was in a like capacity with the Paragon Laboratories.

Experienced Developing Man.

"Herman Doering, for five years chief negative developer for the eastern production department of the Famous Players-Lasky Corporation, has charge of our negative developing. Mr. Doering has probably developed the negative on more big productions than any man in the world, and producers entrusting their negative to us are receiving the same high class results.

"The chief positive developer is Michael Sheehan, recently with the Fox Film Corporation, and a man of long experience. Walter Williams, another expert in his line, is in charge of the printing room.

"The negative assembling room is in charge of Anna O'Connor, for some years with the Triangle Picture Corporation, New York Motion Picture Corporation and the old Biograph Company.

"The joining room is supervised by Gertrude MacDonald, also a girl of many years' experience, and who was in a similar capacity with the New York Motion Picture Company and Triangle.

"The inspection and projection department is in charge of Cecil Naudet and the drying room is handled by Jack Kelly, both well known in laboratory circles.

"I am gratified to be able to state that the financial backers of the Palisade Film Laboratories, Inc., E. B. Walden, president, and F. H. Hall, treasurer, have declared that my contract has been fully carried out, and is to continue for a term of three years."

E. B. Walden and F. H. Hall are officials of the Corn Products Refining Company.

Paul Ripley
Superintendent Palisades Film Laboratories.

WATCH NEXT WEEK'S WORLD

Reformers may come and reformers may go.

They generally arrive noisily and go silently.

History is getting ready to repeat—indeed, it has already repeated!

George B. Seitz, Pistolier and Balcony Bandit, Not to Menti on Co-Star, Director and Producer of "Bound and Gagged."
Marguerite Courtot, at the right, is the star of this serial production which will be released on the Pathe program.

Reported Boycott of Distributors in Northwest Declared to be False

THERE has been a lot of print and a lot more talk about a report and a confidential letter written by H. B. Wright, secretary and manager of the Northwest Exhibitors' Circuit, to members of the circuit. The report told of the negotiations for certain pictures, and where the circuit and distributing company had been unable to get together on a price, members were asked not to book these until the film committee of the circuit could get in touch with the division managers of the distributing companies.

The confidential letter which accompanied this report asked members to stop complaining about the prices paid for film, inasmuch as such a circuit could not use "force" to bring prices down. Their attention was called to the fact that cost of production had increased and that there seemed no immediate probability of a decrease in this cost.

It seems that on receipt of this letter one of the members was "peeved" because of the call-down for complaint about prices and took it and the report to the Northwest Film Board of Trade. Then the trouble began. Copies were sent back to the New York offices of the film companies. The report was published in one of the trade papers and there was an awful stew.

Letter Was Harmless.

In the meantime the Northwest Film Board of Trade held a meeting and decided that, as long as the Northwest Exhibitors' Circuit did nothing worse than send out a report and a letter, there was nothing to be done. Evidently the producers and distributors have come to the same decision, for they have taken no steps against the circuit. One or two of them have refused to do business with the circuit, but they have booked their pictures to its leading men.

The film men of the Northwest and the exhibitors have shown that they are capable of handling the situation, for officers of the Film Board of Trade were invited by James Q. Clemmer, president of the circuit, to appear before a committee of the circuit and explain their objections to the working of the circuit. It is understood that a working basis mutually acceptable to the two organizations has been reached.

Boycott Denied.

H. B. Wright, in an interview, denied any attempt to boycott any pictures or the output of any company. He declared that a careful reading of the report and the letter would show that the request was made simply to delay booking until more authentic word from the "higher-ups" of the film companies. He also declared that it was never the intention of the company to attempt restraint of trade, but that they fully realized that they must pay for pictures what they were worth.

The great fuss was over the so-called threatened boycott of certain films and the use of the word "force" with regard to prices. This word "force" was written in the original letter in quotation marks, showing that it was meant in more or less jocular way, and so far as the boycott is concerned, it seems that the film people have been unable to show that Mr. Wright's statement is not true.

Dickering Inevitable.

So long as the film business is run the way it is, dickering for film is inevitable, and wherever a town or territory is controlled by one man, he is considered an extraordinarily "good fellow" if he doesn't fix prices. It's been done on a large scale in the East and in the West, and everybody in the industry knows about it, and nothing is done; but as soon as a circuit starts up anywhere there is great whispering about "price fixing," "collective bargaining" and "restraint of trade," and half the people that are whispering don't know what they are whispering about.

Early Reports on Douglas Fairbanks' First "Big Four" Picture Indicate Great Success

AS we go to press the first reports are coming through on the opening of Douglass Fairbanks' initial release through United Artists Corporation, "His Majesty, the American," and while but few theatres have so far been heard from the reports come from a sufficiently wide territory to indicate that some startling facts and figures are going to be made public within the next few weeks.

The picture opened in numerous cities on Monday of this week. A wire from the Chicago territory reports that the Riviera, Central Park and Woodlawn theatres in Chicago opened to enormous crowds. The Garden Theatre in Davenport, Iowa, and the Princess in Joliet, Ill., report extraordinary business.

A telegram received from Sig Samuels, general manager of the Criterion Theatre Company in Atlanta, reports that the production broke all house records, both in attendance and in cash receipts.

A report from Detroit states that the Majestic Theatre opened to wonderful business with every indication that house records would be smashed.

The U. S. Theatre in Paterson, N. J., the Capitol in Elizabeth, N. J., and the Goodwyn in Newark, N. J., all report record business.

Inasmuch as the picture was only released on September 1, the three days that have elapsed since release date hardly make it possible to get anything like a comprehensive report, but the information that has already come through foreshadows big success.

"The World Is Mine"—the Motto of 12,200 Exhibitors.

"Loot."

Three typical shots from "Loot," the Universal detective drama with Ora Carew and Daniel Loss.

When the Walthill Weekly Times Roared in the Press, It Printed Much "Oh Boy!"

WALTHILL, NEBRASKA, is a town that brags about a population that does not exceed 1,000, and which probably has considerably less. It has little claim to fame, other than the fact that it is so dry the two public fountains of the town no longer spout water.

To put over a motion picture in a town as hardshelled as Walthill requires the exercise of the keenest showmanship, particularly when the picture is a high-priced medium, like "Oh Boy!" the Cappellani production distributed by Pathe.

Manager Swan, of the Swan Theatre, Walthill, is an old newspaper man—of keen intelligence and foresight. He believes in advertising, and he knows that every person in town who wants the news and the scandal of his neighbors, reads the Walthill Times, which burns up the presses during its hectic run each Friday afternoon.

Two weeks before "Oh Boy!" was billed to play the Swan Theatre, the astute manager of that temple of the cinema opened up his advertising campaign in the Walthill Times. Everybody who read the Times was soon acquainted with the fact that "Oh Boy!" was coming. It might have been a motion picture or anything else, but he knew it was "Oh Boy!" for wherever his eye turned in the paper those words greeted him.

In addition to contracting for display space on the picture, Manager Swan arranged for one line reading notices, which were scattered all over the paper, in nearly every column, and in varying grades of type—in the personal columns, on the front page, and even in the obituary section.

The following week he informed the eager public of Walthill that "Oh Boy!" was one of the best comedies ever seen on a motion picture screen, and told them all about it being a show that had made New York take notice because of its beautiful girls, etc.

Washington Advertises "Mickey"

Free tickets for Poli's Theatre, Washington, D. C., where "Mickey" was running for a third week, were distributed by Aviator Leon D. Smith, who flew high over the Monument Grounds and did all sorts of stunts during the noon hour when the parks were filled with Government clerks. There was a merry scramble for the tickets which fluttered down from the heavens.

A great deal of publicity followed the giving of special matinees for the benefit of the orphans from St. Joseph's, St. Vincent's, Washington Homes for Foundlings, Industrial School for White Children, Children's Temporary Home, German Orphan Asylum and the Jewish Foster Home. "Mickey" was also taken to the Walter Reed General Hospital for the benefit of the wounded and sick soldiers who could not get down town to the theatre.

Film Shelved for "Man's Desire"

The Standard Theatre, Cleveland's big first run house is the third theatre within two weeks to shelve other pictures to run "Man's Desire," the Robertson-Cole feature distributed by Exhibitors Mutual. The Standard had contracted for and paid for another feature, but its manager after seeing "Man's Desire" booked it at the last moment.

Evangeline Searches for Her Betrothed.
Miriam Cooper interprets Longfellow's conception of the Acadian maid in the Fox production, "Evangeline."

Fore!
Miss Physically Perfect about to get the goldfish nervous in one of the Century comedies distributed by Universal.

Nazimova's "The Brat" Opens at the California Theatre, Los Angeles, to Record Breaking Business

YOU will undoubtedly be interested to hear that 'The Brat' opened yesterday to the biggest Monday's business in the history of our theatre."

The foregoing is the opening sentence in a telegram to the New York offices of Metro from Fred A. Miller and Harry Leonhart of the New California Theatre in Los Angeles. The telegram, filed on Tuesday, August 26, continues as follows:

"We anticipate the establishment of a new box office record with this production; all of this in spite of the fact that the street railway and interurban service is paralyzed by a strike. This record substantiates our judgment that 'The Brat' is Nazimova's greatest and most satisfactory achievement. Congratulations."

It was only recently that the California booked the latest Nazimova production, as well as the first three Screen Classics, Inc., specials to be distributed by Metro under its "fewer and better" pictures policy, although the three, with Bert Lytell, May Allison and Viola Dana as the stars, will not be released for several weeks.

The New California's pre-release opening with Nazimova in "The Brat" for a week's run was a brilliant affair, attended by a large gathering of stars and other players of the Coast picture colony.

Meanwhile, from Julius K. Johnson, manager of the New Garrick Theatre in Minneapolis, W. E. Atkinson, general manager of Metro has received the following wire:

"I have just screened Nazimova's 'The Brat,' which in my opinion is her best production. I am going to put my best effort on same and I cannot fall down, as the picture speaks for itself. It is a superb picture, played by a superb star."

Metro declares that the demand for bookings of this special are greater and more insistent even than was the demand for "The Red Lantern."

Cast of "Dangerous Waters"

In "Dangerous Waters" the Robertson-Cole feature distributed by Exhibitors Mutual, in which Jesse D. Hampton presents William Desmond, a young Canadian girl makes her debut as a motion picture actress. She has the role of Nanette, Cora Burton's maid. De La Motte plays the latter part, which is that of a society girl who believes that she will find happiness in freedom. She appears at the Olympian feast as Venus, who loved Adonis and married Vulcan. William Desmond assumes the part of Vulcan at the revel and Arthur Carew that of Adonis. Both are society men, but Desmond represents the real man, Jimmie Moulton, one who loves the great west and a vigorous life, while Victor DeLara Carew is typically the cad. Ida Lewis, Walter Perry and William De Vaull appear in supporting roles.

What a Pretty Rustic Fence!

A study in architecture given us by Viola Dana in her forthcoming Metro, "Please Get Married."

Famous Players Arranges an Advertising Tie-up With United Cigar Stores for "The Miracle Man"

UNITED CIGAR STORES to the number of 1,502, covering the entire United States from the Atlantic to the Pacific and from the Gulf to the Dominion, have been enlisted in a mutual tie-up arrangement by the Famous Players-Lasky Corporation's home office publicity department to help exploit George Loane Tucker's special production, "The Miracle Man," a Paramount-Artcraft September release. This tie-up, which because of its scope and influence takes rank with the greatest co-operative publicity arrangement effected for motion pictures, consists in the posting in United Cigar Store windows of fifteen thousand posters. These posters, 14 by 26½ inches in size and done in four colors, come in six styles each of 2,500. Each style will receive a two days' display in every United Cigar Store window in the country with an interval between displays to permit of but two posters a week. The set will run out in three weeks, but it will be repeated as before for another three weeks, making a total of six weeks' showing.

The posters will be released simultaneously all over the country on September 8, with the following exceptions where pre-release will be made to conform with the pre-release of the picture: In New York City, August 25; in Atlantic City, Washington, D. C., Boston, Portland, Me., and Asbury Park, August 27.

Among the finest examples of the lithographer's art, these posters are made up in an attractive way. The upper part of the poster is devoted to a photograph showing Thomas Meighan, who plays the role of Tom Burke, leader of the crooks, in "The Miracle Man," smoking a Murad cigarette.

United Cigar Store officials at their headquarters in New York estimate, and their estimate is based on actual statistics, that one million patrons enter their stores each day and that from three to four million people look in their windows every day. Based on these figures, they estimate that "The Miracle Man" posters should increase their window patronage practically double or from six to eight million people a day. This means a circulation of approximately one hundred and ninety million or almost twice the population of the United States. These figures are arrived at by multiplying the daily patronage of eight million by twenty-four which is the total number of days for which these posters will be shown.

Terwilliger with Vitagraph.

George Terwilliger has been engaged by Vitagraph to direct Alice Joyce in her next picture, "Pride," on which work began on August 25. Mr. Terwilliger, who is an author as well as director, spent his early career as a newspaper man and scenario editor. He has written several screen plays. This will be his first picture for Miss Joyce.

A. S. Schomer, Playwright and Director, Completes "The Scarlet Flame" for Schomer-Ross Concer

ABRAHAM S. SCHOMER, playwright and director, has completed plans for the Schomer-Ross Producing Corporation, and is now making preparations for his first picture under the new banner. His most recent work was the production of "Ruling Passions" which was released by Select Pictures as a special picture.

The policy of the new organization will be to produce from four to six special pictures a year, each with a well known star, whose money-making possibilities have been proven. Mr. Schomer will write and direct; and he has already completed the writing and adaptation of "The Scarlet Flame," which will be the initial offering under the new organization. The leading role is to be portrayed by a prominent theatrical and picture star, whose name will shortly be divulged. Space has been leased at the Biograph Studios, and it is expected Mr. Schomer will start work during the course of the week.

Mr. Schomer will be remembered for his plays, all of which were produced on Broadway, most notable of which were "The Yellow Passport" which caused quite a sensation in theatrical circles. "Today" afforded Emily Stevens a starring vehicle at the Lyric Theatre, and was later portrayed by Florence Reed on the screen. "The Inner Man" was presented by the Shuberts, with Wilton Lackaye in the leading role.

Mr. Schomer's absence from the industry during the past months was owing to his being associated with the various war drives, to which he gave almost his entire attention.

E. S. Manheimer will handle the entire output of the Schomer-Ross productions. It has been decided to unite the producing and distributing offices at 130 West Forty-sixth street, New York, where Mr. Manheimer is at present.

Maurie Meyers, who recently exploited Jane and Katherine Lee for the Rogers Film Corporation, is opening exploitation offices at 220 West Forty-second street. He will handle the advertising and publicity for the Schomer-Ross Corporation.

Production Commences on Holubar-Phillips Feature

PRODUCTION started this week in the little town of Pleasanton, a town thirty miles from San Francisco, on "Ambition," a new Holubar-Phillips feature. The director, who scored a success with "The Heart of Humanity" and "The Right to Happiness," has surrounded Dorothy Phillips with a cast including Robert Andersen, Rudolf Valentino, William Ellingford, Mrs. Margaret Mann, Emily Chichester, Mary Wise, Elinor Field, Dan Crimmins, Rosa Gore, Frank Elliott, Katherine Griffith and Emma Gerdes.

Miss Phillips will be seen as a small town girl who is fired with ambition to become a great opera singer.

The story was written by Allen Holubar, and the screen script prepared by Olga Linek Scholl, who has been associated with Holubar in the preparation of his previous productions.

The small town scenes will be taken in Pleasanton, the metropolitan sequence in San Francisco, and the scenes supposed to take place in the Metropolitan Opera House will be made at Universal City, where a set that is an exact replica of the famous theatre now in course of construction.

Making Menagerie Work a Pleasure.

Peggy Hyland and her lion cub in a merry moment from "The Merry-Go-Round," her latest Fox picture.

Marshal Foch's Double Is Captain Morisson, Who Plays in "Mystery of the Yellow Room"

IF there is any aspiring publicity man who has found the Manhattan newspapers as skeptical of his movie yarns as a blue-grass gelding is of a flying scrap of paper, he is welcome to this tip on the greatest publicity stunt of the age.

Picture in your fertile minds, publicity men, the excitement that would attend the unexpected appearance of Marshal Foch, to welcome our returning commander-in-chief, General Pershing. Picture the avid reporters with pencils flying over reams of copy paper, yourself in the background wearing a discreet, knowing smile. Picture your C-in-C saying, "Well done, good and faithful servant." Wouldn't it be the grand and glorious feeling!

Every great man has his double. Captain Joseph Morisson, of 542 West 124th street, New York, who served twenty-four years in the French army, resembles Marshal Foch so closely that the naked eye wonders if it hasn't a mote or two in it.

Captain Morisson came to this country three years ago, following his brother, Maurice Morisson, Shakespearian actor, who died here two years ago. The Fox Film Corporation soon noticed his likeness to Marshal Foch and cast him for the part in a film play. The ex-soldier also appeared in Goldwyn Liberty Loan trailers with Mabel Normand, Pauline Frederick, Madge Kennedy and Tom Moore, and in five plays with Alice Joyce and Dorothy Dalton. His last play was Gaston Lerans' detective story, "The Mystery of the Yellow Room," and he was complimented by Director Emile Chautard for his portrayal of the leading role.

Of course, the publicity man would find it difficult to persuade Captain Morisson to undertake such a hoax, with General Pershing and self-centered New York newspapers as the victims, and undoubtedly, unless he had a Wilsonian command of argumentation, his little plea would miss fire. But just think of the possibilities of the plot!

Who's Who at the Capitol Theatre Here Made Known

NEWS has commenced to flow from Ben H. Atwell, publicity manager for the Capitol Theatre, in Broadway at Fifty-first street. It is now definitely known that moving pictures will constitute the backbone of the entertainment to be offered there and it has been previously announced that Douglas Fairbanks, in "His Majesty the American," will be the opening attraction.

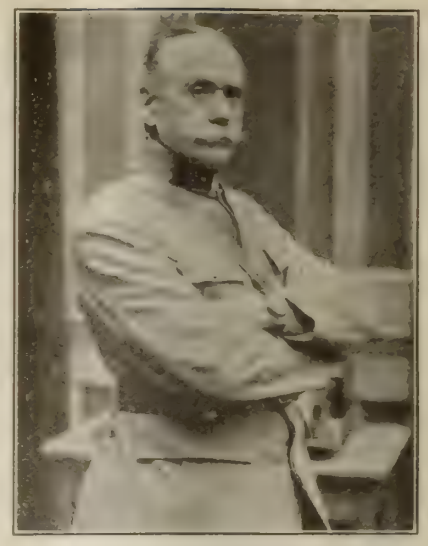
Thus far, the date has not been announced, but we are given by Mr. Atwell this much knowledge of the interests that have projected and so nearly completed the big theatre that it is now practically ready for dedication.

The Mordell Realty Corporation owns the office building and theatre; the name of the corporation being arrived at by combining sections of the name of Messmore Kendall, its president who prompted the deal. Mr. Kendall is a lawyer whose financial interests are said to be largely identified with copper. Other directors are William Braden, copper capitalist; George Armsby, a California packer; Robert W. Chambers, novelist; General Coleman Du Pont, owner of famous hotels and business buildings; Frank H. Hitchcock, former member in the Roosevelt and Taft cabinets, and George H. Doran, book publisher.

Edward J. Bowes, vice-president and managing director, is the only member of the directorate who has hitherto been identified with theatricals.

Miller Production Booking Strong.

"A Dangerous Affair," Charles Miller Productions, Inc., five real feature, releasing through Hallmark Picture Corporation, is registering satisfactory bookings throughout the country, according to reports received at the home office of Hallmark from its exchanges. Herbert Rawlinson and Florence Billings are co-stared with a supporting cast including Stuart Holmes, Maud Hill and Regina Quinn. The second Miller production is scheduled for release soon.



Captain Joseph Morisson.

H. B. Warner Again Seen in Oriental Scenes in "For a Woman's Honor" by Robertson-Cole

H. B. WARNER'S next picture, "For a Woman's Honor," presented by Jesse D. Hampton and released by Robertson-Cole as a Superior Picture distributed by Exhibitors Mutual, had to have a section of a city of India and a Hindu village to provide the necessary locale.

The story is laid almost entirely in India. In it H. B. Warner plays the part of an English army surgeon, who leaves his mother country after a disappointment in love and goes back to his command in India.

There false tales are circulated about him and he shuts himself off from his own people and lives and works largely among the natives. The subtle trickery of a Hindu is depicted in this drama. It is elaborately staged and gives Mr. Warner a great opportunity to enact his famous characterizations before the camera.

Several educated Hindus were employed as assistants to the technical director in order to insure accuracy in every detail. A number of coolies were engaged for the mob scenes.

Marguerite De La Motte, who has appeared in numerous Robertson-Cole features, again is seen in support of Mr. Warner. Carmen Phillips, Hector V. Sarno, Jack Gilbert, Olive Acorn, Roy Coulson and Carl Stockdale are also in the supporting cast.

The photoplay was written by George Elwood Jenks. Park Frame directed.

Famous Ellen Terry Roles Introduce Triangle Feature

BY an ingenious but at the same time a very natural opening to "Her Greatest Performance," the drama in which Ellen Terry makes her bow to screen audiences for the Triangle Film Corporation, the great actress immediately recalls to her audience several of her most famous roles on the speaking stage.

Ellen Terry is cast for the part of a woman her own age who is also a retired stage favorite. She is first seen reading a book of memoirs of her long and successful career, and as she turns the pages, close-up views of the illustrations show the different characters in which she is so well remembered. After each illustration she closes the book and sees again in a dream the Ellen Terry of the memoirs, playing the part about which she has been reading.

While this introduction to the drama is a clever manner of recalling to the audience the roles in which they have seen and read about Ellen Terry, it is so natural and so vital a part of the story itself that it results in the awakening of a live interest in the star and an absorbing interest in the plot.

"The Virtuous Model" Has Element Pleasing to Women

WOMANLY virtues are placed on a pedestal, in the Albert Capellani production, "The Virtuous Model," starring beautiful Dolores Cassinelli, which headlines the Pathe releases for the week of September 14.

It is an adaptation of Pierre Wolff's famous play, "The Gutter," which has an international reputation. The Cappellani version has been skilfully dressed in American garb, but at the same time its Parisian atmosphere is preserved in its authority.

Miss Cassinelli is surrounded by a cast which includes Helen Lowell, May Hopkins, Vincent Serrano, Franklyn Farnum, Marie Chambers and Paul Doucet. The picture was directed by Albert Capellani.

The production relates the story of a poor French girl, who, out of work, and without home, is virtually taken from the gutter by a noted French sculptor. She becomes his inspiration and their marriage ensues.

Increase Rhode Island Musicians' Pay.

Wages of motion picture operators and musicians in theatres in Woonsocket, R. I., have been voluntarily increased by the proprietors of the theatres.

Marie Shotwell.
As the clairvoyant in "The Thirteenth Chair," Pathe special feature.

Thrills in "The Grim Game," Featuring Houdini Please New Yorkers at Broadway Theatre

HOUDINI has again conquered Broadway—this time in his five-reel Paramount-Artcraft picture, "The Grim Game," which is packing audiences daily from 11 a. m. to 11 p. m. during an engagement at B. S. Moss's Broadway Theatre which opened August 25.

The Houdini feature was written specially for the world-famous self-liberator by Arthur B. Reeve and John W. Gray as a mystery thriller, and judging from the enthusiasm with which it is being received and the comments which have appeared in the daily newspapers it has made good as few pictures of its kind ever have.

Houdini's world-wide reputation as a so-called escape artist has long been secure, but in "The Grim Game," his work in this line is said to be even more convincing than it ever was on the stage, for the picture is packed with stunts, many of which he never attempted before. Not only does he free himself from handcuffs and shackles, but in eluding his pursuers, he wriggles from a straight-jacket while suspended, head down, from the cornice of a tall building; extricates himself from a bear trap in which he is tied hand and foot, climbs on the outside of a building to its top out to the end of a flag pole, and down again; throws himself under a rapidly moving five-ton automobile truck and catching hold of the running gear underneath, rides away; and finally, in the biggest thrill of all, swings at the end of a rope from an aeroplane, and when the machine collides with another, high up in the air, crashes to earth and escapes unhurt, these are but a few of the feats which he performs.

Houdini is appearing in person at each performance and, in a speech, offers a reward of $1,000, in behalf of the Famous Players-Lasky Corporation, to any person who can prove that the airplane collision was not genuine.

Washington Empire Is Reopened Everything Extensively Renovated

THE Empire Theatre on H street, near Tenth street, Northeast, Washington, D. C., was opened August 30, after having been extensively altered. The house was closed on July 1, and since that time workmen have been busy trying to put it in readiness for the Labor Day business. An entire new front has been put in. The wall is finished in cream color in contrast with the mahogany finish of the doors.

The theatre is owned and operated by Charles Linkins and is under the management of Theodore Sparrow. It is one of the Moore circuit houses and uses the productions that come from the Moore houses downtown. It has a five piece orchestra and is rated as a very high class neighborhood house. An admission charge of 17 cents for both adults and children at night performances and of 11 cents for matinees is asked. The house can seat about 500.

Windows in Lobby.

Set in the front walls above the lobby are a number of latticed windows, the woodwork of which is finished in imitation of weathered copper. There is a small latticed window on either side of a large window in the center, while beyond these are two that are used for ventilating purposes, the air being drawn through the holes in the lattice, the windows having been left unglazed. In front of the windows are boxes for plants and flowers. These are also used to conceal nine flood lights which throw their beams downward. Seven other lights facing upward complete the illumination of the front. The base of the wall is finished in imitation of Indiana limestone.

Interior Redecorated.

In addition to being reseated, the interior has been redecorated throughout. A heavy chocolate brown curtain has been hung over the screen, and on either side boxes have been built. These are so arranged that they can be occupied by speakers, as during the Liberty Loan and other drives, or by singers and other entertainers. On either side of each box panels have been constructed and in them water color scenes have been painted. In front of the boxes and panels are flower boxes in which are concealed lights.

An entirely new lighting system has been installed, with new fixtures in the center. The lights can be so controlled as to produce various colors and tints.

Innovations are the built-in poster frames, illuminated, on each side of the front entrance. Added to these are eight smaller spaces for the display of paper. At the left of the entrance is a large space formerly utilized as a "baby carriage garage." The demand for seats has been so great as to necessitate tearing out the back wall of this space and utilizing it to handle the overflow when the space reserved at the right of the entrance becomes filled. By making this change, a larger part of the auditorium can be used for seats. Two new Simplex machines have been installed together with a new spotlight.

"Trail of Octopus" Serial in All Hallmark Branches

HALLMARK'S serial production, "The Trail of the Octopus," produced under the personal supervision of and starring Ben Wilson, had its premiere the first week in September, when the first episode was released throughout the country by Hallmark exchanges, excepting the Southern territory which is covered for Hallmark product by S. A. Lynch, Enterprises, Inc.

The serial is in fifteen episodes of two reels each. The story is founded on the adventures and escapades of an internationally known criminologist who devotes much of his career and criminal search to the solving of a mystery that has defied the cunning of the world's greatest detectives.

Frank G. Hall, president of Hallmark Picture Corporation, in announcing the initial release of this episode drama, states that following close upon the showing of the first episodes, Hallmark will release the first episode of a second serial, now under production and scheduled for completion in the late fall.

"Her Purchase Price" Will Open the New Moon, Omaha

BESSIE BARRISCALE'S latest picture, "Her Purchase Price," a Robertson-Cole feature distributed by Exhibitors Mutual, has been selected as the opening feature for the New Moon Theatre, Omaha, Neb.

As Sheka, a girl raised for the slave market of Cairo, Miss Barriscale has a part that she has not heretofore played. The locale of the story is Cairo, Egypt, and England—atmospheres given to romance and intense drama.

The New Moon is one of the biggest and finest playhouses in Omaha. It is now nearly completed and will be formally opened in September. It is one of a chain of theatres controlled by the World Realty Company of Omaha. R. S. Ballantyne manages them. His reputation as an exhibitor and exchange man is known throughout that section of the country. He was formerly manager of the Omaha Exhibitors' Mutual Exchange.

Announce Supporting Cast for Kay Laurel Feature

J. M. SHEAR, executive head of the newly formed J. M. Shear Company, producing a series of special features, starring Kay Laurel, former Ziegfeld Follies beauty and recently seen in Rex Beach's "The Brand," announces that Jack O'Brien, director general of the new Laurel company started the first production last week at the Reliance Studio, Yonkers. The story deals with the Texas-Oklahoma oil fields.

The three principal members of Miss Laurel's supporting cast are Robert Elliott, leading man; E. Fernandez, who will portray the role of an Indian chief, and Olive West, who has the part of the Indian squaw. Mr. Shear announces that he expects to have the first picture ready for a review showing in October.

BRAY READY WITH COLORED CARTOONS

Goldwyn-Bray Pictographs Begin Distribution With Distinct Novelty Promised in Animated Drawings

A SCREEN production declared to be unlike anything previously offered will reach exhibitors week beginning September 7, when the first of the Goldwyn-Bray Pictographs will be circulated. Among other numbers it will present the results of years of experimentation on the part of Mr. Bray and his associates, which have resulted in the New Bray Animated Drawing, now developed to a state that gives to the figures on the screen life-likeness of movement.

Heretofore, only a few hundred feet of film made under these improved processes, when they were still in an exceptional stage, have been shown. The title selected for the initial Goldwyn-Bray release, a unique comedy, is "Out of the Inkwell." From a scientific, as well as an entertainment standpoint, Bray's New Animated Drawings mark an advance step in this branch of the photoplay art.

Dissecting a Snowflake.

Another matter of importance to exhibitors is the news that Bray Pictures Corporation has secured a series of Chester Outdoor films. Each issue of Pictographs will contain "Chester Tidbits," striking the high spots in some interesting Chester subject. The first, entitled "The Samoan Follies," presents a dancing revel of Samoan savage women.

In "The Mysteries of Snow," the third subject, Bray Pictures, through processes to which it controls the exclusive basic patents, gives a remarkable study in the analysis of a snowflake, its formation and its composition. The microscopic animated drawings used in the making of this film lend themselves to a detailed presentation of scientific marvels that cannot be illustrated through any other medium.

Lists Second Issue September 14.

The second Goldwyn-Bray Pictograph, week of September 14, may prove even more startling to the trade than the initial release, in that it contains Animated Colored Cartoon, an invention of the Bray Studios, in which the colors are declared to be perfectly true, even to the reds, that have caused so much trouble for experimenters in colored photoplays. The processes used in making these colored films are completely covered by patent rights held by the Bray Corporation.

"Hello, Mars," the opening number in this Pictograph, is a combination of science and imaginative romance, which so impressed the editors of Popular Science Monthly that they devoted two pages and the cover in the September issue to a description of the film and the manner in which it presents the possibilities of communicating with the inhabitants of Mars.

Realart's Specials To Be Brought to Public's Eye

REALART PICTURES again proved its announced intention to assist the exhibitor taking its product when a department for the exploitation-to-the-public of Realart specials came into being this week under the charge of Bert Adler, well known New York publicity man, who was lured from his own business for the new work. The first picture for special handling by Adler is Allan Dwan's "Soldiers of Fortune."

"We have fashioned the new department along new lines," said President Kane of Realart. "It will not exist in the sole interest of our branch offices or first-run customers. It will aim to get the money for our specials as long as they book. Mr. Adler has been engaged by us in the interest of all exhibitors.

"Some of the best local exhibitors have been glad to pay Mr. Adler, while he was conducting his publicity business, large sums for tiny ideas. Our customers now get such service absolutely gratis. Where Mr. Adler cannot be on the ground to give it, a representative imbued with his ideas will help the customer. Realart features must make money for the booker, or Realart will know the reason."

The creator of the new department ran a general agency in the Candler Building, New York, for two years and a half, of which the advertising branch, handled by Adler exclusively, enjoyed particular prestige.

Not a Sign of Surrender.
Gladys Brockwell in an emphatic moment from her Fox feature, "Broken Commandments."

Briggs' Song Is Ready

Prints of the special picture to be run in connection with the singing of the song, "When a Feller Needs a Friend," based on the Paramount-Briggs Comedies, are being distributed to all the branch offices of the Famous Players-Lasky Corporation, it was announced the week of August 31, and will be available for showings by exhibitors who book the Paramount-Briggs Comedies.

The picture, which is a pictorial delineation of the scenes suggested by the words of the song, is free for exhibitors, and may be obtained by applying to the Famous Players-Lasky branch offices. With the picture, which is designed for exhibition the week preceding the showing of any Paramount-Briggs Comedy, may be obtained free of charge the services of one of the staff of professional singers employed by Joseph W. Stern & Co., publishers of the song "When a Feller Needs a Friend."

Tie-Up with Publishing Concern on "Black Secret"

EXHIBITORS booking Pearl White's latest and greatest Pathe serial, "The Black Secret," which will be released on November 9, will find that Pathe Exchange, Inc., has gone to unusual lengths to help them exploit it on a scale equal to its importance.

The film was produced by George B. Seitz. Its scenario was prepared by Bertram Millhauser, author of many of Miss White's previous successes, and is based on the novel, "In Secret," by Robert W. Chambers. The cast supporting Miss White includes Walter McGrail and Wallace McCutcheon.

One of the exploitation helps arranged by Pathe is the series of special window displays in every big city in which local book dealers and exhibitors will be brought into co-operation with the publishers of Mr. Chambers' novel, published by George H. Doran. Just prior to the release on November 9, the Doran company will furnish store window displays for thousands of book dealers throughout the United States. Photographs of ideal window displays of the book and window cards of the serial will be mailed to every book dealer in all principal cities, with request from the Doran company that the book dealer will feature a special window display at the time that the film is showing, first-run, in his vicinity.

Kinograms Show Cologne Review

Kinograms release for this week opens with a review at Cologne of the doughboys who will accompany General Pershing when he arrives in America. These troops are shown starting the first leg of their journey for home. His Royal Highness the Prince of Wales is then shown as he arrives at Charlottetown, Prince Edward Island, and inspects the college located there, and afterward visits the races.

Conti Di Cavour, an Italian warship, appears at anchor in Boston harbor. This ship will make a series of visits to all the large American ports for the purpose of promoting the friendship between the two countries. Succeeding pictures show General Rodgers, British Provost Marshal at Cologne, inspecting the German Police Force of that city.

Yvonne Delva Finds Paris Lively

Yvonne Delva, star of "The Thirteenth Chair," which Pathe is releasing as a "special," returned last week from Paris, where she went following the completion of the screen version of Bayard Veiller's stage success. Miss Delva brought back with her a dozen gowns, which set back her exchequer to the extent of 20,000 francs.

The young French star also returned with some wonderful stories of life in Paris, which, following the armistice, assumed much of its former gayety. It is not a strange sight on the boulevards to see fair Parisiennes, stockingless and with dresses which come just to the knees, their lower extremities made-up the same as their faces.

Universal Finishes "Loot" As a Six-Reel Production

"LOOT," the well known Saturday Evening Post story from the pen of Arthur Somers Roche, has been completed as a six-reel feature at Universal City by Director William C. Dowlan.

Two new Universal stars are featured in the production. Ora Carew, a former Keystone beauty and more recently leading woman for Wallace Reid, is seen as Morn Light, the musical comedy actress, who double-crosses the gang of crooks. Darrell Foss, leading man for Nazimova in "The Red Lantern" and "The Brat," and former Lasky and Ince feature player, has the leading masculine role.

As the "White Wind," the dynamic leader of a gang of jewelry crooks, Joseph Girard, the Universal character man, is seen at his best.

In the supporting cast are Gertrude Astor, Wadsworth Harris, Alfred Allen, Arthur Mackley, Helen Gibson, Frank MacQuarrie and Frank Thompson..

Director Dowlan has provided "Loot" with a great many beautiful interior settings, but it is in the exteriors that the picture is particularly fine. A mob of 10,000 extras was used in the big jewelry store robbery, taken on one of Los Angeles' principal downtown streets. A thrilling fight on the deck of a big yacht was filmed at Catalina Island.

Seitz, Scenarist, Plays in "Bound and Gagged"

"BOUND AND GAGGED," ten episode serial now being produced by George B. Seitz Productions, Inc., of which Mr. Seitz is both director and co-star, will be released on October 26, according to announcement by Pathe Exchange, Inc.

This serial marks Mr. Seitz' first appearance as a screen actor. The role he essays is filled with keen comedy and physical "stunts," both of which he "puts over" like a seasoned veteran.

Supporting Mr. Seitz are Marguerite Courtot, his co-star; Nellie Burt, the second lead; and Harry Senels, the heavy. "Bound and Gagged" is by Frank Leon Smith.

Selznick Buys "Just a Wife."

Myron Selznick announces that he has purchased the motion picture rights to the Belasco play "Just a Wife," by Eugene Walter. Mr. Walter collaborated with Edmund Goulding in writing Eugene O'Brien's latest Selznick picture.

WHAT THE EDUCATIONAL SCREEN SHOWS

Variety of Subjects Includes Zoology, Art, Industry, Travel, Ethnology and Economics

THE following group of educational pictures are worthy of any program, and cover adequately the subjects with which they deal.

Pathe Review No. 16.

The sixteenth issue of the Pathe Review opens with attractive views taken in the Yosemite National Park, which are followed by studies of fur-bearing animals by Ditmars, and instructive views showing how pottery is made. Another interesting feature is a study of the "midwife" toad. The hatching of tadpoles is amusing as well as instructive, and the Ultra-Rapid camera revelations of a game of baseball, recording stunts performed by prominent members of the Giants club, suggests that slow motion photography would make a good umpire where close decisions are required.

"Weaving."

The Bray Pictograph No. 6129 presents photographs of weaving as delicate as a spider's web which was made over three thousand years ago. Some remnants of cotton voile, taken from the graves of the ancient Peruvians, is still preserved, and shows the fineness of weaving impossible of modern achievement. The New York Museum of Natural History has aided in proving certain interesting facts brought out in the picture in connection with the ancient art of weaving as compared with modern methods. Many different types of looms are also illustrated, including those use by the early Indians of this continent, and by the Vikings of several centuries ago. The latter includes a loom taken from a wrecked vessel.

Something Nice in Overcoats.
Being Billie Burke, soldier of good fortune, in her Paramount-Artcraft, "The Misleading Widow."

"Sea Lions of the South Pacific."

Pictures of sea lions on the slippery rocks of the Peruvian coast are shown in the Bray Pictograph No. 6130. These scenes are very attractive and show the consternation of a school of these animals when a party of hunters seeks to capture them. Droves of sea lions and their extensive harems are disclosed in the picture with an abundance of action, aided by cleverly worded subtitles.

"House Building."

One of the late numbers of the Goldwyn-Ford Educational Weekly covers the making of the ready-made house. The details shown start with the cutting of the lumber. Then the different parts, such as doors and window frames, the planing and grooving of boards, and finally the erecting of the house followed by a picture of the finished product. In the opening scenes of the picture, the spectator is taken to the office of the building company where architects are busy drawing plans of houses. Here you choose the house you desire to buy, which is shipped to you and erected on the site chosen for it.

"Going South."

Another Ford Educational takes the spectator to New Orleans, visiting the various historical points, and other features of interest around the city. The old hotels, the opera house, and the older French section have considerable of interest to offer. The picture has been well made and gives an excellent idea of the southern city.

"Salvaging Torpedoed Millions."

By means of animated drawings, the Bray Pictograph No. 6130 explains the methods used by the British in reclaiming the valuable cargoes of vessels sunk during the great war. The raising of vessels from the ocean's bottom is accomplished by stopping up the holes which caused the ship to sink, and then raising it little by little until it can be towed to the shore.

Famous Players Use Ice Cream Ad.

In order to publicize "The Third Kiss," a song inspired by the Paramount-Artcraft picture of the same name, one of the early Famous Players-Lasky releases on the new season, the Joseph W. Stern Company, publishers of the music, has issued a fifteen-inch snipe advertising both the song and the picture in connection with a "Third Kiss Sundae." The snipe is intended for druggists and soda fountain operators to paste over mirrors or in windows as an advertisement for a new sort of sundae.

Announce Cast for Latest American Release. "Six Feet Four," Starring William Russell

J[illegible] announced the cast for the latest release of American film. This is a picture of American life, the scenes of which are laid in Kentucky and Chesapeake Bay, the two last mentioned being the favorite haunts of the duck hunter. For with the duck in which the picture deals, millions have been capitalized in recent years.

William Russell, supported throughout by Lucille Lee Stewart, carries the star role in "Six Feet Four," which is announced by Wire for next Tuesday. He is supported by Vola Vale, who has the leading role of Winnie Lee, a beautiful mountain girl. Charles K. French is seen in the part of Colonel Bellamy Wilmot Lord, while Lillian Hamilton, Lucy Cotton, Edward Kimball, Lillian Leighton, Jack Richardson, Edward Kimball, Lillian Leighton, Jack Richardson, Edward Kimball, Lillian Leighton, Jack Richardson

Ginghamed Gumption.
Mabel Normand putting her imagination to work in her Goldwyn, "Jinx."

Marentette Is Appointed Realart's Atlanta Manager

WITH a record of seventeen years' experience in the motion picture business, Joseph L. Marentette comes to Realart Pictures Corporation as manager of the Atlanta branch. He has just been appointed by Ben F. Simpson, field manager of the company.

Mr. Marentette became identified with motion pictures as an exhibitor in the pioneer days of 1902, when he showed "The Eruption of Mount Pelee" in Illinois and Indiana, using a black tent as his theatre. He later was in the employ of the William H. Swanson Film Company in Chicago and Omaha, remaining with the Swanson company two years and then joining the International Projection and Producing Corporation, the first independent distributors.

When the International was dissolved, Mr. Marentette went with the Consolidated Amusement Company to operate an exchange and manage a chain of photoplay theatres in Baltimore. This latter company was merged in 1912 with the Consolidated Film and Supply Company and Mr. Marentette was made manager of the Atlanta branch.

Following a long term with Consolidated Film, Mr. Marentette joined the sales organization of the S. A. Lynch Enterprises, being manager of the Atlanta exchanges of Triangle and World. Two years later he was engaged by Goldwyn to open the Atlanta exchange of that company. He resigned from Goldwyn to accept the Realart appointment.

Atlanta offices have been established by Realart at Suite 302 Hirsch Building 146 Marietta street.

Reviews in Moving Picture World are written from the screen—not press books.

Child Labor in Picture Production Exempt from Federal Taxation

CHILDREN under fourteen years of age may be employed in the manufacture of motion picture films without subjecting the producing company to the tax of ten per cent. on the year's net profits provided in section 1,200 of the revenue act of 1918 for manufacturers employing child labor.

The act provides that "every person operating . . . any mill, cannery, workshop, factory or manufacturing establishment situated in the United States in which children under the age of fourteen years have been employed or permitted to work . . . during any portion of the taxable year, shall pay for each taxable year, in addition to all other taxes imposed by law, an excise tax equivalent to 10 per cent. of the entire net profits received or accrued for such year from the sale or disposition of the product of such . . . establishment."

In the decision exempting motion picture producers from this tax, the Commissioner of Internal Revenue declares "a tax is imposed on every person operating the establishments specified in section 1200 if the children are employed contrary to the standards laid down, the tax being imposed on the entire net profits of the taxable year.

"Although employment in connection with the making of moving pictures may be harmful to children in many ways, it is not believed that the law-making body intended that 'factory, workshop, or manufacturing establishment was meant to embrace the making of moving pictures, either in a studio or out of doors. Employment of children in the moving picture business, therefore, does not come within the taxation intent of the act."

"Gum Drops and Overalls" Finished

The third of the series of featurettes produced by Judge Brown, which are being distributed by World Pictures, bears the title of "Gum Drops and Overalls." The success of the two previous releases, "Shift the Gear, Freck" and "Demand of Dugan" has encouraged Judge Brown to enlarge his studio facilities so that it is quite probable that the number of his productions will be increased.

In "Gum Drops and Overalls" he has taken an experience of his while presiding over the Juvenile Court in Salt Lake City and given it a motion picture setting in which the Eternal Boy is made the star.

International Has Special Two-Reel Film on Pershing

PERHAPS the most timely especially prepared two-reel picture produced is the one just completed by the International Film Service Company, which releases a news reel. The subject of the two-reeler is "Pershing, the Weapon of Destiny." The International Service sent a cameraman to Pershing's own home in Laclede, Mo., where the life of the general as a boy was reenacted, his life at school and West Point are shown.

From this point the production pictures Pershing as the leader of the American Expeditionary Forces in France and Germany. All of the latter scenes are authentic and were taken especially for this feature issue. The first gun to be fired at the battle of the Marne is pictured, the Marines at Belleau Woods and the raising of the American flag over the Hun strongholds on the Rhine are pictured. General Pershing is shown leading his triumphant troops into the cities of Paris and London on review, and the close of the picture shows the general making an address over the graves of his fallen comrades as the spirits of those who have gone before march silently across the street.

The production is to be released through Universal exchanges.

Teasing
Sessue Hayakawa, Robertson-Cole star, entertains Annette Kellerman at tea with a teapot that whispers and chirps just like the waves beating on the shore. Annette's so lonely for the sea.

Pathe May Resume the Fictionizing of Serials

A GRADUAL return to the serial exploitation methods of a few years ago is evidenced by the recent demand from exhibitors for novelized forms of Pathe serials to be run in local newspapers in connection with the first run of the serials in the various theatres throughout the country.

Thirty or forty newspapers ran the fictionized version of Ruth Roland's latest Pathe serial, "The Tiger's Trail," and the exhibitors through whose influence this was brought about have reported vastly increased attendances which they trace directly to this method of bringing the story before readers.

Within the last three days, the serial publicity department of Pathe Exchange, Inc., has received a request from the Manchester Mirror, of Manchester, N. H., for the fictionization of the Western Photoplays-Pathe serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison. The Mirror has given much front page space to the announcement that it will run each week, simultaneously with the showing of each episode in the first run theatre, a novelized form of the current episode. The serial publicity department of Pathe announces that fictionized versions of all Pathe serials are always available to such exhibitors or newspapers as care to write for them.

Ascher Brothers Book Two Griffith Features

ALBERT L. GREY, general manager for D. W. Griffith, is the possessor of the following letter from Ascher Brothers, prominent amusement firm in Chicago:

"We hereby accept your offer to play D. W. Griffith's 'The Mother and the Law' and 'Hearts of the World' for four hundred days, two hundred days each.

"We wish to say to you that this is the biggest contract we have ever given to anyone for any picture, and bigger than any contract we ever have known to be given on any two pictures.

"We feel, however, that both these pictures are great productions.

"NATHAN ASCHERA."

Another Griffith feature, "The Fall of Babylon," is being shown as a regular road attraction on the Klaw & Erlanger circuit. Immediately following its present tour it will be offered to exhibitors.

Myron Selznick Announces Two Studio Promotions

MYRON SELZNICK announces two promotions in his studio staff. Frank Hampton, who has been business manager at the studio, has been made studio manager, and James Dent, who has been Myron Selznick's assistant is moved up into Hampton's post of business manager. Both men are prominent figures in the film world.

Virtus R. Scott, a newcomer to the Selznick forces, has been appointed assistant to Myron Selznick, filling the position formerly held by Dent. Mr. Scott, though a young man, has held many important positions with various film companies. He was recently studio manager for Famous Players. Mr. Scott is making his quarters in the Selznick Fort Lee studio.

Sh! Mystery Soaked with Secrecy!
This is Madge Kennedy in "Strictly Confidential." Not a word, but it's a Goldwyn picture.

Metro Buys "Old Lady 31"; Screen Classics to Produce

RICHARD A. ROWLAND, president of Metro, announces the purchase of the successful stage play, "Old Lady 31," which will be produced by Screen Classics, Inc., with an all star cast and distributed by Metro as one of its "fewer and better" pictures.

"Old Lady 31" enjoyed a record breaking run at the Thirty-ninth Street Theatre, where it was produced by Lee Kugel. It is by Rachel Crothers, America's foremost woman dramatist and the author, among other plays, of "39 East" and "A Little Journey," two recent big Broadway stage successes. This quaint comedy of plain folk is the latest addition to Metro's array of popular stage plays and novels.

"Old Lady 31" will be the third play by Miss Crothers to reach the screen under the banner of Metro.

Miss Crothers' work, while its appeal is particularly strong with women, is universal in its sympathetic understanding of everyday people. "Old Lady 31" is a whimsical story of an aged sea captain and his wife, who, through many long and stormy years in their weather-beaten cottage on the shore, have remained sweethearts.

"The Miracle Man" to Rivoli.

Hugo Riesenfeld has made arrangements to transfer for two weeks "The Miracle man" to the Rivoli, beginning next Sunday, September 7 from the George M. Cohan Theatre.

Clift Made Head of Fox Coast Scenario Writers

DENISON CLIFT, who for the past year and a half has been employed at the William Fox West Coast studios as a special feature writer, has just been made editorial head of all feature productions to be made in California by the Fox organization.

Mr. Clift's advancement to the head of the Fox scenario division is the result of a two years' record of success as a screen dramatist.

Clift's first work was done under the DeMille Brothers at the Famous Players-Lasky studio. Later he wrote the William S. Hart play, "Wolves of the Rail," and "The Midnight Patrol."

When Sessue Hayakawa entered the field as an independent producer, he engaged Mr. Clift to write his first feature, "His Birthright."

Mr. Clift entered the Fox scenario department when Madlaine Traverse was signed as a star, to handle the strong emotional dramas suited for her powers of interpretation. He has written the scripts for every film play in which Miss Traverse has starred, and her most recent productions, "Rose of the West," "The Snares of Paris," "The Secret Husband," and "The Heritage of Eden," now in course of production, are all from original stories from his pen.

Clift is a graduate of Stanford University and a person of considerable literary attainments outside of his ability as a screen dramatist.

Priscilla Dean Stars in "The Virgin of Stamboul"

THE VIRGIN OF STAMBOUL," from the story, "Undraped," by H. H. Van Loan, will be the next starring vehicle for Priscilla Dean, Universal star, who has just signed a new contract. Sparkling with the brilliant pageantry and majesty of the East, the film is expected to be the most talked-of photodramatic offering in which Miss Dean has yet appeared.

Miss Dean will appear as a girl dancing for alms on the cobbled streets of Constantinople.

The screen-script has been prepared by William Parker. Tod Browning will direct. Hundreds of players will be employed, and a part of the world's film capital is being rebuilt as an exact replica of a portion of Constantinople. Although actual production will not be under way until September 15, an army of scenic decorators, structural engineers and architects has been busy at Universal City for a month in preparation for the appearance of the star and the first work of filming.

Rolfe Finishing Exteriors.

With the exception of one group of a half dozen scenes, B. A. Rolfe has completed the work of picturizing the exteriors for "The Amazing Lovers," his first production for presentation through A. H. Fischer Features, Inc., and also the first of the Robert W. Chambers series of stories, recently acquired, to be converted into screen entertainment. "The Amazing Lovers" is an adaptation by Charles A. Logue of "The Shining Band." The scenes were "shot" on the DeLamar estate on Lond Island and in the Adirondack Mountains.

Theodore Kosloff, Russian Dancer, with Famous Players

THEODORE KOSLOFF, premier Russian interpretative dancer, has signed a contract with the Famous Players-Lasky Corporation and will become a member of Cecil B. DeMille's all-star company, according to announcement made by the officials of that organization.

This marks Kosloff's second venture in the screen world. His only other work before the camera was as a member of Cecil B. DeMille's company in "The Woman God Forgot." He is to appear in two forthcoming DeMille productions, probably including "Why Change Your Wife?" the next DeMille special.

The Russian dancer has been an enthusiastic disciple of the screen since his initial appearance, but he has consistently refused to work for any director other than Mr. DeMille. His present work necessitated the cancellation of his Australian tour and an important New York engagement.

Kosloff's long training as a pantomimic interpretor has not only made him one of the world's foremost dancers but it has also fitted him for the highest type of screen work. The artistic and emotional quality of his past work ranks him among the most promising of the newer screen actors. Although Mr. DeMille's plans are incomplete, it is understood that Kosloff is to play one of the two big male roles in a super-production which DeMille is planning to film later in the season.

G. R. Allison Directs Fox Southern District

GEORGE R. ALLISON, the man who brought the first five-reel photoplay to southern exhibitors six years ago, has been appointed southern district manager of Fox Film Corporation with main offices in Atlanta. Known throughout the South as the "dean of filmdom," Mr. Allison long since has established with the southern exhibitor a reputation for integrity, and he holds the confidence of his clients wherever the given word is necessary.

The selection of Atlanta as the headquarters of the southern district was made at the earnest solicitation of Mr. Allison. While he will be in charge of the offices in New Orleans, Washington and other southern cities, he will make Atlanta his home office and will personally conduct the management of that branch.

"George R.," as he is popularly known among the exhibitors, has appointed as his assistant, in handling the business of the Atlanta branch, B. S. Bryan. When Mr. Allison starts his first swing around what he says will be the fastest growing district in the United States, he will leave Mr. Bryan in charge of the Atlanta office.

Makes Scenes in Cooperstown.

Elaine Hammerstein, her leading man, Walter McGrail, and Director Alan Crosland of the Selznick forces have returned from Copperstown, N. Y., where they went to get the picture version of Booth Tarkington and Julian Street's stage play, "The Country Cousin," in which Miss Hammerstein will make her debut as a Selznick star.

Egyptian Deity

Bessie Barriscale, Egyptian girl, in her Robertson-Cole, "Her Purchase Price," distributed by Exhibitors Mutual.

"Misleading Widow" Has Tie-Up with Coffee Company

IN accordance with its policy of co-operating with national advertisers and distributors to mutually exploit Paramount-Artcraft pictures and their products, the Famous Players-Lasky Corporation has effected a tie-up on "The Misleading Widow," starring Billie Burke, with the G. Washington Sales Company, of New York, distributors of "G. Washington Refined Coffee," a nationally known product.

Every dealer in the United States who retails the G. Washington coffee—and there are approximately forty-five thousand—has been lined up for this tie-up and advised of the advantages that will accrue to him if he will lend his show window to a display of still photographs and announcement cards on the film.

These forty-five thousand dealers are under the control of fifty-seven district representatives of the G. Washington Sales Company. Immediately an exhibitor has booked the film he should communicate with the nearest G. Washington district chief, a list of whom is supplied by Famous Players. This district chief will furnish the exhibitor with the names of all the dealers in his territory handling this coffee, and will help him to get window displays in all the stores, which include grocers, refreshment parlors, drug stores, etc. In return for the dealers' co-operation the exhibitor will run a slide which will be furnished him on application by his Famous Players exchange.

Pay-in-Advance System Works in Washington

SOMETHING like thirty film men from the local exchanges and from Baltimore gathered together last week at Harvey's, Washington, D. C., for a discussion of conditions affecting the business in this territory. The principal topic was the demand recently made by the exchange managers that all exhibitors have their checks in the exchanges for shows prior to shipping date.

It was reported by all the managers that this pay-in-advance ruling was not being met with very much opposition on the part of the exhibitors, and that with perhaps a half dozen exceptions, it was being complied with. Some opposition manifested itself during the recent convention of the Virginia exhibitors, but this does not seem to have resulted in any friction.

Complaint came to the managers against the practice of booking films to churches and other institutions, coming in direct competition with the exhibitors in their immediate vicinity. Such a case was reported from Baltimore, where the exhibitors are forced to compete with a large church exhibition. It was agreed that the exchanges should not book films to such places in advance of the regular theatres. In many instances, the charge made for such films has been very low, the desire of the theatre men being to co-operate as much as possible, but the competition has been growing and the exhibitors are beginning to feel a loss of business.

Brentwood Planning Some Enlargements to Output

INCREASED production for Robertson-Cole is resulting in the enlarging of the studio facilities of the companies producing for that organization.

Both Haworth and Brentwood have already announced plans for additions to their plants. Brentwood recently purchased the ground lease and complete studio plant in Hollywood, Cal., which it has for some months past rented from the Mena Film Company. The consideration is understood to have been $45,000 for buildings and equipment alone. The price paid for the ground lease, which covers a long period of time, has not been made public.

The property comprises three and a half acres fronting on Fountain avenue and running from Berendo to Catalina streets. It is more than a half a block in depth. The plant and one open air stage was built by the Mena Film Company for the production of such parts of biblical stories as could be taken in this country. War prevented the trip to Palestine, so production was stopped in this country and the plant leased to Brentwood.

Since taking over the plant almost a year ago, Brentwood has made in it three successful features for Robertson-Cole.

Jack Lait Will Write for Selznick.

Jack Lait, Chicago newspaper man, short story writer and dramatist, has signed his name to a contract which will give to the Selznick Pictures Corporation for one year the exclusive right to all his stories and plays and original contributions to the screen.

BOOKS METRO OUTPUT FOR 1919-20

Harry M. Crandall of Washington Signs for All of the Thirty-six New Screen Classics Subjects

THE entire output of the Metro service for 1919-20 has been booked by Harry M. Crandall, proprietor of the seven large and beautiful theatres in Washington, D. C.

This business deal, negotiated direct with Mr. Crandall by George W. Fuller, manager of the Metro Exchange in the national capitol, means that for the coming season the Crandall theatres will show all of the thirty-six new Screen Classics, Inc., "fewer and better" productions, made from the works of celebrated authors and successful stage plays, as well as the Nazimova productions as they appear.

Mr. Crandall is one of the biggest exhibitors in Washington. His seven theatres are among the best in their respective neighborhoods.

The contract with Mr. Crandall and Metro is but a part of the general drive for bookings that has followed Metro's recently announced policy of "fewer and better" pictures.

In addition to the Crandall contract, Mr. Fuller signed the Wells Amusement Company, an organization owning practically all the theatres in Norfolk and Richmond, besides a number of theatres in the Atlanta territory. The Wells Amusement people are among the foremost exhibitors in the South, and will show the Metro, Screen Classics, Inc., and Nazimova productions, in all their chain of theatres.

Paramount Girl's Identity Disclosed; Is Composite

NOW that the National Paramount-Artcraft Week has arrived, the Famous Players-Lasky Corporation has disclosed the identity of "The Paramount-Artcraft Girl." This girl, whose picture has been used in advertising the big week in newspapers all over the country for the past few weeks, with the caption, "Who Is She?" really has an identity, and Henry Hutt, the famous artist who drew her likeness, carefully executed the portrait not simply as a picture of a pretty girl, but with detailed regard for her every feature.

Now the solution of the puzzle: Take, as the doctor would say, in preparing a prescription, take the aristocratic nose of Elsie Ferguson, the dancing eyes of Ethel Clayton, the symmetrical teeth of Gloria Swanson, the peachbloom cheeks of Wanda Hawley, the waving hair of Irene Castle, the beautiful neck and shoulders of Marguerite Clark, the expressive eyebrows of Vivian Martin and the winsome mouth of Bille Burke —and you have "The Paramount-Artcraft Girl."

She has played a big part in adding to the list many of the 4,000 exhibitors who are co-operating in Paramount-Artcraft Week to the extent of showing Paramount-Artcraft pictures for the entire six or seven days starting August 31, or September 1.

The Composite Girl.

See whose eyes, nose, cheeks, neck she has—for Paramount-Artcraft.

Harold Lloyd.

Despite recent injury will produce twelve comedies a year for Pathe. He is a number ahead on the weekly program.

Josephus Daniels Astounded by Progress in Moving Picture Field

JOSEPHUS DANIELS, Secretary of the Navy, visited a motion picture studio for the first time in his life while he was in Los Angeles, incident to the ceremonies welcoming the Pacific Fleet to western waters. Not only did he have his first peek "behind the scenes," but he made his debut as an "extra" and created such a favorable impression that a bright future was predicted for him if he ever cared to enter upon a career as an artist of the silver screen.

Accompanied by Congressman H. Z. Osborne, Mayor M. P. Snyder, of Los Angeles; Rear-Admirals McKean and Jayne, Commander P. W. Foote, and other naval officers of high rank, Secretary Daniels spent an interesting hour at the Los Angeles studio of the Famous Players-Lasky Corporation.

Make Tour of Plant.

The distinguished visitors were made welcome by Frank A. Garbutt, a vice-president of Famous Players-Lasky Corporation; Cecil B. DeMille, Director General; and Milton E. Hoffman, general manager of the West Coast studios. They were piloted through the laboratories, the stock room, the mechanical shops, the property room, the costuming department, the "location" lot and the big stages. They investigated every process in the making of a motion picture and saw the wheels turning in the creation of "Everywoman," directed by George H. Melford, and "It Pays to Advertise," directed by Donald Crisp and starring Bryant Washburn.

Expresses Amazement.

Time and again Secretary Daniels expressed his amazement over what he saw. "I never realized," he said, "what a stupendous industry the motion picture business has come to be, nor when I looked at pictures on the screen did I ever realize the untold labor, the close attention to detail required to make them properly.

"Though I always have been especially interested in motion pictures and have taken keen enjoyment in seeing pictures of the better kind, I shall be even more interested now, for I realize all that has gone into the making.

Pictures Next to Newspapers.

"Next to newspapers the motion pictures are the greatest educational medium in the world today. They should be fostered; they should be helped, not hampered. I believe that anything the Navy may do to aid motion pictures will be worth while, for it will be aiding a great educational enterprise.

"The invention of motion pictures, I believe was the greatest invention since the printing press. And in one way it was greater, for it reaches even those unable to read."

Secretary's Party Become "Extras."

Secretary Daniels and his party made their debuts as "extras" in "It Pays to Advertise." Donald Crisp was directing a scene in which an audience of three hundred extras was watching a musical comedy on the stage. The audience was highly enthusiastic and active, because it was paid to be so The Secretary and his party became part of the audience, and one of the cameras was trained on him. "He'll do," was Director Crisp's verdict.

While at the Famous Players-Lasky studio, Secretary Daniels was one party to a "Tar-heel" convention. Cecil B. DeMille was the other. They found they had come from the same town, Washington, North Carolina—or "Little Washington," as they called it—and immediately began reminiscing.

Joseph Henaberry
Will direct Mildred Harris Chaplin in her first Mayer picture.

Joseph Henabery Will Direct Mildred Chaplin

LOUIS B. MAYER has signed a contract with Joseph Henabery to direct all the future Mildred Harris Chaplin productions.

Henabery directed the first Big Four production of Douglas Fairbanks, "His Majesty the American." It was while working on this picture that Mayer began negotiations with him.

Henabery will be remembered for his portrayal of Abraham Lincoln in "The Birth of a Nation." In the making of this great picture he acted as assistant to D. W. Griffith. Later he also assisted Griffith in producing "Intolerance," and so invaluable did Griffith find him that he made him chief of his research department.

Mr. Mayer has added to his Chaplin staff Dal Clawson and Pete Harrod as photographer and electrician respectively, who acted in the same capacity for Mrs. Chaplin in her past productions, under the direction of Lois Weber.

Another Publicity Tie-Up

Exhibitors playing the Paramount-Mack Sennett comedy, "Treating 'Em Rough," will have the assistance in exploiting the picture of twenty-eight news companies and through them of approximately thirty thousand book stores throughout the country, through a co-operative tie-up arranged by the Famous Players-Lasky publicity department with the publishing firm of Cupples and Leon, 449 Fourth avenue, New York.

By this arrangement these twenty-eight agencies will co-operate with the exhibitor in obtaining window displays in book stores of advance material on the film. Exhibitors will communicate with the agency nearest to them, which will give them the names and addresses of book-dealers who will tie-up on the idea.

The booksellers will make a window display of George MacManus' book of cartoons, "Bringing Up Father," which appears prominently in the film, and permit the exhibitor to show therein stills of the picture announcement cards, etc. In return for the dealers' co-operation the exhibitor will run a slide advertising the book. These slides are obtainable without cost at all the Famous Players-Lasky exchanges.

VANITY — YOUR NAME IS ADVERTISING

A Lobby, Transformed Into a Beauty Shop, Called to St. Paul Women, and They Came

A. E. ABELSON, assistant manager of the St. Paul New Garrick, has demonstrated a new and extremely effective method of getting the women of St. Paul to turn out to that theatre in large numbers. While Theodore Hays, manager of the St. Paul New Garrick, was on his vacation, Mr. Abelson arranged and carried out a beauty shop show during a four days' showing of Constance Talmadge in "The Veiled Adventure."

His chief appeal was to the vanity of woman. That it worked was made evident in view of the daily growing audiences. The biggest Wednesday night's business in the house's history was reported.

Mr. Abelson obtained the co-operation of the Schuneman & Evans department store, the Marinello and Bliss Preparations people, in transforming his theatre lobby into the semblance of a beauty shop.

Lobby Was Beauty Shop.

Show cases with toilet articles of all kinds were installed at each side of the lobby, which was decorated with palms. A manicure set was located in one corner of the lobby. An overseer and two demonstrators were kept busy giving away thousands of samples of perfume, skin salves, face powder.

The preceding week Mr. Abelson pulled an exploitation stunt in connection with the showing of "True Heart Susie" that made old time showmen sit up and blink their eyes.

Once more he won the co-operation of St. Paul merchants, bankers and other business interests to the extent that he caused a two-page spread to appear in the St. Paul Dispatch, every word of which was a strong business getter for the Lillian Gish attraction and the business interests represented in the advertising.

Prizes in the form of passes to the New Garrick ranging from a season ticket for the first prize winner to two pairs of tickets, each for those who won from twenty-sixth to fiftieth place in the contest were offered. The object of the contest, as stated in the two-page spread, was to ascertain as nearly as possible how many times the title, "True Heart Susie" could be spelled out of the letters appearing in the advertisements. Consequently every word of these advertisements was eagerly read by those entering the contest, and the idea was one which made a great hit with the advertisers. Of course, the greatest benefit from this advertising was reaped by the New Garrick, although the greatest share of the advertising cost was paid by the merchants and others.

Had Big Response.

Answers in the contest were sent to a "True Heart Susie" Contest Editor of the St. Paul Dispatch, who selected the winners. The contest editor was swamped and, according to his own published announcement, "apparently most of the movie fans of St. Paul decided that a pass to the New Garrick is acceptable."

"Most of the letters were addressed in feminine handwriting," said the contest editor, "but many of them bore childish scrawls and some even showed, from the bold masculine handwriting, that men were not averse to trying for the pass."

Mr. Abelson is soon to take over the management of one of Rube & Finkelstein's Minneapolis houses.

You will be missing many a laugh if you skip past, and without reading. Rubbernecking in Filmland.

Modern House for Holyoke.

Holyoke, Mass., is to have a modern theatre which can be used for motion pictures, vaudeville or legitimate drama. The new theatre building will stand beside the Nonotuck Hotel and will seat 2,400 persons, 1,400 on the floor and 900 in the balcony and boxes. The theatre will be erected within a few weeks by the Victory Theatre Company, of which Nathan Goldstein, of Springfield, Mass., is president. It is planned to spend about $350,000 for the building, which will contain stores on the ground floor and offices above.

Mme. Petrova in Truex Comedy Scene.

Madame Olga Petrova appears in a scene of "The Night of the Dub", an Ernest Truex Comedy film made by Amedee J. Van Beuren. While the Truex players were shooting scenes at the Great Neck, Long Island, railroad station, Madame Petrova walked past the camera to board a train as naturally as if she were playing in one of her own feature plays.

Regina Quinn
Attractive little leading woman opposite George Walsh in his Fox, "From Now On."

Work on Elsie Ferguson Photoplays Establishes Ouida Bergere as One of Foremost Scenario Writers

THROUGH her creative work in connection with Elsie Ferguson's recent Artcraft pictures, "The Avalanche" and "A Society Exile," and the same star's Paramount-Artcraft picture, "The Witness for the Defense," which is about to be released, Ouida Bergere (Mrs. George Fitzmaurice) has established herself as one of the foremost scenario writers. The rare combination of the talents of Miss Ferguson, the star; Mr. Fitzmaurice, the director; and Miss Bergere, the scenarist, seems to have crystallized the genius of each and raised their work to a plane to which few artists have risen.

Ouida Bergere was born in Madrid, Spain. Her father was of French and Spanish descent and her mother was English. When she was eight years old she came to this country. At that time she was unable to speak English, but being ambitious and industrious, she quickly mastered the language and soon thereafter began her experience on the stage. She was for eight years upon the stage, and during that time played as leading woman for Robert Edison and Wilton Lackaye. After "The Brute," she deserted the stage for motion pictures, Frank Powell being her first director.

Six years ago she was working in pictures with Pathe and turned over to them a story she had written. It was accepted and the Pathe people were quick to realize her value and put her in the scenario department. George Fitzmaurice was at this time working in the same department and here was started the romance that culminated in their marriage. It was then that they began working together. They did free lance work for Famous Players, Vitagraph and Biograph.

Miss Bergere not long ago completed "Counterfeit" for Miss Ferguson, and this picture is now in its final stages of production under Mr. Fitzmaurice's direction.

Animated Cartoon Is Synchronized to Music

"JAZZLAND," an animated cartoon, in which the characters in a jazz band and the dancers synchronize their movements with the time of the theatre's orchestra, is one of the novel subjects to be seen in a forthcoming number of Paramount-Magazine, the weekly one-reel subject produced by the educational department of the Famous Players-Lasky Corporation.

This picture was worked out by W. O. Hurst, production manager of the educational department, and John Terry, one of the department's staff artists. The drawing shows a colored jazz band, crashing out music of the jazziest kind, while colored dancers do their best to keep time to the feet-provoking melodies. The music becomes wilder and wilder, and as a climax to their dance, one couple does a neck swing, in which the lady clinging to her partner's neck is swung around in a horizontal position. She slips, looses her hold and like a shell from Big Bertha is shot across the room into the mechanism of the trap drummer. That breaks up the party.

Hodkinson Purchases Serial.

Through his New York general representative, Joseph Brandt, William Parsons has purchased George Weston's Ladies Home Journal serial success, "Mary Minds Her Business," and this will be the third Billie Rhodes production for release through the Hodkinson organization.

Definition of "Movie Star": All of Viola Dana Completely Surrounded by Gobs.
These sailor boys found that the Navy has its compensations when they were entertained at the Metro studios during Fleet Week on the Coast.

Kay Laurel
To be featured in a series of J. M. Shear productions, first of which Jack O'Brien is now directing.

Realart's Permanent Policy a Pledge of Prompt Service

REALART PICTURES CORPORATION this week announces its policy for the season of 1919-1920. The announcement is somewhat different from that to which exhibitors have been accustomed because it is declared to apply "forever," rather than to be limited to a short period.

Emphasis is laid on Realart ideals—a theme peculiar to all the advertising which Arthur S. Kane has done since he became president of the new concern. His first pledge, as a Realart statement notes, was to the exhibitor. Service both prompt and intelligent was promised.

Since then, this idea has been amplified upon the theory, apparently, that there are two angles of a producer's program that are of vital interest to the exhibitor—the picture and the distribution plan. It is along these lines that Realart maintains it offers a helping hand.

"Realart's message to the exhibitor may therefore be summed up in a statement of the Realart idea, as applied to production and distribution—to work for the mutual interest of producer and exhibitor by blending essential factors into a harmonious whole that will tend towards perfection," says a company official.

Books Two Pathe Serials for Same Day.

A new record in serial bookings has been set by the Buffalo branch of Pathe Exchange, Inc., at the Try-It Theatre in Buffalo.

Try-It seems to be an appropriate name for the house. The manager, Mr. Parmleee, formerly used a Pathe serial and a Pathe feature on the same day and found the combination had decidedly strong drawing power. Then he tried an experiment. He booked two Pathe serials, "The Lightning Raider," starring Pearl White, and "The Tiger's Trail," starring Ruth Roland, and exhibited them on the same day. The experiment was even more successful.

Edith Storey
To star with Robertson-Cole. As she looked to the boys overseas.

Edith Storey, Finished with War Work, Returns to Screen

EDITH STOREY, the new Robertson-Cole star who returned to the screen in Haworth productions, distributed by Exhibitors Mutual, was engaged in war work. For months she drove an ambulance carrying wounded soldiers from the transports and hospital ships to the various hospitals.

Miss Storey enlisted in the National League for Women's Service and volunteered to drive an ambulance. Practical experience with motor cars especially fitted her for that work and after a brief period of training she was assigned to duty at the Port of Embarkation.

Now that her war work is completed, Miss Storey will leave shortly for the Pacific Coast where she will start her first Haworth production for Robertson-Cole to be distributed by Exhibitors Mutual.

Walsh in "From Now On"

Next in order of the "big author" pictures that William Fox has announced in his season's program, comes "From Now On," starring George Walsh. It is scheduled for release September 28. Frank L. Packard, author of the film, is creator of the tale that is the source of the famous drama "The Miracle Man."

It is a spectacular drama of human emotions that tells the story of an American youth, warped by environment, who plays a long hand against the police and the gangs, whose philosophy was, "Whatever you do, don't get caught," and whose conscience is finally stirred to reform by the regenerating love and faith of a girl.

G. R. Holmes with Thomas A. Edison.

George R. Holmes, formerly assistant editor of the Electrical Experimenter, and lately, since his discharge from the Naval service, assistant director of publicity for the New York Police Air Service and a lieutenant in that organization, has signed as an assistant with the advertising department of the Thomas A. Edison Industries of Orange, N. J.

Allens Add Another House to Their Chain by Commencement of Second in Windsor, Ontario

WITH the announcement the week of August 31 by Messrs. Jule and Jay J. Allen of the completion of a new motion picture theatre in Windsor, Ontario, just across the border from Detroit, the number of the Allen Theatre Enterprises houses which will be in operation early in 1920 passed the fifty mark.

This theatre, which will be combined with a seven story office building, will represent an investment of nearly a million dollars. Lease on property on Oulette street, in the center of the city, has been acquired through arrangement with G. M. McGregor, vice-president of the Ford Motor Company, of Canada, and work on the building will be started immediately with the expectation that the new house will be in operation by New Year's.

This house, like all of those being erected in cities where there is not already a theatre bearing that name, will be called the Allen. The house will seat 1,800 and, according to the plans being completed by C. Howard Crane, the architect, it will follow the general style of most of the new houses being constructed by the Allens. These are all so arranged that there are no seats under the balcony, which insures that every person, no matter where seated, will have a full view of the entire house.

Is Second in Windsor.

This will be the second theatre in Windsor to be operated by the Allens, since they have been conducting the Windsor for some time and will continue to operate it after the opening of the new house. The Windsor itself has just undergone important improvements including entire redecoration of the interior and the installation of a complete ventilating system. With the inauguration of the bigger and better pictures' policy, which became operative on September 1, the Allens announced a general increase in admission charges at the Windsor.

Use Open Booking.

This new policy includes the booking of pictures without any agreements with producers requiring the acceptance of a definite number of pictures each season; the Allens insist that they shall not be forced to show inferior product or pay for that which they have to put on the shelf. They are purchasing the Canadian rights to many productions outright, and are announcing that their theatres will show the greatest pictures obtainable.

The new theatre in Windsor will be opened about the same time that new houses under construction in Montreal, Vancouver, Winnipeg, London and other principal Canadian cities are ready, and these will be followed shortly by the theatres in Detroit and Cleveland which will represent the first step in the Allens invasion of the United States.

Vic Smith with Vitagraph Studio.

Arthur V. ("Vic") Smith, brother of Albert E. Smith, president of Vitagraph, has been appointed assistant to the president with headquarters at the Broklyn studio. He entered on his new duties on August 25.

Mr. Smith formerly was studio manager of the Brooklyn plant. When the United States entered the war he entered the officers' school at Plattsburgh, although he was beyond the draft age, and won his commission as first lieutenant. He insisted on overseas service and was assigned to the motor transport service. He spent twenty-two months in France, being one of the few officers from Plattsburgh who were over the draft age, to see active service.

He received a rousing welcome at the Vitagraph studio.

"Oh, Thanks Awfully, But I Don't Take Poison on Wednesdays,"
Says Corinne Griffith politely, as becomes a movie star, in the above moment from her Vitagraph, "The Bramble Bush."

Kissers—Take Care.
There's a mathematical limit, as Vivian Martin shows in her Paramount, "The Third Kiss."

Change Title of Norma Talmadge Film.

The title of Norma Talmadge's next Select, "By Right of Conquest," by Arthur Hornblow, editor of the Theatre Magazine and author of many novelizations from Charles Klein's plays, has been changed to "The Call of Nature." "The Call of Nature" will be the next Norma Talmadge picture to follow "The Way of a Woman" and will probably be released during the month of October. The picture was directed by Edward Jose.

Motion Paintings in Oil Lend Novelty to New Viola Dana Production, "Please Get Married"

MOTION paintings have been introduced into the Screen Classics, Inc., picturization of the farce, "Please Get Married," starring Viola Dana. This invention was accomplished by Dr. Anthony Tauszky, well known portrait painter on the Screen Classics, Inc., art staff at its studios in Hollywood.

Ever since he joined the Screen Classics, Inc., staff, Mr. Tauszky has been experimenting with this device. The idea first came to him long before he had thought of active work in artistic effects on the screen, but not until he had had the electrical and mechanical equipment, such as is found in the Screen Classics, Inc., plant, did Mr. Tauszky have opportunities to follow out his theory in practice.

Follows Animated Cartoon Idea.

Rather than have Maxwell Karger, director general of Screen Classics, Inc., and John Ince, director of the Viola Dana production in which the motion paintings will first make their appearance, disappointed, Mr. Tauszky has obtained permission to keep the finished film in which they are used entirely secret until what he terms "transposition and surprinting" are fully accomplished.

It is understood, however, from hints that the painter has let drop from time to time during the period of experiment, that the motion paintings is identical in principle with the animated cartoon.

Mr. Tauszky also has made a series of paintings in oil for the art titles of "Please Get Married."

Two More Writers for Goldwyn

Two well known writers, Charles Kenyon and Harry F. Thew, have been added to the editorial staff of the Goldwyn Studios. Mr. Thew, after graduating from the University of Minnesota, had a varied experience as a newspaper man. He began his career on a local paper in Minneapolis, and then served on the staffs of the big dailies in Chicago and New York. Assignments from the New York Herald carried him to Cuba and to many parts of Europe.

Charles Kenyon is a graduate of Stanford University. Since his student days he has become a well known playwright. His "Kindling" proved a successful starring vehicle for Margaret Illington. He wrote many of the plays released by the Famous Players-Lasky and Fox Film companies.

Wide Exploitation Campaign Planned by Pathe to Aid Exhibitors Booking New Pearl White Serial

EXHIBITORS booking Pearl White's latest Pathe serial, "The Black Secret," which will be released on November 9, will find that Pathe Exchange, Inc., has gone to considerable length to help them exploit it on a scale equal to its importance.

In addition to its star, Pearl White, the serial was produced by the well known serial director, George B. Seitz. Its scenario was prepared by Bertram Millhauser, author of many of Miss White's previous successes, and is based on the novel, "In Secret," by Robert W. Chambers. The cast supporting Miss White includes Walter McGrail and Major Wallace McCutcheon.

One of the big exploitation helps arranged by Pathe is the series of special window displays in every big city in which local book dealers and exhibitors will be brought into co-operation with the publishers of Mr. Chambers' novel, the George H. Doran Co., Inc. of New York. Just prior to the release on November 9, the Doran company will furnish store window displays for thousands of book dealers throughout the United States.

Photographs of ideal window displays of the book and window cards of the serial will be mailed to every book dealer in all principal cities, with request from the Doran company that the book dealer will feature a special window display at the time that "The Black Secret" is showing, first-run, in his vicinity, tying up such window display with the local showing of the serial at nearby theatre or theatres.

To Issue Eight-page Booklet.

Another exploitation scheme that will be put into operation is the issuing by Pathe of an art booklet, eight pages and cover, carrying engravings of the star and players, scenes from the serial and appropiate reading matter. This will be printed on a fine grade of paper stock and will be in three colors. Approximately 1,200 first run exhibitors will receive these booklets, and the remainder will be sent to Pathe's thirty-one branch offices for use by managers, salesmen, etc. In connection with this, a double-size broadside, of the proportions of a one-sheet will be issued on the serial.

The usual nationwide Pathe billposting campaign will carry word of the serial to every prominent city and community in the country.

Worchester Increases Prices.

Beginning Labor Day admission prices of moving picture theatres in Worcester, Mass., advanced five cents. Increased cost of production of films and their subsequent increased cost to the exhibitor was given as the reason for the advance by Worcester theatre managers. The new scale of prices range from 15 to 35 cents.

Woman—Driving Power of the World.
As shown here with H. B. Warner in "For a Woman's Honor," Robertson Cole feature distributed by Exhibitors Mutual.

Doubles for Celebrities in Rolfe Cast.

Actors who are doubles for celebrities run in quantities at the Fischer studios in New Rochelle, N. Y., where B. A. Rolfe is putting on "The Amazing Lovers," Charles A. Logue's adaptation of Robert W. Chambers' "The Shining Band," for presentation through A. H. Fischer Features, Inc. Robert Baton Gibbs, who plays Major Brent, is a "dead ringer" for Robert W. Chambers, while E. J. Ratcliffe, enacting the role of Peyster Sprowl, is in appearance a counterpart of the late Colonel Theodore Roosevelt.

Rinehart Novel for Goldwyn

A telegram from Samuel Goldwyn at the Culver City studios of the Goldwyn company announces that "Dangerous Days" will be the first production for Eminent Authors from the novels of Mary Roberts Rinehart. The author herself and two sons are in California and conferred on this decision.

"Dangerous Days" is a vivid picture of American society during the most deeply aroused period of our history, and the men and women are caught up in the great tide of an unsuspected current of life. It is a brilliant, penetrating study of married life, beginning with Mrs. Haverford's question: "What do men want, anyway?"

Vitagraph Donates Feature for Charity.

Vitagraph donates the film, "The Yankee Princess," featuring Bessie Love, for its releases at the Shakespeare Theatres, Chicago, at a special performance for the Chicago Babies' Free Milk Fund.

"Treasure Island," Stevenson's Tale of Strange Seas and Men, Is Good Material for Tourneur

WITH all the motley crew of characters evolved by the imaginative mind of that beloved and lamented author, Robert Louis Stevenson, "Treasure Island" will shortly be produced by Maurice Tourneur, whose work has brought him into the foreground of picture producers.

According to Mr. Tourneur, this production of "Treasure Island," which will be a Paramount-Artcraft Special, will be characterized by a combination of realism and beauty. Mr. Tourneur hopes to make it as artistic in one sense as "The Bluebird," yet with all the bigness and romantic thrill of days which were characterized by their freedom from all that in modern times we regard as conventional.

The romance of "Treasure Island," however, is not that of the softer emotions. It is a romance of the sea, of strange and grotesque figures of old times, freebooters who made terrible the waters of the Spanish Main, thrills of desperate encounters, the terror that stalks through the night when civilization is far away and the wind whistling through gaunt branches of trees sends waves dashing madly. It is the spirit of an era gone forever which Mr. Tourneur plans to make the motif of his version of what is Stevenson's most popular work.

Jack Holt will play Long John Silver, Wallace Beery the part of Israel Hands, while the others will include Lon Chaney as Tom Merry, Bull Montana as Morgan, L. Filsen as Bones and so on.

Work will start soon on this production.

Film Showing Attractive Aspects of Omaha Is Largest Using Municipality as Background

THE folk of Omaha came to the conclusion that their town was too good for it to continue with its light under bushel, and decided to advertise. They resolved to inform the rest of the United States that Omaha resembled its sister metropolises in the East down to the minutest detail.

The resolution having been placed before a number of the city's leading business men and passed unanimously, the next step considered was the means by which this first great campaign of municipal exploitation would be undertaken. Someone suggested motion pictures.

That is the reason that Harry Levey, general manager of the industrial and educational department of Universal, sent a complete staff of cameramen and directors to the Nebraska city, with instructions to produce the greatest motion picture ever screened in which a city and its bids to fame and glory were to be the backbone. The company has returned to New York with nearly 5,000 feet of exposed film, in which the civic beauties of Omaha have been woven into a love story.

Release Second Post Picture

One of the striking features of the next Paramount-Post Nature Picture, "A Voice of Gladness," released by Famous Players-Lasky Corporation, September 14, is the subtitles. These are excerpts from the best known poems of William Cullen Bryant, New England's greatest nature poet.

In the subtitles such widely known poems as "Thanatopsis," "The Summer Wind" and "Inscription for the Entrance to a Wood" are represented in a manner that makes the entire one-reel subject a peculiarly well-blended bit of beauty and poetry.

Increase Admission Prices.

Beginning September 1, the Please U and Globe Theatres at St. Johnsbury, Mass., raised the price of matinees for children between the ages of 5 and 12 years to 10 cents, with war tax added.

Fox Corporation Announces Twelve Releases for September—"Evangeline" Scheduled for the 21st

THE month of September will see the release for the new year of a representative assortment of William Fox screen productions, including a wide range of stories having an appeal for all classes of theatres and all classes of audiences.

These pictures are forerunners in the greatly expanded program announced by Fox for the season of 1919-20—which includes among the stars William Farnum, Pearl White, Tom Mix, Theda Bara, Gladys Brockwell, George Walsh, William Russell, Madlaine Traverse, Albert Ray, Elinor Fair and Peggy Hyland. Besides the stellar vehicles of these favorites, the program for the forthcoming season comprises a generous sprinkling of the Fox Sunshine Comedies and the Mutt and Jeff Animated Cartoons by "Bud" Fisher.

"Splendid Sin" Heads List.

In the order of September releases, Madlaine Traverse heads the list of productions in an Excel picture entitled "The Splendid Sin."

The story is the work of E. Forst, who has contributed many successful entertainments to the picture field. Denison Clift is credited with the adaptation of the play, and Walter Williams turned the crank of the camera, with Howard M. Mitchell as the director. The supporting cast includes Charles Clary, Jeanne Calhoun, Wheeler Oakman, Elinor Hancock, George Hackathorn and Edwin Booth Tilton. This production is scheduled for release on September 7.

On the same date the first of the September "Mutt and Jeff" series will be released—the initial number of these two black-and-white comics in their round the world tour with their famous creator, Capt. "Bud" Fisher. It is entitled "Mutt and Jeff in Switzerland."

Three for September.

September 14 is the release date for three Fox productions. Among them is one of Gladys Brockwell's best vehicles, a story of a woman's love and her code of honor. This picture is "Broken Commandments." It is one of the Victory series and typical of the standard set by Fox for this brand.

"Broken Commandments" is an original story written by John Clymer and Ruth Ann Baldwin with scenario by Miss Baldwin. It was directed by Frank Beal. Friend F. Baker was the cammerman.

Another September 14 realese—one of the new series of Sunshine Comedies—is a two reel picture, "Dabbling in Society," heralded as equaling in mirth merit the funniest of the famous "Lucky Thirteen," which still are packing them in throughout the country.

The third of the releases for this date is a "Mutt and Jeff" entitled "All That Glitters Is Not," showing these little India-ink figures in a series of exciting and novel adventures.

"Evangeline" Released September 21.

September 21 is a date of especial importance in the Fox schedule, and means much to municipalities interested in the educational value of the motion picture. This is the day set for the release of the William Fox special production, "Evangeline," Henry Wadsworth Longfellow's immortal poem, adapted to the silent drama by R. A. Walsh. J. D. Jennings did the camera work.

Miriam Cooper plays the title role in the picture, supported by a strong cast which includes Albert Roscoe, Spottiswoode Aitken, James Marcus and Paul Weigel.

The second of the releases for September 21 is one of the Theda Bara series, an adaptation of David Belasco's stage story play "La Belle Russe." Miss Bara in this enacts a dual role.

"La Belle Russe" as a stage play achieved astonishing success in all the cities of the country and also achieved popularity abroad. The scenario was made by Charles J. Brabin.

An outstanding feature of the picture is the work of Miss Bara in the dual role. In several scenes the star is seen in both characters simultaneously, the two figures being in such proximity as to perplex even the spectator to whom the double-exposure in screen photography no longer is a novelty. The photographer responsible for this work is George Lane.

In the cast with Miss Bara are Warburton Gamble, Marian Stewart, Robert Lee Keeling, William B. Davidson, Alice Wilson and Rober Vivian.

A Peggy Hyland Release.

Peggy Hyland plays the part in the third Fox release for the 21st, a comedy-drama felicitously named "The Merry-Go-Round," in which she appears as an enchanting gypsy maiden who discovers the parents from whom she was kidnapped as a babe and also finds happiness in the man of her own choice, after adventures which move with swiftness and unbroken interest.

"The Merry-Go-Round" was adapted by Douglas Bronson from an original story by Richard Washburn Child, author of many novels, short stories and successful picture plays.

Under the direction of Edmund Lawrence, Miss Hyland has created a fetching role, and the whole offering carries with it an appeal which should appeal to audiences of all classes and ages.

Among those engaged to support the star are Jack Mulhall, Edward Jobson, Edwin B. Tilton, Vera Lewis, Robert Walker, Willard Louis and Lule Warrenton.

Another "Mutt and Jeff" Cartoon.

"Everybody's Doing It" is the name of the "Mutt and Jeff" Animated Cartoon for the week of September 21. The best of "Bud" Fisher's bright, clean wit and humor is in this one-reel of happiness and laughs.

The last three releases from Fox for the month of September are scheduled for the 28th, and comprise one Excel picture, one Sunshine Comedy and one "Mutt and Jeff" cartoon.

The Excel is a strong vehicle for the athletic George Walsh. It is classed as a melodrama dealing with the half-world, and is called "From Now On." It is a gripping story and gives Mr. Walsh a role for fuller display of his histrionic talent than any he ever had before.

The story was written by Frank L. Packard. R. A. Walsh, who is a brother of the star, directed this production after writing the scenario from the story of Mr. Packard. With Mr. Walsh, as cameraman, was Joseph Ruttenberg.

The cast supporting Mr. Walsh includes Regina Quinn, Mario Majeroni, Paul Everton, Tom Walsh and Cesere Gravina, and several hundred persons figure in the big metropolitan street scenes depicting life in the underworld.

"You Too, Hyacinthus?"
Says Bill Desmond to the nutty one in "Dangerous Waters," his Robertson-Cole feature distributed by Exhibitors Mutual.

Sunshine Comedy Listed for the 28th.

"His Naughty Wife" suggests many humorous possibilities contained in the Fox Sunshine Comedy listed for the 28th. A "Mutt and Jeff" cartoon, "In Spain" completes the releases for September.

The Fox schedule of twelve offerings for the month embraces practically every type of entertainment from farce comedy to the sternest drama, and all maintains the high standards established by the Fox organization.

Gladys Leslie to Continue Work in Dramatic Roles

THE success of Gladys Leslie in "The Girl Woman," her first dramatic role, has been so marked that inquiries are constantly reaching Vitagraph's general offices asking if the star is to continue in the more serious roles. Miss Leslie always had been identified with the lighter comedies.

While Miss Leslie has by no means abandoned the lighter roles, her two pictures following "The Girl Woman" are equally as dramatic. The first—"The Gray Towers Mystery""—is nearing its release, and the second—"The Golden Shower"—is now being made.

In "The Gray Towers Mystery," written by Seward W. Hopkins, and directed by John W. Noble, Miss Leslie has an excellent opportunity to demonstrate that in selecting her for the emotional role of Jewell Wheeler, a young woman who has just come into a fortune only to be accused of murder, Albert E. Smith, president of Vitagraph, had again shown a complete understanding of his stars.

Her next vehicle, "The Golden Shower," on which she is now at work, gives her further opportunity to develop a serious role.

Snappy Yarns
Exchanged between Edward Earle and Egnes Ayres in their Vitagraph, "The Buried Treasure," an O. Henry story.

Kashin Secures Control of Screen Letter Box

MORRIS A. KASHIN, originator of the Screen Letter Box, announces that he has bought out Jack Cohn's interest in the company producing this weekly short subject.

This gives Kashin entire control of the company. Production of the Screen Letter Box from now on will be made exclusively under his direction and supervision.

It is Kashin's idea to make the Screen Letter Box a combination of drama, comedy and education. These various phases of screen literature will be worked into the questions and answers on which the idea of the film is based.

The length of the reel will be enlarged. Where formerly it ran for only 500 feet, in the future it will be 1,000 feet. Practically every question will be answered, not in type but in motion pictures. That is, for the majority of the questions, scenes will be staged, under competent directors, illustrating the answer in motion pictures. Other questions will be illustrated by means of animated drawings.

Another innovation will be the introduction of scenes showing stars at work in the studio. Nothing, however, will be shown that will in any way tend to destroy the illusion or make the theatregoer less interested in seeing motion pictures.

To enhance the humor the well-known writers of the country are now busy preparing short comedy scenes for the film novelty. Staff writers on Life, Puck, Judge and the other humorous publications are writing this material. Such scenes will be enacted by specially engaged players.

R. W. Baremore, formerly of Associated Sunday Magazines and the Trade Review, will continue as Kashin's right hand man, while a staff has already been engaged to handle the detail work.

England's Leading Dramatic Critics Unanimous in Their Praise of the Screen Work of Nazimova

IN her first appearances before the British public as a screen star, Nazimova has achieved a triumph of the first magnitude, according to a consensus of opinion of the leading British dramatic and photoplay critics.

A survey of prominent British journals, including the London Times, the Pall Mall Gazette, the London Evening News, the Sketch, the Daily Telegraph, the Daily Herald and the Daily Mail, just reaching here from the other side, reveals that the English critics and public as well are most enthusiastic over the work of Nazimova.

A reviewer in the Pall Mall Gazette, for instance, says that "Nazimova is the first actress who is likely to win a place analagous to that of Sarah Bernhardt or Ellen Terry," while the Evening News proclaims her to be "the greatest film artist of the world."

Captures England Quickly.

"The opinions of thoughtful British reviewers," said Richard A. Rowland, president of Metro and Screen Classics Inc., who with Maxwell Karger present Nazimova in her screen productions, "bear out what I confidentially expected when I took the Nazimova pictures abroad to place them in the English market. That was that Nazimova would make as great a conquest in England as she has here in America. Her conquest of another continent is even more amazing than was her triumph in the United States: it has been accomplished so much quicker, almost overnight."

"Nazimova is quite unlike any other woman who has acted for the screen," said the London Times. "She makes naught of nationalities. In 'Revelation' she is an impetuous child of the Paris studios. In 'Eye for Eye' she is a Bedouin girl. Last week we saw her playing with remarkable effect the part of an Eurasian in 'The Red Lantern,' and of a gypsy in 'Toys of Fate.' "

The Daily Telegraph said: "The five plays selected show us this actress under the most different aspects, and leave us in no doubt as to her exceptional versatility and her profound understanding of screencraft. Her talent is as varied as the facets of a diamond, yet one rare feature stands out in bold relief—her spontaneity of gesture and facial expression."

Praises Her Versatility.

Concerning the versatility of Nazimova's art The Daily Herald said: "In the course of a week she has accomplished the successful delineation of the Parisienne of the Cafe Chantant, a Bacchante, a Madonna, a street urchin, a Bedouin, a Red Cross nurse, a fishergirl and Salome. Somehow, in each of them she seemed to have just the type of features necessary, whether it was for the wilds of Sahara or the boulevards of Paris."

The Evening News, in designating Nazimova as "the greatest film artist of the world," mentions the appropriate character of her picture stories, and the hand-in-glove fits of the parts she plays.

With the critic of the Daily Telegraph, it was Nazimova's dancing that appealed most strongly. "The picture in which Nazimova triumphantly captures our attention to the exclusion of everything else is that in which she is seen dancing ("Eye for Eye"). The whole dance is a poem of Eastern grace and seduction, so much so, in fact, that one finds it difficult not to believe that this highly dramatic and emotional actress is a dancer, born and trained."

"The Bandbox" Shipped to Branches by Dietrich-Beck

LOUIS JOSEPH VANCE'S mastery over melodramatic expression has never been better demonstrated than in "The Bandbox," the first Dietrich-Beck, Inc., production, just completed, with Doris Kenyon as the star, and to be released by the W. W. Hodkinson organization. It is melodrama alive with suspense and action, and filled with mystery and thrill.

Prints of the picture are being shipped this week to Hodkinson managers in the thirty Pathe offices, and no contracts are solicited or taken until the arrival of the picture and its inspection by exhibitors. This policy of "see-the-picture-before-you-book-it," inaugurated last April by W. W. Hodkinson, has resulted in a series of successes for exhibitors respectively with "As a Man Thinks," "Sahara," Benjamin B. Hampton's first Great Authors' picture, "The Westerners," and Benjamin B. Hampton's and Eltinge F. Warner's first Zane Grey picture, "Desert Gold."

"The Bandbox" is available for release in late September in any part of the United States or Canada.

Much Activity at Garson Studios Is Word to Equity

REPORTS to Equity Pictures Corportion from the Harry Garson studios indicate great activity from this producing quarter.

Clara Kimball Young is rapidly completing what is said will be the greatest production this screen artist has ever appeared in. Two weeks will be consumed in cutting and editing, and the picture will be ready for release about October 1.

House Peters in "Love, Honor and Obey," the first play by Monte Katterjohn to be released through Equity by Harry Garson, is well under way, and will be ready for release the latter part of October or the first of November.

President Somborn is still in Los Angeles preparing for the first release date and going over other details with Mr. Garson before returning east, while Joseph Schnitzer, who has made a hurried tour of the various franchise holders in the Middle West, is expected back in town this week, when the first announcement will be made as to just what exchanges will distribute Equity Pictures.

Gibbs Is Chambers Double.

When Robert W. Chambers views the picturization of his widely read story, "The Shining Band," now being produced by B. A. Rolfe for presentation through A. H. Fischer Features, Inc., he will see his counterpart on the screen. Robert Paton Gibbs, who plays Major Brent, looks so much like the noted author that the casual observer can scarcely tell one from the other.

Goldwyn Arranges Tie-Up with Harper Brothers on "Almost a Husband" and "Rogerisms" Book

EXHIBITORS showing the coming Will Rogers photoplay comedy, "Almost a Husband," will profit by a far-reaching exploitation tie-up campaign. Goldwyn Pictures Corporation, which will release the Rogers production through its twenty-two exchanges, along with its other fall series pictures scheduled for distribution in September, has arranged for the advertising co-operation of Harper Brothers, publishers of Will Rogers' book entitled "Rogerisms," a collection of the comedian's witty sayings which already has had a large sale.

According to the agreement recently made, and which already has been prepared for operation, every book store of any importance in the country will contribute to the success of the exhibitor showing "Almost a Husband." Harper Brothers have sent letters to their two hundred odd salesmen throughout the country advising them of the plan and instructing them to see that it is carried through in the territories they represent.

An important feature of the co-operative plan concerns newspaper advertising, which will be taken in combination, the expense to be shared by book dealers and exhibitors. The name, Will Rogers, the title of the picture, the theatre in which it may be seen and the date of the showing will be given the most conspicuous place in the center of the advertisement, surrounded by announcements of the book. The exhibitor will profit by large display advertisements at a small cost.

Another part of the exploitation agreement is the assurance that all local book dealers will devote their window space to a display of "Rogerisms" and exploitation material concerning "Almost a Husband," during the running of the film. Novel displays that depart from conventional lines and are certain to attract attention are now being designed.

A third phase of the plan to attract admirers of the unique comedian of the stage and screen calls for a special edition of "Rogerisms," which will be sold at one-third of the market price to patrons of the theatre running the picture. Exhibitors will be advised of the details of this extensive tie-up campaign.

Pauline Curley Is Leading Woman for Antonio Moreno

PAULINE CURLEY, who will be seen in the dual role of Anne Crawford and Marna Black as leading woman to Antonio Moreno in Vitagraph's new serial, now in the making, has been entertaining the public since she was three years of age. Miss Curley was born in Holyoke, Mass.

Her first public appearance was made at the age of three years and at the age of eight was a regular member of the Jay Packard Stock Company.

Then for a year she appeared in the pictures made by the Imp, Reliance and Ramo companies. Then back to the footlights on the vaudeville stage.

With the close of this vaudeville engagement she returned to picture work under the Famous Players management. She achieved a decided hit as Rhoda in "Polygamy" with Crystal Herne, which ran for an entire season at the Park Theatre in New York.

Later she appeared in Fox and Triangle productions and was featured in Herbert Brenon's "The Fall of the Romanoffs," after which she appeared in support of Effie Shannon in the Metro production, "Her Boy."

Miss Curley was then featured as leading woman to Harold Lockwood in his later Metro releases.

She also appeared as leading woman with Douglas Fairbanks in "Bound in Morocoo" and with Sessue Hayakawa in "The Man Beneath."

One of her most recent successes is in the Brentwood Film Company's "The Turn in the Road," and now she is excelling all her previous dramatic efforts in the Vitagraph serials.

"The Misleading Widow" and "Market of Souls" Are Two Famous Players Releases for September 7

FAMOUS PLAYERS-LASKY announces as its feature releases for September 7, the second week under selective booking, Billie Burke in "The Misleading Widow" and Dorothy Dalton in "The Market of Souls." Both are Paramount-Artcraft pictures.

Miss Burke's appearance is her first since the release of "Good Gracious, Annabelle," on the Paramount schedule many months ago. It also marks her first appearance since the signing of her new contract whereby she will continue as a Famous Players-Lasky star.

The film is an adaptation by Frances Marion of the successful play, "Billeted," by F. Tennyson-Jesse and H. M. Harwood, in which Margaret Anglin had the leading role when it was presented in New York a season or two ago. It is a farce comedy, with all the scenes laid in a little English village, and therefore, contrary to what might be expected from the title of the original play, about as far removed from war as can be imagined. The name "Billeted" comes from the fact that two officers, returned from the war, are quartered in the house where the action takes place, because the hospital for wounded soldiers is overcrowded.

The production is directed by John S. Robertson, whose name has been connected with some of the most notable picture successes of the past, notably Miss Burke's two preceding Paramount pictures.

Miss Burke's leading man is James L. Crane. Others prominent in the cast are Frank Mills, Madeline Clare, Fred Hearn, Mrs. Priestly Morrison and Fred Esmelton.

"The Market of Souls" is a Thomas H. Ince production, directed by Joseph De Grasse from an original story by John Lynch, the scenario being by C. Gardner Sullivan.

With this picture, Famous Players-Lasky asserts, Joseph De Grasse enters the ranks of the upper ten among directors. A restaurant scene early in the picture is declared to be the most elaborate and realistic of its kind yet brought to the screen. Certain it is that the set used was the largest ever constructed at the Ince studio, and weeks were taken up in preparing for the scene. Here, at a typical Broadway New Year's celebration, Miss Dalton as Helen Armes, a trained nurse visiting friends in the city, attracts the attention of two men, brothers, of widely different ideals. The attempt of one of these men to take advantage of her innocence leads to a terrific, almost fatal, combat between the brothers. Miss Dalton's leading man is H. E. Herbert, while Philo McCullogh appears as the erring brother. Dorcas Mathews and Donald McDonald are among the others in the cast.

E. J. Ratcliffe

To appear in "The Amazing Lovers," B. A. Rolfe's production. Above as he appeared in "The Drums of Oude."

"Common Clay" Has Publicity Record.

Since Pathe's "Common Clay," showed for the first time in public at the Rialto Theatre in New York, it has appeared as the leading attraction on the screens of 2,132 other theatres.

Up to August 2 the picture had received more than half a million lines of publicity, which includes 4,000 illustrations of Miss Ward or scenes from "Common Clay." It is estimated that to date 2,270 columns have been devoted by newspapers to "Common Clay," making in all a total of 324 full pages in the average seven column daily newspaper. A vast majority of the clippings were stories taken from Pathe's campaign book, or from the various other publicity mediums.

"The Winchester Woman" Is Completed.

Alice Joyce has completed "The Winchester Woman," work on which was interrupted by both rain and the vacation season. Miss Joyce was at Blauvelt, near Nyack, taking the outdoor scenes when St. Swithin got in his fine work with more or less severe rain storms, and work was suspended for the time being.

Ebony Resumes Production

THE Ebony Film Corporation of Chicago, which created one reel laugh-makers enacted by an all-negro cast, formerly released through the General Film Company, announces its re-entry into the production field. The company has nearly completed its first two-reel comedy in which Sam Jacks and E. G. Tatum are featured. Under the supervision of Luther J. Pollard, these colored comedians will be surrounded by a white cast.

Mr. Pollard states that the day for bigger and better comedy subjects has arrived and that Ebony will serve the public just such two-reel comedies every other week. Bob Horner, Ebony's former scenario editor and publicity writer, will resume charge of the script division.

Announcement of distribution and release date will follow shortly.

Clune's Broadway Theatre in Los Angeles Cleans Up with "The Man Who Stayed at Home"

METRO'S mystery melodrama, "The Man Who Stayed at Home," has been doing record-breaking business. Not only did it do a big business in its Los Angeles premiere, at Clune's Broadway Theatre but evoked the following testimonial from W. H. Clune:

"Just concluded a week's run of your classic, 'The Man Who Stayed at Home.' We don't often comment upon the productions we run, but so satisfactory were the results of this engagement we feel justified in this instance. It had a happy combination of thrills, heart interest, action, and suspense, giving it a broad appeal. Audiences were enthusiastic and pronounced it a splendid production. Congratulations."

This appreciation was telegraphed to Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc.

Another instance of the film's success was that of the Lyric Theatre, Asbury Park, N. J. Showing the first three days of the week, the crowd which flocked into the house Tuesday evening smashed all house records for that day.

King Baggot and Claire Whitney head the cast, which includes such sterling players as, Alexandre Herbert, Lilie Leslie, Julia Calhoun, Robert Paton Gibbs, Robert Whittier, Ida Darling, Ricca Allen and Frank Fisher Bennet. The stage drama was written by Lechmere Worrall and J. E. Harold Terry, and was an international success.

Brooklyn Strand Heads List of Large Houses Commencing Fall Season with "The Westerners"

AS the second attraction at the Brooklyn Strand the management has booked Benjamin B. Hampton's first Great Authors picture, "The Westerners," by Stewart Edward White.

The film recently received its eastern premiere at the New York Strand and at the request of the Mark interests has been held out of the remainder of Greater New York to enable them to give its first run presentation in their Brooklyn institution. Following its run in Brooklyn, the film begins a circuit booking through the United Booking Offices, including all the B. F. Keith and Keith & Proctor houses in the metropolitan district.

The success achieved by this film in its eastern premiere at the Strand, New York, and its two weeks' pre-release presentation at the Kinema and Quinn's Rialto, Los Angeles, has resulted in a spot-booking record at trade showings never approached in the annals of motion picture distribution. At least two dozen of the larger theatres of America will inaugurate their fall season with the film, and their owners are already taking advantage of Grosset & Dunlap's bookshop link-up in arranging their exploitation campaigns.

A few of the first-run houses where the film will be the season's initial attraction are the Ascher Brothers theatres, Chicago, where the Grosset & Dunlap promotion force is waging its biggest campaign; the Colonial Theatre, Akron; the Sequoia Theatre, Sacramento, and the Laughlin Theatre, Long Beach, Cal. Lubliner & Trinz's big first-run house in Chicago has also settled upon the film as its first attraction for the fall season.

"Partners of the Night" To Be Produced in the East

THE fourth production for Eminent Authors' Pictures—"Partners of the Night," by Leroy Scott—will be made in New York as soon as the Goldwyn organization completes arrangements for an eastern studio. The scenario, prepared by Charles S. Whittaker, is now in the hands of Mr. Scott, who is writing his own titles. It is said that so much material was available in his novel that another picture will be made from a second set of scenes. A new kind of detective story is promised, in which New York figures prominently.

Mr. Scott says: "New York is to Americans the most wonderful and interesting city in the world. 'Partners of the Night' is a story of one phase of present-day New York life.

"It has an added interest to its story value, and this should particularly appeal to audiences outside of New York in that two-thirds of its scenes are either exterior scenes giving real pictures of New York, or interiors of world-famous buildings. These scenes are all to be taken on the spot. Therefore, without interrupting the story, but, on the other hand, greatly enriching the narrative, the background of 'Partners of the Night' will be equivalent to an elaborate seeing-New-York-trip. The fan will see the docks when a great steamer discharges passengers, police headquarters, the Great White Way, a famous hotel, Riverside Drive, the Hudson River, Wall Street.

It is the intention of the producers that "Partners of the Night" shall have as its background the best pictures of New York that have yet been produced upon the screen.

Frank C. Teck
Appointed Goldwyn's press and service representative in Seattle.

"World and Its Woman" Has Philadelphia Premiere

ENTHUSIASTIC reviews in all of the Philadelphia daily newspapers followed the premiere showing of Geraldine Farrar in "The World and Its Woman," the Goldwyn production, presented to the public for the first time on September 1 at the Chestnut Street Opera House. This pre-release display of Miss Farrar's latest picture, directed by Frank Lloyd, marks the launching of Goldwyn's fall series productions, which are being handled according to the "see-them-before-you-book-them" policy.

How well the drama of modern Russia was received at the Chestnut Street Opera House is indicated by the enthusiasm of the Philadelphia critics, who reviewed the production at length. Some of the headlines in large type read: "Geraldine Farrar in Striking Film—Wartime Chaos in Russia Portrayed in 'The World and Its Woman,' Evening Public Ledger; "New Farrar Picture Is Thrilling Drama—Stirring Scenes in Russia Depicted in Film at Chestnut Street Opera House," Philadelphia Inquirer; "Strife and Kisses in Russian Film—Fights and Love Affairs of Miss Farrar Make Chestnut Feature Brisk," Philadelphia Press; "'The World and Its Woman' Pretentious Russian Film Presented," Philadelphia North American.

Heavy Advance Bookings on "The Wolf."

It is only a short time now before Vitagraph releases "The Wolf," the screen version of the drama by Eugene Walter which has been made into picture form for Earle Williams. The picture was finished some time ago.

It is in six reels, and its scenes are all laid in the Canadian Northwest. The only interiors are placed in a mountain log-cabin. Nature provided the scenery. There is only one important feminine character, that of Hilda MacTavish, played by Jean Novak. The hero does not play the title role. Advance bookings are coming in strong.

Joviality—Haughtiness—Grimness.
Caught in these expressions of Sessue Hayakawa, whose Superior Pictures will be released by Robertson-Cole through Exhibitors Mutual.

SUPERIOR PICTURES SHOW HAYAKAWA

Robertson-Cole Will Present Japanese Star Solely in Series of Exacting Standards by Way of Production

THE first of the new series of Hayakawa Superior Pictures, produced by Haworth, will be released in October through Exhibitors Mutual, according to an announcement made by Robertson-Cole. This series will be Superior Pictures, a higher standard than that demanded for the initial series, which have established this actor as an attraction.

Figures based on advance reports and contracts received from Exhibitors Mutual show that the series of eight Hayakawa productions will start in over 4,000 houses. Robertson-Cole expects this to be increased at nearly the same ratio, the initial series starting with a few hundred and having 4,000 bookings at the end of the season.

When the first Hayakawa picture was released just a year ago it was shown in a few first run houses. Consistent excellence of the productions and the uniqueness of the stories has lead to bookings by some of the largest picture palaces in the country. The contracts have been made for the entire series in almost all instances.

To Picture "Illustrious Prince."

A picturization of E. Phillips Oppenheim's novel, "The Illustrious Prince," will be the first release of the series. It is declared by those who have seen it to be one of the strangest pictures that Sessue Hayakawa has ever played in. The story itself has mystery, high dramatic value and a strong human appeal.

The second of the series will also be a picturization of an unnamed novel, an entirely different type of story, however. The book, somewhat of a tragic romance, has had wide circulation. Several well-known plays and novels are also under consideration. They are said to be unusual and highly dramatic stories.

Sessue Hayakawa and the Haworth officials believe that the success of the new Robertson-Cole series will depend in no small measure on the uniqueness of the stories for in technique and art they are as nearly perfect as possible. The latter features have been a subject of comment by those who have seen the Hayakawa pictures.

Special advertising will be carried on the entire series. The one, three, six and twenty-four sheets will be in keeping with the standard of the pictures. Booklets containing advertising, publicity and program suggestions, photographs of the scenes and other advertising matter now in course of preparation will be available for exhibitors.

Preparing "If I Were King" for Fox-Farnum Releasing

THE most recent William Fox release starring William Farnum, the E. Lloyd Sheldon drama "Wolves of the Night," has been praised as a distinct scenic victory. In line with this achievement, Fox Film Corporation has determined to make "If I Were King" a Farnum picture, based on Justin Huntly McCarthy's famous play, as big in scenic value as it will be in dramatic power.

J. Gordon Edwards, the director, is supervising the work of the art and scenic departments in preparing the period backgrounds for the story. It is proposed by Mr. Edwards to make "If I Were King" an artistic commemoration of the work of the author whose story has formed part of the education of many of the present generation.

The scenic and art departments of the Fox Company are concentrating on this production with the promise of creating some distinctly new and novel effects for the screen. Exhaustive research has been conducted in order to assure the accuracy in the detail of the palace of the king, the costumes of the courtiers, and the furniture of the period.

Farnum's Next—October 12.

"If I Were King," when completed, will follow, according to present plans, the release of "Wings of the Morning" which in turn will be seen after "The Last of the Duanes." These also were directed by Mr. Edwards.

"The Last of the Duanes" adapted to the screen from Zane Grey's novel of the same name, will be Mr. Farnum's next release. The date set is October 12, and in this picture Farnum again will be seen in such a role as was created by him in "The Lone Star Ranger."

Film "Silver Horde" in Seattle

A SECTION of the Seattle docks has been procured and a large ship engaged for Goldwyn's "The Silver Horde." Frank Lloyd will direct the "shooting." Nearly 1,000 people will be involved in one of the most realistic fights shown on the screen. One of the big scenes in the Rex Beach film will be the sinking of the ship in Elliott Bay. The Goldwyn company negotiated for more than two months to obtain a ship for this purpose, and the actual cost is $22,500.

The cast is headed by Betty Blythe, Myrtle Stedman and Curtis Cooksey, and includes Robert McKim, R. D. McLean, Hector Sarno, Bull Durham, Carl Gerard, Murdock McQuarrie, Frederick Stanton, Neola Mae, M. B. Flynn and E. J. Denecke.

Universal Receives First Orient Expedition Picture

THE first film to be sent to this country by the Universal-Alder-Laemmle expedition into the Orient has arrived at the West Coast studios. Although the expedition is covering the Orient for scenic productions, it is most unusual that the first picture to be returned to this country should be that of a battle scene.

The film sent depicts the scenes of the last of a long series of engagements which took place between the North and South forces of China at Wu Nan, Chang Sha.

What disposition of this film will be made has not been announced by Universal.

Film Discloses Secret of Animated Cartoons

THE place of importance in the Goldwyn-Bray Pictograph scheduled for release the week of September 21 is given to answering a question that photoplay fans have been asking ever since J. R. Bray began issuing his animated cartoons several years ago —"How are animated cartoons made?"

This film, "How Animated Cartoons Are Made," following the development of the drawings in every detail, and affording an idea of the tremendous amount of work involved in producing even a few hundred feet of negative, has an educational as well as an entertainment value. The Bray artist is seen at his desk creating the humorous figures that have become known to motion picture audiences the world over. The picture illustrates in a clear and entertaining fashion one of the most interesting processes that has been developed in the industry.

In "A Bare-Hand Fight with Alligators," the second subject in this issue, a graphic and thrilling depiction of alligator hunting in Florida is provided. Closing this Pictograph is an intimate personality study under the title of "Meet the Real Nick Carter." There is a genuine surprise in store for those who are introduced to the famous creator of blood-curdling situations.

Page 1619 Tells Who Made First Movies

Somerville Still Free-Lances

In a previous issue of the Moving Picture World it was stated: "From Lake Hopatcong comes word that Emmett J. Flynn, recently engaged by William Fox to direct the second of William Russell's Victory pictures, and Roy Somerville, of the Fox scenario staff, are making fine progress in preparing the manuscript for the new play . . ."

Mr. Somerville is not a member of the Fox scenario staff, and has refused all offers to identify himself with any studio since leaving Mr. Griffith several years ago, preferring the free-lance field. In this instance he was specially engaged to make the adaptation of William Macleod Raine's novel, "Eastward, Ho!" at the request of Director Flynn.

Foreign Territory Sold on Wistaria's Serial Picture

LYNN S. CARD, president of Wistaria Productions, Inc., announces that the South American and Oriental rights to "The Lurking Peril," Wistaria's serial production, starring Anne Luther and George Larkin, have been sold. The deal was made with the Australasian Film Company, one of the biggest operators in the Orient.

President Card has not decided whether or not he will market his serial over the state rights' market or negotiate for its distribution by one of the prominent distributors. In all probability, according to his statement, the serial will be released by one of the distributing companies.

Burton King, vice-president and director-general of Wistaria, stated that the serial will be ready for release in November, possibly the latter part of October.

"Desert Gold" Given Trade Showing in Thirty Cities

EXHIBITOR receptions to Zane Grey's "Desert Gold" ran true to form and true to predictions, both as to exhibitor liking and enthusiasm, for this first Benjamin B. Hampton-Eltinge F. Warner-Zane Grey picture.

Managers of the W. W. Hodkinson organization in thirty exchange cities arranged for trade showings early in the week, and these showings were largely attended both by local and out-of-town first-run exhibitors at every point.

The film is, of course, offered to exhibitors on the single picture sales basis, inaugurated last April by the Hodkinson organization. This first production of a new organization, in which the author himself exercises the important role of supervision and assistance, is one of the challenging pictures of recent years in the industry. The film will have its initial presentations in the larger American cities, beginning immediately.

Alice Joyce Working on New Play.

Alice Joyce has begun work on her next Vitagraph feature which is as yet without a title. It was written by William B. Courtney and is being directed by George Terwilliger. In Miss Joyce's supporting company will be seen Percy Marmont, Templer Saxe, L. Rogers Lytton and many others.

There Are Three Sides to Every Question: Three from "Fair and Warmer."
May Allison contributes to the joy of life by these nobby views from her coming Metro.

METRO PICTURES "BOUGHT UNSEEN"

Merit of "The Brat" Causes Large Circuits Such as Loew to Book Series Outright

HOW needed an innovation was the establishment of a "fewer and better" pictures policy has been brought out recently by the booking of the entire output of the Nazimova Productions and Screen Classics, Inc., studios, by some of the biggest picture houses throughout the country.

In the majority of cases, says Metro Pictures Corporation, such booking has been entered into without pre-view of the pictures, so confident are those exhibitors that productions based upon popular stage plays such as "The Brat," "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married," and under the supervision of Maxwell Karger, director general of Screen Classics, Inc., and partner in presentation of all Nazimova Productions, will prove enormous box-office attractions.

Loew Books Entire Series.

Besides those houses contracting for the entire output of Screen Classics, Inc., and Nazimova Productions, to whose productions Metro has exclusive right to release, as many more theatres of the same calibre has snapped up "The Brat" as a preliminary step, with the understanding and assurance that the booking of the entire remainder of Metro releases under the new system will follow as a matter of course.

The Loew Circuit of theatres in New York and other cities has booked the whole Metro supply of releases. The new Capitol Theatre on Broadway at Fifty-first street has booked "The Brat" and also the first three of the new Screen Classics, Inc., productions.

Runs Average a Week.

The length of time of these bookings is not for a short run, but on the average for a week or more. Many of the theatres have booked "The Brat" for an initial run of one week, with an option on a second week's run.

It has always been a contention of Maxwell Karger that the motion picture should be capable of sustaining continued runs. He pointed out that as much is spent on a picture as on a stage production, and while the latter runs, if successful at all, an entire season in one place, and not unusually a year, two years and sometimes three or four, the life of the best pictures often is not more than six months.

"We are therefore more than gratified at the reception of our fewer and better pictures policy as shown by the bookings," said Mr. Karger recently.

Theda Bara Leaving Off on "Vampires" for Other Roles

Through a film career in which she has interpreted the most evil women of the world, from Cleopatra and Salome to those of the present day, Theda Bara has been voted the foremost vampire of the screen. She has in her dual role in the William Fox production of David Belasco's "La Belle Russe" been credited with the greatest success she has achieved according to experts who have viewed the picture.

Wherever the silent drama has been seen, Theda Bara is known as supreme in her power to portray the unmoral or the immoral woman. Her triumph as the sweet Irish girl in "Kathleen Mavourneen" (also a Fox Production) has expressed her versatility.

"La Belle Russe" calls for more from Theda Bara than any part she has played. David Belasco's story gives us Bara as La Belle Russe, a notorious courtesan, and also as her twin sister, Fleurette, a lovely woman, who suffers all for the sake of her child. The conflict between the good sister and the bad sister is most powerful. Miss Bara gives to each of the roles a distinction that will cause widespread and lively discussion. Star of more than thirty screen successes, she has, in "La Belle Russe," found her greatest opportunity.

Goldwyn Film Opens Brooklyn Strand.

The first of the Goldwyn fall series productions to be given a public showing is Geraldine Farrar in "The World and Its Woman," selected as the premier attraction for the big Strand Theatre, Brooklyn, which was opened Friday, September 5. "The World and Its Woman" was enthusiastically received by capacity audiences. It was supported by an elaborate program.

The Rev. Charles Stelzle Declares Preachers Need Direction in Determining Film Standards

UNDER the title of "What I Saw in Sixty-nine Small Cities," the Rev. Charles Stelzle, field secretary of the Federal Council of the Churches of Christ in America, writes in a recent issue of the Ladies' Home Journal relating many interesting experiences. Not the least important is that concerning moving pictures and associated problems, which we quote in full:

"In certain of the communities the churches had assumed certain attitudes toward outstanding problems which absolutely minimized their influence upon the man outside. For example, in several cities any man who was a member of a fraternal organization was regarded as a 'heretic,' and in several instances men were expelled from the church because they insisted upon retaining their membership in a lodge.

Found Feeling Against Pictures.

"In another case there seemed to be a great deal of feeling against the motion picture show and, while a personal investigation of the pictures indicated that they were by no means bad in their influence, several of the ministers insisted upon declaring to their people that if they persisted in going to see the motion pictures they were on the downward road. However, in one city —this was in Kentucky—the ministers agreed that it would be proper to permit the opening of motion picture houses on Sunday, provided they were closed during the hours of service.

Preachers Need Direction.

"It is quite obvious that some preachers need direction in determining the standards of what is good or bad in motion pictures. They have not a very clear idea of psychological effect of certain kinds of pictures upon the average person.

"It should be impressed upon them that it is the business of the church not to try to close motion picture houses, because the church cannot do this, but to try to improve the character of the films—where this is necessary—chiefly through co-operation with the local motion picture men."

Mr. Stelzle Writes from Experience.

While what Mr. Stelzle writes speaks for itself, and his experiences are of great importance, for the reason that many of his deductions are in line with much that has been printed in the World, it seems especially timely to call attention to the salient points and emphasize them. It should first be noticed that Mr. Stelzle speaks from knowledge gained by actual and positive experience. His words are not the opinions of a zealot in any way, they constitute facts for the guidance of all seeking first-hand and genuine information upon subjects about which he writes. Concerning the relations existing between moving pictures and churches and between moving pictures and the Sunday problem, Mr. Stelzle's deductions are both wise and helpful. In an analysis of the situation it will be noticed that several facts predominate:

First, that clergymen have not a clear idea of the psychological effect of pictures.

Second, that pictures have come to stay and that churches cannot close picture houses.

Third, that instead of fighting against the picture business generally, churches should adopt a sort of co-operation and try to aid and improve it.

W. H. J.

"I Love Not Man the Less, But Nature More."
An interview with nature in its twilight beauty from "A Voice of Gladness," one of the beautiful Paramount-Post offerings.

Regina Quinn Is New Leading Woman for Walsh

WHEN "From Now On," the new George Walsh starring vehicle, is released by William Fox on September 28, picture audiences will behold opposite the figure of Mr. Walsh the dainty and diminutive person of Regina Quinn, an actress of decided charm and talents.

Miss Quinn was engaged as leading woman in "From Now On" because of her peculiar fitness for the type of role in which she will be seen. She has had considerable experience on both the stage and the screen and will be remembered by many as one of the theatre's best impersonators of David, slayer of the giant Goliath. In this part Miss Quinn established herself as an actress of marked ability, and ever since has found difficulty in detaching herself from boyish roles.

In "From Now On," however, she has succeeded in this endeavor and has developed a versatility which gives great promise for her future. Under the direction of R. A. Walsh, brother of George Walsh, the star, she is proving herself a capable foil for the athletic star.

Edythe Sterling
To star in "Arizona Cat Claw" for World pictures.

Another Booking for "Sahara"

Following the success of "Sahara" in William Sievers' New Grand Central Theatre, St. Louis, Harry Koplar has booked this production for the entire Koplar circuit of theatres, giving it exactly the same prominence and exploitation as if it had not had a previous first run two weeks ago in his city. More and more is the tendency developing in the larger cities of the country.

Jensen & Von Herberg have booked "Sahara" for their Rialto, Butte; the production also during the past week was booked for immediate presentation at the Alamo Theatre, Louisville, and for the Orpheum Theatre, Oakland, Cal.

Hollywood to Direct Morey.

Edwin L. Hollywood has just been added to the staff of Vitagraph directors at the Brooklyn studio and will direct Harry T. Morey in his next picture. Mr. Hollywood, who was formerly well known on the spoken stage, has had a varied experience in the picture field both as director and actor. He directed several war pictures for the United States Government.

Rubye De Remer
Says she would stop vacationing to work, but not in a picture requiring her to get up early in the morning.

Aeroplane Views Shown in International News No. 35

COMPLETE mastery of the air is daily coming nearer to realization, and, judging from successful experiments continually being made, the near future will see this method of locomotion in general use.

Two series of aeroplane pictures appearing in the International News No. 35, the news reel put out by the International through the Universal exchanges, emphasize this point.

In the first series, airmen are seen competing in the first aerial International Derby race. In the second series, the U. S. Post Office authorities test an air mail delivery to a steamer at sea. An air marine flying boat leaves with late mail for the White Star Liner, Adriatic, already far out at sea. A trailer from the flying boat catches a guy rope on the Adriatic and the mail pouch is released to be quickly hauled aboard the steamer.

In pictures from New York City in Universal Current Events No. 35, Major Orde Leen, late of the Royal Air Force, is seen leaping from a swift moving aeroplane to test a parachute.

Work Begun on "Piccadilly Jim."

Director Wesley Ruggles has returned from the vacation with which he began his engagement at the Selznick Pictures studio, and is already under way with the direction of "Piccadilly Jim," which will be Owen Moore's first Selznick production.

Mr. Ruggles has been passing three weeks with his parents in Los Angeles. He has only recently returned from the war front, where he served eighteen months.

In accordance with the Selznick policy to give each of its stars a special electric sign campaign, a huge sign is being erected at Forty-sixth street and Broadway, blazing forth the name of Owen Moore, whose series of special productions for Selznick begins with "Piccadilly Jim."

Vitagraph's Picturization of Charles Klein's Drama "The Gamblers" Is Scheduled for Early Release

THE GAMBLERS," Vitagraph's screen version of the drama by the late Charles Klein, is soon to be released. This play of love and jealousy, high finance and political ambition, bids fair to be one of the most popular ever offered with Harry T. Morey as the star. Entirely different from the two other of the Klein plays presented by Vitagraph on the screen, "The Lion and the Mouse" and "The Third Degree," it is just as virile, and even more timely in its theme than its predecessors.

The play was adapted for the screen by Sam Taylor and Lucien Hubbard, who adhered closely to the story but injected several situations that were only hinted at in the original play.

Then, too, the adapters have changed the motif of the play. As originally produced, it was political ambition that led the assistant attorney general to prosecute, if not persecute, the alleged gamblers with bank funds. In the present production jealousy of his wife brings about this result. Vitagraph believes that this change is a great improvement as it offers a more logical way of introducing the love interest.

Mr. Morey has the role of Wilbur Emerson, the man who undertakes to combat the money trust.

Paul Scardon directed. Among the well-known players in the cast are Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus.

Recording Praise Won by Fox's "Evangeline" Film

NO motion picture ever presented on New York's Broadway has received a greater abundance of praise than has the William Fox production of "Evangeline," which is filling the Forty-fourth Street Theatre, where it is on for an indefinite run. The reviewers voted the Fox production a distinct advancement in motion pictures and a valuable contribution to the educational power of the screen.

Longfellow's vitally dramatic poem has been translated to the screen without the loss of any part of its entrancing beauty. Miriam Cooper, as Evangeline; Albert Roscoe as Gabriel, and the supporting players have been praised. R. A. Walsh, who staged the big feature, has been referred to in terms of compliment.

Every paper in New York reviewed "Evangeline." To a man they hailed the Fox production as a masterpiece. Such praise has been followed by the spoken work of teachers, educators and clergymen who see in the production the beginning of a bigger and broader field for pictures of educational value.

Billie Rhodes Goes on Vacation.

Billie Rhodes, dainty ingenue star, who recently completed her first W. W. Hodkinson release, "The Blue Bonnet," produced by the National Film Corporation of America, will leave shortly on a three weeks' vacation trip to the Hawaiian Islands. Miss Rhodes will begin work at the National Studios on Harold MacGrath's "Hearts and Masks" late in September.

Complete Scenario for "Walk Offs."

June Mathis and A. P. Younger have completed their adaptation and scenario of "The Walk Offs," a picturization of the Oliver Morosco stage success by Frederic and Fanny Hatton, which will be May Allison's next starring vehicle for Screen Classics, Inc., to follow the production of the Avery Hopwood farce, "Fair and Warmer."

Jack Dillon, a recent addition to the Screen Classics, Inc., directorial staff under Director General Maxwell Karger, will direct Miss Allison.

Geraldine Farrar Vacationing in Cairo.
Oh, beg pardon! It's just a Cairo street scene for Geraldine's next Goldwyn. Lou-Tellegen and Director Reginald Barker are Cook-ing with her.

Though Only Three Months Old, Realart Plans Extensive Exploitation and Advertising Push

THE faith of Realart in the power and value of advertising is evidenced by the manner in which it has carried on its advertising campaign in the trade papers. Realart is barely three months old, yet its name and policies are well known. This remarkable condition, Realart officials believe, is due in part to the character of the inserts which have been provided, but it is recognized that the value of these has been materially enhanced by the circulation provided through the trade papers.

In addition to this advertising, Realart has adopted other means to exploit its productions. One of these mediums is outdoor advertising. This part of the work was started when sheets announcing Realart stars made their appearance on the billboards of New York and other cities of the country.

Realart also has leased the big electric sign on the roof of the Hotel Hermitage, located at the southerly end of Times Square, the rental being $108,000. The sign stands twelve stories over one of the busiest and most famous corners in the world. Broadway and Forty-second street, and faces north toward the center of the American amusement world.

Daily Prints Portrait of Star.

A concrete example of the fact that it pays a producing and distributing company to advertise in the photoplay trade journals is the announcement that the New York World editorial department requested for distribution, with its edition of Sunday, September 21, the portrait of Mary Miles Minter that was a feature of the Realart insert in the trade papers of August 16 and August 30. Not only will the World readers in New York, its environs and other cities become acquainted with the fact that Mary Miles Minter will soon make her appearance in Realart Pictures, but the World will advertise its intention to publish her picture on all its subway and elevated railroad billboards, on its fleet of automobiles and wagons, through its circulation department and in the advertising columns of the morning and evening World daily until September 21. More than 1,000,000 copies of Miss Minter's portrait were ordered printed in the first edition.

Publicity Staff Increased.

The publicity department of Realart also is busily engaged in the preparations of press books, lobby displays, lithographs and other advertising accessories. This branch of the organization, under the supervision of John Pond Fritts, has been one of the most rapidly growing departments of the Realart organization. The publicity specialists joined the staff this week. Bert Adler, an exploitation expert, will establish a department to be devoted exclusively to advertising and promoting specials.

C. Alfred Karpen has been employed to specialize on copy and designs for advertising accessories. George Landy and Edna Michaels, both recently with Select, have joined the Realart publicity staff. Miss Michaels is giving her attention to the writing and placing of feature stories with magazines and newspapers. Mr. Landy will be engaged with others, whose names are to be announced later, in work connected with the special exploitation of stars. The eldest employe of the department except Mr. Fritts is Hugh Harvey, who is in charge of trade paper publicity. Jay A. Gove, formerly director of publicity and advertising for Fox, has recently joined Realart.

Posters of Stars Go Forth.

Posters of Realart stars are being sent out this week to a large number of exhibitors. Three styles of lobby display photographs, covering the first Realart releases, are now in work. The publicity department expects to be represented shortly in every principal city of the country.

Profiteering Methods Shown

With the first page of every newspaper in the country teeming with news about Government seizure of food stuffs, and the prosecution of hoarders, Pathe is making a renewed drive on its great feature, "The Profiteers," starring Fannie Ward, which deals extensively with this vital topic.

"The Profiteers" exposes the methods employed by the vultures who spare no one in the greed for gold, putting the prices of food so high as to make it well nigh impossible for poor persons to live.

Song Campaign on Fairbanks Film.

Getting his inspiration from "Big Four's" first release, the Douglas Fairbanks' picture, "His Majesty, the American," Albert Von Tilzer has written a new song bearing the same time as the film. The song is being published by the Broadway Music Corporation, New York City, and that company is beginning a country-wide campaign to popularize the song in conjunction with the big first runs of the picture.

"The Bachelor" Nearing Completion.

Constance Talmadge has almost completed her second First National picture, "The Bachelor," by Clyde Fitch. The story is a John Emerson-Anita Loos adaptation and is being directed by David Kirkland.

Miss Talmadge will be supported by Conway Tearle in the role of James Crowninshield. Others in the cast are Wallace McCutcheon, Jeanette Horton, Harda Dawle and Jack Kane.

A Shot from Realart's Four First Releases: "Anne of Creen Gables," "Erstwhile Susan," "The Mystery of the Yellow Room" and "Sinners."

Mary Miles Minter is seen above as "Anne"; Constance Binney churns at the left as "Susan"; center is the Yellow Room itself; right, is Alice Brady as Mary Horton in "Sinners."

The Wealth of Mabel Normand's Comedy Again Comes in "Jinx"; with Its Many High Jinks.

"Empty Paradise" Was the Original Title for This Goldwyn. Nothing Empty About It Now.

A Flight of Imagination.

Morey Working on New Picture.

It is a far cry from the lumber camps in the White Mountains of N. H. to Bat Cave, near Hendersonville, N. C., but that is where Harry T. Morey has gone to make his next Vitagraph feature. He was accompanied by Jean Paige, his leading woman, Edward L. Hollywood, his new director, and several members of his supporting company.

Mr. Morey's new play, which has the tentative title of "The Man Who Might Have Been," is an adaptation by Arthur Edwin Krows, assistant scenario editor of Vitagraph. In the supporting company, in addition to Miss Paige, are Charles Eldridge, George Cooper, Charles Kent, Walter Lewis, Robert Gaillard and Bernard Siegel.

Vitagraph Promotes Bennett.

W. S. Smith, manager of the Vitagraph West Coast studio, announces the promotion of Chester Bennett to the rank of director.

Mr. Bennett, who has been acting as assistant to James Young and Theodore Marsden in the production of all the Earle Williams pictures made at the western plant, will now assume full charge of the direction of Mr. Williams in the making of the next feature which will be started this week.

Prince Likes Briggs Song.

When the Prince of Wales was entertained at the Beaconfield Golf Club, Montreal, September 2, one of the numbers on the program which gave him the greatest pleasure, it is said, was the singing of "When A Feller Needs A Friend," the popular ballad, inspired by the Paramount-Briggs Comedies. At the conclusion of the song, which was sung by a professional singer from Montreal, the heir to the British throne applauded vigorously and declared that both the singing and the ballad were charming.

The Theatre Strike? Turn to Page 1613

Butler with "Birth of a Race."

William Tobias Butler, who booked and exploited "The Battle Cry of Peace," "The Fall of a Nation" and other productions, has been engaged by Herman Rifkin of the Eastern Film Company, Inc., of Boston, Mass., as general publicity manager. Mr. Butler will have complete charge of the exploitation of "The Birth of a Race," which was successful in Chicago and will soon be seen in the East.

"Piccadilly Jim" for Owen Moore.

Myron Selznick announces that he has purchased "Piccadilly Jim," by P. G. Wodehouse to serve as Owen Moore's first Selznick production. "Piccadilly Jim" ran serially in the Saturday Evening Post, where it met with aclaim. It was then printed in book form. Now it is being turned into a stage play as well as a screen play.

Minneapolis Film Trade Board Asks Exhibitors to See That Employes Take Care in Handling Film

EXHIBITORS are costing the exchanges and themselves thousands of dollars through carelessness in handling film, according to the Minneapolis Film Board of Trade, which has asked the Moving Picture World to publish a statement revealing conditions and urging the practice of greater care in the future. The statement says:

"The Minneapolis Film Board of Trade wishes to call attention to the fact that in many cases exhibitors are costing the exchanges and themselves thousands of dollars through carelessness in handling film. For instance, one of the exchanges had a film returned from the Gem Theatre, Caledonia, Minn., and the film was twisted on the reels and patched with pins. This is only one of many, many similar cases.

Exhibitors Get Wrong Reel.

"If proprietors of theatres would see that their employes packed reels properly when they are being returned to the film exchanges, putting the right bands on the right reels and placing them on the reels firmly, there would not be so many complaints from exhibitors about reels being short at the ends, scratched at the ends and in some places the subjects very incomplete. There would also be fewer instances of exhibitors getting the wrong reel.

Exchanges Are Not Faultless.

"Another exchange had a case this week, through error, one reel of "Sunnyside,' Charlie Chaplin's latest film, was returned to another exchange with a wrong band on it. The band read that it was reel No. 4 of a certain feature. This caused First National to disappoint one of its customers on 'Sunnyside' and caused the customer of the other exchange to receive an incomplete film, Part 4 of the five-reel feature being missing, and in its stead they got one reel of 'Sunnyside,' a three-reel subject.

"Members of the film exchanges of the Minneapolis Film Board of Trade are not endeavoring to create the impression that the exchanges are perfect. Numerous errors are made every day. Errors are made in every line of business, but a little close attention on the part of exhibitors through the proper packing and handling of film will cut down errors of film exchanges and disappointments to exhibitors."

Allan Dwan Employs Record Number of People in Recent Realart Release, "Soldiers of Fortune"

ALLAN DWAN, Richard Harding Davis, Augustus Thomas, Ferdinand Phinney Earle—these are some of the names which Realart Pictures Corporation will strongly feature in its advertising of the special film, "Soldiers of Fortune." An exploitation department has been organized under the direction of Bert Adler, and his first work will be in connection with "Soldiers of Fortune." This production has just been completed at the Pacific Coast studios of Allan Dwan. Mr. Dwan made the picture for Mayflower Photoplay Corporation, of which Isaac Wolper is president. It will be released through Realart. The story is based on a popular novel of Richard Harding Davis. Augustus Thomas dramatized it for the stage.

Capital will be made in the Realart exploitation of the fact that "Soldiers of Fortune" has been a public favorite as a book for upwards of twenty years, and as a play for about seventeen years. Another advertising feature to be emphasized is that some of the well known stars of today have been identified with the stage production. These include Robert Edeson, Dorothy Donnelly, Guy Bates Post, Wallace Eddinger and Thomas W. Ross. The play had its New York premiere, March 17, 1902, at Charles Frohman's Savoy Theatre, under the management of the late Henry B. Harris. Subsequently, it played to capacity houses in the larger cities of the country and still is a standard offering of the recognized stock companies.

Is Not a Spectacle.

"Although more than 1,000 persons and 200 horses were used in filming the production," says Mr. Dwan, "it is not to be classed as a spectacle. Richard Harding Davis left a rare legacy in this story of supermen; I have not tried to garnish it with the spectacular, but have endeavored rather to act as executor of a most unusual estate. I have had to employ probably more people than have ever before appeared in one motion picture. I have exercised every precaution to insure faithful adherence to the story, and I have sought to make a great drama rather than a great spectacle. If, happily, the production combines both strongly dramatic and spectacular features, it is in proportions which supplement the story value.

Picture Will Star No One.

Ferdinand Phinney Earle will make the art designs. Mr. Earle, it will be remembered, provided the art titles for Miss Pickford's "Daddy Long Legs." Mr. Dwan is said to have had an unusually large staff engaged in the work upon this production. He utilized both Arthur Rosson as associate director and James Hogan as assistant director. Five cameramen were constantly employed.

While no one will be starred in "Soldiers of Fortune," the cast will include two players who have been stars besides an actor who has been a favorite with three generations of theatregoers. Pauline Stark, who will portray Hope Langham, and Wilfred Lucas, the President Alvarez of the picture, have both been starred in a number of photoplays. Melbourne MacDowell, a familiar figure on the American stage for twenty-five years, will play Langham, the financier and mine owner. Perhaps Mr. MacDowell's best remembered work on the screen was as Black Jack in "The Flame of the Yukon." The part of Clay, the young civil engineer, will be impersonated by Norman Kerry. Anna Q. Nilsson, a screen favorite since the old Kalem days, will be seen as Alice Langham. Another well remembered name in the long cast is that of Wallace Beery, who will enact the role of the villainous Mendoza. The other principal players include Ward Crane, Frank Wally, Herald Lindsay, Philo McCullough, Ogden Crane and Fred Kohler.

Airplane Summons Mix to San Francisco Rodeo

UPON his return to Hollywood from Joe Miller's 101 Ranch, near Ponca City, Okla., Tom Mix, the daredevil Fox star, had hardly hung up his hat at the studio when he was off to San Francisco.

The day Mix arrived from Oklahoma an airplane piloted by Lieutenant Dan Davidson and carrying John J. Davis, left the flying field near San Francisco bound for the Fox studio at Hollywood, with an official invitation from Mayor James Rolph, Jr., requesting the presence of Mr. Mix as the guest of the mayor for the period of the season's big rodeo at the Golden Gate.

Davidson and Mr. Davis arrived over the open stage of the Fox studio and announced their purpose by dropping a weighted note addressed to Tom Mix by Mr. Davis. Mix followed the pair by train and fought his way through the packed streets of Frisco. After presenting himself to Mayor Rolph and meeting the department heads and celebrities of the city Tom was transported to the scene of the rodeo, where there are an enormous crowd of sailors from vessels of the Pacific Fleet. These he thrilled with his rope tricks and his daring stunts in the saddle while mounted on strange horses.

Charles Watson With Novagraph

Charles Watson, president of the Novagraph Film Corporation, producers of "analysis of motion" pictures, has added to the executive forces of this company Harry G. Mason as director of production.

Mr. Mason is thoroughly competent to perform the duties of his office, having been connected with the Thomas A. Edison, Inc., motion picture division for five years on production work; the Famous Players Film Corporation as assistant director and business manager on all Marguerite Clark feature productions for two and a half years; the forces of Goldwyn Picture Corporation in a like capacity; the Sun-Light Arc Corporation as lighting expert and development engineer.

Hutchison Escapes Locomotive.

"Out of the Clouds," episode No. 6 of the Pathe-Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, opens as Ralph Darrell (Mr. Hutchison) is saved from death beneath the wheels of a locomotive. He boards the train and arrives safely at Palm Beach, where Aline Morton (Miss Luther) and her father are awaiting him.

Two Stars and Two Directors for Realart: Mary Miles Minter, Emile Chautard, Allan Dwan and Constance Binney.
The Chautard productions for Mayflower and Allan Dwan's own productions will be released by Realart.

Higher Film Rentals for All Picture Theatres Made Certain by Union Demands for More Wages

HIGHER film rentals for motion picture theatres, big and little, throughout the United States and the world, now seem to be inevitable, as a result of demands of the various mechanics unions and employes of the motion picture studios in Los Angeles and vicinity.

Their demands, submitted in the form of a written agreement to go into effect September 1, called for an increased wage scale for carpenters, electricians, painters, grips, property men, gang foremen and unskilled labor, with further demands for overtime, Sunday and holiday work.

Strike Danger Passed.

That all danger of a strike has passed, is shown by the following telegram from Giebler, dated Los Angeles, September 3:

"Labor situation in west coast studios normal. Controversy between producers and International Association of Theatre and Stage Employes, composed of carpenters and stage mechanics, which threatened a strike a few days ago, seems close to settlement.

"Prominent members of photoplays' colony who are also identified with Actors' Equity Association, deny rumors that strike will be called in sympathy with striking actors in East. Frank Keenan, active in raising money for striking eastern players, says there is no grievance among picture actors since conditions that cause strike on stage do not obtain in studios.

"Keenan declares it is to advantage of Actors' Equity to support and protect photoplay producers, and that this will be done to fullest extent, and any rumor of strike in studios is propaganda sent out by eastern theatre managers. Seymour Hastings, secretary of Motion Picture Players' Union, says his organization will not strike unless ordered to by American Federation of Labor. Charles Mack, secretary of Photoplay Equity Association, says he sees no danger of clash.

Claims at All Studios.

The claims were made on all the studios operating in Hollywood, and at a meeting of the Motion Picture Association, at which were present representatives of practically every studio in Los Angeles, it was agreed that the wage scale asked by the unions be accepted.

The Producers Association was willing to get together with the union representatives and a United States Government mediator, as was done last year. This the unions refused. The Producers' Association, however, was conciliatory and agreed to meet the union representatives direct in order to endeavor to come to a mutally satisfactory agreement which would prevent the closing down of the studios.

The companies represented in the situation were Famous Players, Fox, Metro, Universal and others, and a further conference was called for Thursday night, August 28. The only points on which the opposing contenders were at variance were the question of a closed shop and the size of the demand for overtime charges.

While willing to meet the increased wage scale, the producers felt that the demands for overtime were exorbitant and that a closed shop for motion picture production was an impossibility.

No matter what the outcome of the present controversy, wages will go up, and this fact, coupled with the increase of from 40 to 70 per cent. in studio materials, as has already been outlined in Moving Picture World, will necessitate higher rentals than ever. This in turn will unquestionably result in higher charges to the ultimate consumer—the public—in the way of increased theatre admission charges, exactly as has been done by all other businesses that have had to meet after-the-war-high-priced conditions.

Houdini Signs New Contract With Famous Players-Lasky

SO great has been the success of Houdini in "The Grim Game," his Paramount-Artcraft picture which is now filling an advance engagement at the Broadway Theatre, New York, that the Famous Players-Lasky Corporation has signed him to a long-term contract to appear in feature films.

It is understood that Houdini's first appearance under the new contract will be in a five-reel mystery feature to be written by A. B. Reeve and John W. Gray, who wrote "The Grim Game," and that the authors have already started work on the story. Houdini, it is stated, will leave within a short time for California, where the new picture will be filmed.

Houdini's original contract with Famous Players called for only one picture, for although his ability in his particular line of work was acknowledged to be of the first order, its potential value as screen entertainment was a more or less uncertain quantity, especially so on account of the fact that his picture experience had been limited to one serial.

When "The Grim Game" was finished and was seen on the screen by the Famous Players- Lasky executives, the fact was recognized that he was not merely a stunt man, but was an accomplished actor.

Won't Build in Dallas, Says Lynch.

Another visit of S. A. Lynch, of the Lynch Enterprises, to Dallas, has started the rumor again that developments are soon coming to a head in regard to the establishment of a new theatre in Dallas by this organization. It was stated in Dallas newspapers during the last week in August that representatives of S. A. Lynch had secured a valuable piece of business property at the corner of Akard and Elm streets, in the heart of shopping district.

This location is directly opposite the Queen Theatre. At the Dallas offices of the Lynch enterprises the report that a new theatre was to be built on this site was denied.

Arrow Selling Blazed Trail Films.

The Blazed Trail Productions have finished the first series of two-reel North Wood dramas, featuring John Lowell, Dakota Lawrence and George Grossman. The first subject is called "When Big Dan Rides." The pictures are being distributed by the Arrow Film Corporation.

A number of the territories have been sold. The second production will soon be finished.

"The Sea Is the Life for a Manly Man."

Say these officers of the fleet who were entertained by the Fox Sunshine beauties during the Fleet festivities on the Coast.

OPENS NON-THEATRE FILM EXCHANGES

Famous Players Forms Country-Wide Distributing Organization for Its Non-Theatrical Pictures

AS part of the program of the Famous Players-Lasky Corporation to distribute motion pictures to churches, clubs, schools and other non-theatrical institutions, David K. Niles, general manager of the non-theatrical distribution department, has perfected arrangements for the establishment of special Paramount Non-Theatrical exchanges in twenty-eight of the principal cities of this country. Each of these exchanges will be manned by a staff of special service men, trained to meet the needs of clergymen, educators and other civic leaders who may wish to exhibit motion pictures.

These exchanges, it is announced, will be known as the Paramount Non-Theatrical exchanges, and their sole object will be to handle films and supply service to non-theatrical exhibitors.

Will Cover Entire Country.

All parts of the country are represented in the list of exchanges which Mr. Niles has established, and they will begin functioning when the first of the non-theatrical pictures are ready for distribution—in about two weeks.

There will be three Paramount Non-Theatrical exchanges in New England The addresses are 8 Shawmut street, Boston; 85 Market street, Portland, Me., and 132 Meadow street, New Haven.

Two exchanges will handle the business in New York State, one at 145 Franklin street, Buffalo, and the other in New York City.

Locations of Exchanges.

The addresses of other Paramount Non-Theatrical exchanges are as follows:

Philadelphia, 1219 Vine street; Washington, 421 Tenth street, N. W.; Pittsburgh, 1018 Forbes street; Cincinnat 107 West Third street; Cleveland, 811 Prospect avenue; Chicago, 845 South Wabash avenue; Minneapolis, 608 First avenue N.; Kansas City, Mo., 2024 Broadway; St. Louis, Mo., 3929 Oliver street; Detroit, 63 Elizabeth street; Des Moines, 415 West Eighth street; Omaha, 208 South Thirteenth street; Atlanta, 51 Luckie street; New Orleans, 814 Perdido street; Dallas, Tex., 1902 Commerce street; Oklahoma City, Okla., 128 West Third street; Charlotte, N. C., 28-30 West Fourth street; Salt Lake City, 133 East Second South street; Denver, 1747 Welton street; San Francisco, 821 Market street; Los Angeles, 112 West Ninth street; Seattle, Wash., 2917-19 Third avenue; Portland, Ore., 14 North Ninth street.

To Overcome Service Problem.

"The growing demand for films on the part of non-theatrical organizations," said Mr. Niles this week, "makes it imperative that nothing less than a nation-wide distribution organization be established. One of the big problems in distributing films to clergymen, educators and others who have not the professional knowledge of regular exhibitors is the giving of service, and this we propose to do in our Paramount Non-Theatrical exchanges.

"The pictures available for non-theatrical exhibition represent a vast library of films that are unusually educational as well as the best photoplays of the profession's leading stars. We have pictures starring Mary Pickford, Douglas Fairbanks, Vivian Martin, Enid Bennett, Dorothy Dalton, Charles Ray and other equally well-known stars, and we also have the best work of such widely known directors as D. W. Griffith, Maurice Tourneur and others."

Chautard Explains How His Photonovel Differs From What He Considers Ordinary Photoplays

A PICTURE made on the lines indicated by the term photoplay is not the best sort of production."

Such is the contention of Emile Chautard, director, who is making a series of six pictures for Mayflower Photoplay Corporation, to be released by Realart.

"I am producing photonovels, not photoplays," Mr. Chautard explains. "This is not quibbling with terms; it is a matter of fundamental principle. It involves attitude toward a production; it affects the whole method of making.

"I am approaching production with an entirely different attitude from that in the mind of the usual producer of today. Terms such as photoplay, or photodrama, imply that a picture is merely a series of distinct episodes connected by wording or dialogue. When we see such a picture, we say it is 'jerky,' or that 'it has poor continuity.'

Will Novelize, Not Picture Novel.

"In my photonovels, my purpose is to novelize the picture, not merely to picture the novel; really live the story in a smoothly-flowing, continuous form that avoids the episodic pitfalls of the usual photoplay. Above all, the photonovel will be free from padding."

Mr. Chautard emphasizes the fact that under his present contract he is not required to finish his productions according to a time schedule, or to attempt to meet widely-varying views on picture technic. He is operating his own company on his own plan and producing according to his own views of what constitutes good pictures.

"Two masters," he believes, "should be studied in the production of motion pictures: Rembrandt, master of light and genius of shadows; and Gustave Dore. Between these two," he says, "there is room for a symbolistic school."

"The Mystery of the Yellow Room" is the first Chautard production which Realart will release. It is based on a book by Gaston Leroux and deals with the problem of a man's escape from a small room that apparently had no unguarded exit.

"Big Four" Moves Chicago Office

On September first, Cresson E. Smith, Sales Manager of United Artists Corporation's Chicago distributing depot, will move from his old quarters at 1202 Consumers Building, to the fourth floor at 17 North Wabash avenue, near Madison street.

Mr. Smith has been operating the "Big Four" office in Chicago at temporary quarters up to this time, but the first of September will see the "Big Four" permanently located at the new address.

New Orleans in Ford Weekly.

The Goldwyn Distributing Corporation announces the forthcoming release of the newest Ford Educational Weekly, "Going South," for September 14. The picture is a travelogue which reveals some of the oldest spots in the oldest cities of the United States. New Orleans is stripped of her modern glamor, and the old French quarter with its narrow streets and landmarks, its first house, and the stone marking the point where the first white man landed are shown.

"The Gamblers" a September Release.

"The Gamblers," the third of the famous dramas by the late Charles Klein, to be put into form by Vitagraph, is to be a September release. Not only has the success of the two earlier plays, "The Lion and the Mouse" and "The Third Degree" awakened great interest in this new picture, but the fact that it has a male star, Harry T. Morey, has further stimulated activity among the exhibitors.

Vola Vale Listens Well—
—In Bill Russell's American feature, "Six Feet Four"—

—And So Does Harvey Clark—
—In fact, Harvey is one of the best listeners in this American production.

New Morey Feature Has Strong Cast.

One of Vitagraph's early releases will be "In Honor's Web," a play of life in high society with Harry T. Morey in the leading role. Written by Perry Vekroff, and with a strong cast, Mr. Morey's new feature is probably one of the finest in which he has appeared, and will be welcomed by his large following.

In addition to Mr. Morey the cast includes Agnes Ayres, Myrtle Stedman, George Backus, Gladden James, George Majeroni, Bernard Seigel and Robert Gaillard. The play was directed by Paul Scardon.

Week Policy for Washington Palace.

Manager Lawrence Beatus, of Loew's Palace Theatre on F street, Washington, D. C., is now booking all of his productions for a full week's run. At the same time he has caused his orchestra to be increased to twenty-eight men. Director Gannon has selected the orchestra so as to provide an accomplished soloist for every instrument. A very ambitious musical program for the fall and winter seasons has been worked out and will be made a feature of the theatre's offering.

"BIG FOUR" RELEASES GRIFFITH FILM

"Broken Blossoms" Now Booking Through United Artists Corporation—Is Its Second Production

UNITED ARTISTS announces as its second release D. W. Griffith's supreme achievement, "Broken Blossoms." Mr. Griffith's decision to make his production available through United Artists Corporation's distributing organization follows close on the remarkable bookings written by the "Big Four" on the first Fairbanks' production, "His Majesty, the American."

The response of exhibitors to the sales policies and distributing methods of United Artists Corporation has apparently given Mr. Griffith the assurance that "Broken Blossoms" will, through the "Big Four," receive the distribution and exploitation that will give the leading theatres the country over every advantage in its presentation.

"Broken Blossoms," as a production, beggars description. Motion picture trade papers and daily newspapers have accorded it what is unquestionably the most spontaneous and sincere approval that has been given a picture. It is needless to add praise where so much has been said.

Showmen Will Benefit.

It is certain that in the discussions that "Broken Blossoms" has aroused and in its admitted advance in the art of the camera, a wave of anticipation has gone over the country that will redound enormously to the advantage of the theatres that will now have the privilege of showing it.

Fortunately, most of the leading theatremen of the country have seen "Broken Blossoms" at one or another of Mr. Griffith's personal presentations of the film and it is no longer a secret that the keenest minds in the theatre business have been awaiting the opportunity of presenting in their own houses this superb film creation.

Theatre managers will have a twofold advantage in their presentation of the pictures. In the first place, they will have the benefit of following Mr. Griffith's lead in his own highly artistic presentation of the picture. The methods that he used in showing the picture to the public should serve as a splendid guide for big houses the country over.

Will Stimulate Rivalry.

It is expected that the first run of "Broken Blossoms" in the big theatres all over the country will witness a rivalry among the leaders in screen showmanship that should carry the art of film presentation a big step forward.

When it is remembered that all the plans for Mr. Griffiths's repertory season in New York were set aside, by popular demand, in order to continue the run of "Broken Blossoms," at prices ranging as high as $3, something of the possibilities before the theatres of the country can be realized.

Bookings are now being accepted at all of United Artists Corporation's distributing depots.

Robertson-Cole Features Make Booking Record; Six Contracts Signed with First Run Houses

BREAKING all records for many months, Exhibitors Mutual last week secured six contracts from first run houses in the larger cities for Robertson-Cole features, booking them according to a solid schedule, fifty-two features for the year. In addition, Loew's Orpheum Theatre, Boston, has booked the Warner and Barriscale series of pictures. The Strand Theatre, Erie, has booked the new Hayakawa series for full week's run.

The Palace Theatre, Washington, and the Metropolitan, Baltimore, in addition to booking the features will also run during the year fifty-two of Robertson-Cole's Strand Comedies. Both of these theatres are big first run houses catering to the highest class of patrons.

Pantages Theatre, Memphis, Tenn., is probably the largest house in that city. It is said to be one of the best first-run houses in the South. The fifty-two Robertson-Cole features will each have a week's run. The Modern, Providence, R. I., the Palace, Milwaukee, and the Sun, Springfield, Ohio, complete the list of six theatres which have signed contracts.

Loew's Lyceum Theatre, Pittsburgh, Pa., has booked the Hayakawa features and the Davis Enterprises has contracted for several Desmond pictures and the Barriscale series for week runs over the Davis Circuit.

The principal theatres in Pendleton, Oregon and Reno, Nevada, are now running Robertson-Cole features, booking them through Exhibitors Mutual. The former runs all of the Robertson-Cole features and the latter has contracted for them on the star series basis.

The Sweets of Victory.
An unusual shot from "Everybody's Business," a W. H. Productions release.

Gundling Has High Class Patrons.

H. A. Gundling, owner of the Bryn Mawr Theatre, Bryn Mawr avenue, Chicago, was seen last week and reported pretty fair business during the summer. He is of the opinion that exhibitors find it hard to make both ends meet, owing to the increased price of everything, unless they pass the burden on to patrons.

In his neighborhood, which is high class, patrons want the very best pictures. Mediocre programs are a loss. Patrons are also very pronounced in their dictation as to the type of picture shown. Nothing that is "off color," in the slightest respect, can be shown at his house; so he offers only the best and "cleanest" pictures, at admissions of 11 cents for children and 22 cents for adults, war tax included.

Mr. Gundling uses the best pictures of all makes.

Louise Glaum, star of Hodkinson's "Sahara," greets Admiral Rodman during Fleet Week in Los Angeles.

Universal Gives Extensive Exploitation to Premier Showing of "The Right to Happiness" in New York

UNIVERSAL'S publicity and exploitation campaign prior to the successful showing of "The Right to Happiness" may be termed a model for exhibitors who manage large houses and who are in the habit of exploiting a production to the fullest extent.

The first run in New York of the production was given at the Park Theatre on Saturday evening, August 30. Mediums other than the usual channels, such as trade papers and newspaper advertisements, were the distribution of some 300,000 handbills in various sections of the city, the distribution of more than 75,000 cardboard fans, and the use of some 500,000 small stickers. The electric sign over the front of the theatre is seventy-five feet in length and can be seen for many city blocks.

Large Poster Campaign.

New York and its environs were thoroughly covered with posters announcing the production. Subways, elevated railways and twenty-four sheet stands were utilized. No space was left unused. New York citizens knew of the picture's premier showing on August 30. This is proven by the fact that during the first two days hundreds of persons were turned away from the box office.

Besides the newspaper advertisements Universal placed the newspaper publicity in the hands of an experienced press agent, who with the co-operation of the Universal home office, kept a running supply of publicity to all the New York publications.

Painted Sign Announces Picture.

The north wall of the Mecca building, Forty-eighth street and Broadway, now has what is probably the largest painted sign in New York announcing "The Right to Happiness." As a teaser this sign was started some weeks ago and read, "The greatest love story ever told is——" It now reads, "The Greatest Love Story Ever Told," then follows the title of the feature and the name of the star.

On Labor Day, the third day after the opening of the production, another novel stunt was enacted. More than 50,000 persons attending the rase at the Belmont track on Long Island witnessed the flight of Lieut. Charles S. Jones over the grandstands, where he dropped twenty-five complimentary tickets to the Park Theatre. This stunt not only was made at a comparatively small cost, but received publicity in the newspapers as well.

First Realart Photonovel Based on Detective Story

PROBABLY the best detective tale of our time," writes Gilbert K. Chesterton, the eminent English literary critic, in a recent review of the work of Gaston Leroux, the gifted French author of "The Mystery of the Yellow Room." This is the mystery story which is being picturized by Emile Chautard as the first of the six photonovels which he is producing for Mayflower Pictures Corporation, to be distributed through Realart.

The story was originally published in France, where it was a sensational success, and soon after, was translated into English. Emile Chautard has, it is claimed, preserved the mystery absolutely; not until the very end of the photonovel does the spectator know the answer to the puzzle. The mystery arises through the disappearance of a criminal, after he has committed an assault, from a room which appears to have no exit.

For his initial photonovel, Mr. Chautard has assembled a stellar cast of performers. The leading female role has been entrusted to Ethel Grey Terry, well known through her stage work with David Belasco and her screen performances in "The Sign of the Cross," "The Hawk" and "Craig Kennedy." Opposite her plays Edmund Elton, a stage favorite, who has played leads with Leo Ditrichstein, Margaret Anglin, Vibla Allen and Henry Dixey, and who has been featured in "The Eternal Magdalene," "The Devil," "The Spoilers," "Peter Ibbetson," "The Boss" and "Alias Jimmy Valentine." The heavy role is in the hands of George Cowl, who returned recently after having served with the Canadian armies overseas. Among the others who have important parts in this production are Lorin Baker, William F. Walcott, Jean Gauthier, William H. Burton, Joseph Morrison and Ivan Doubble.

Lighting Up Columbus Circle.
The electric display at the Park for "The Right to Happiness."

Stage Setting Arranged by S. L. Rothapfel for "The Right to Happiness."
The Russian atmosphere was introduced into the setting and the music in the presentation at the Park.

Pershing's Return Marks Publicity Smash on Film

SIMULTANEOUSLY with the newspaper headlines which will greet the Commander-in-Chief of America's forces in the world war, General John J. Pershing (Black Jack, as he is familiarly called) upon his arrival in this country, scheduled for September 8, all branches of Fox Film Corporation will open a well-timed drive through out the country on the William Fox production, "The Land of the Free."

A smashing publicity and advertising campaign has been planned by the executives of the Fox organization to parallel the ovation which will be given General Pershing in New York and elsewhere, and everything possible has been taken into consideration by the motion picture producers to work their drive on this screen drama into the homecoming news surrounding the famous soldier.

The theme of this appealing dramatic production is the life of Pershing himself, founded on authentic information regarding his boyhood and school career, and leading up to his rise to the command of the greatest country in the world—the United States.

"Weekly Indigestion" Ready

The premier number of A. Lincoln Miller's news absurdity, "The Weekly Indigestion," which the Bulls-Eye Film Corporation is distributing, has been completed and will be marketed on the state rights basis September first. The California Theatre at Los Angeles has already contracted for the picture, which is a burlesque news weekly.

Maine Exhibitors Journey to Pathe Boston Office

JOURNEYING 542 miles to book the 117 Pathe-Western Photoplays serial, "The Great Gamble," six exhibitors from northern Maine reached Boston last week and signed for the Pathe product for one year. This is said to be the first time in the history of the motion picture business in New England that exhibitors from that section ever went to Boston in a body to arrange bookings.

The party included Thomas Willett, Dreamland Theatre, Van Buren, Me.; J. J. Hone, Opera House, Presque Isle, Me.; Charles H. Seymour, Bijou Theatre, Houlton, Me.; R. O. Sukeforth, Park Theatre, Fort Fairfield, Me.; R. A. Flora, Powers Theatre, Caribou, Me.

While in Boston, the visitors were entertained for several days by A. M. Holah, branch manager of Pathe Exchange, Inc., F. L. Hudson, assistant manager, and William Green, Pathe's Maine representative. The Maine exhibitors have formed a new theatrical circuit in Aroostook County and booked Pathe pictures for the various houses.

Mary Miles Minter Picture To Be Early Realart Film

ONE of the productions which will appear on the Realart schedule for the opening month is "Anne of the Green Gables," featuring Mary Miles Minter. Miss Minter's company has been for several weeks at Dedham, Mass., engaged in the work of taking exteriors, and the understanding is these will be completed in time to give the picture an early place on the Realart calendar. Miss Minter's contract calls for twenty pictures to be made by her for this corporation within the next three and a half years, which is approximately at the rate of six pictures a year.

Mary Miles Minter's stage debut came while she was a mere baby, when she "played" with the late Nat C. Goodwin in "Cameo Kirby." Later, she supported Dustin and William Farnum in "The Littlest Rebel." When the Farnum brothers left to fulfil other engagements, Miss Minter became the star of the play and toured with it for four years.

About this time, Miss Minter saw the possibilities of the screen and entered the field. Her first picture engagement came as star—the position she has occupied in all of her screen productions—in the Frohman photoplay, "The Fairy and the Waif." Then she was offered a contract to make a series of pictures for Metro. Subsequently came a contract with the American Film Corporation, distributing through Mutual, at a salary which far exceeded that paid to any child of her age or anywhere near her age.

Committee of Trade Paper Editors Selects Best Sing Sing Criticism of "The Miracle Man"

THE committee of trade paper editors whose task it was to judge the compositions submitted by the inmates of Sing Sing prison in the Famous Players-Lasky Corporation's contest for the three prizes of $10, $7.50 and $5 for the best "impressions" of George Loane Tucker's "The Miracle Man," which was recently shown to the members of the Mutual Welfare League at the prison, met Friday and rendered their decision.

About thirty-five compositions were submitted and the committee had difficulty in arriving at a decision. By process of elimination the number was reduced to eight for final consideration, and from these eight the one selected for the first award was that written by R—— 66460; for second prize, the one written by Frank Berchman, No. 66157, and for third, the one by R. F. Porter, No. 68607. That of R—— 66460 was as follows:

In the chapel last night some kind people permitted us to see "The Miracle Man," a movie, and, believe me, it is some movie.

If people like the Frog, the Dope, Tom and Rose can get faith (and they do get faith) there is hope for me.

For the first time in four years I cried when I saw the Frog kiss the old lady who had been churning. I knew then that he was a man again. From the expression on her face I saw that she knew it too.

Oh, for a home and loved ones now! That's all. I am done. There has never been a picture or a play or a drama that will have the influence for the good that "The Miracle Man" will produce.

A man with the heart of a criminal, a man with the heart of a stone—find the most dispised man in the world, show him this picture, and he, too, will find himself again.

Faith and hope and home, for God is good—these are my impressions or interpretations of "The Miracle Man."

R.....66460,
Sing Sing Prison, New York.

Realart Pictures to Be Quartered in New Home

ANNOUNCEMENT has been made that the contractor has begun work on the partitioning of the new quarters soon to be occupied by the home office executive departments of Realart Pictures Corporation at 469 Fifth avenue, New York. Realart will have the entire fourth floor of the building, the Winfield, which is at the corner of Fortieth street. The contractor is expected to have the place ready for occupancy within a month.

The move from the present temporary quarters will mark the end of the preliminary period of Realart's organization. By that time the company's first releases probably will have been announced and the work of organizing the various departments will have been completed. Several of the executives have been named: J. S. Woody, general sales manager; Ben F. Simpson, field manager; John Pond Fritts, director of publicity and advertising; Darie L. Faralla, comptroller; Lewis W. Knisbern, supervisor of contracts; and David E. Berman, purchasing agent.

Organization work began only a little more than two months ago. Since then the mass of details connected with the launching of a photoplay enterprise has been settled. The work throughout has been under the supervision of the president, Arthur S. Kane, and the bulk of it actually has had his personal attention.

The foreign marketing will be conducted through the New York office, the policy being to sell productions on a territorial basis. New York is now the principal film centre of the world, and the bulk of the buying is done here by representatives of foreign interests.

Here's the Proof Positive That New Englanders Are Born Gamblers.
Photo taken in front of the Boston Pathe exchange. Left to right: A. M. Holah, Pathe branch manager; Thomas Willett, J. J. Hone, F. L. Hudson, Charles H. Seymour, R. O. Sukeforth, R. A. Flora, J. J. Hone, Jr., and William Green.

Theatre Building Fight Progressing With American Invasion of Winnipeg

A THREE or four cornered moving picture theatre "war" has developed, it is asserted, over the determination of various interests to erect new houses in Winnipeg. The situation marks the invasion of the Canadian field by Finkelstein & Rubens, who control a string of houses in American cities of the Middle West. This is sort of playing tit for tat with Jule and J. J. Allen, of Toronto, who recently announced that they would build great new houses in Cleveland and Detroit.

It has been announced that Finkelstein & Rubens control the Garrick Theatre Company, Limited, and a permit was taken out by the Standard Trust Company, the Winnipeg agents of the company, from the city building inspector, for the erection of a large moving picture theatre on the site of the old Fort Garry Market.

E. M. Cameron, of Winnipeg, has been awarded the contract for the erection of the building, which will have a frontage of 75 feet and a depth of 120 feet. Work on the new theatre started on August 25.

Remarkable Building Boom.

A second angle to the situation was created by the announcement by H. L. Nathanson, local representative of the Regal Films, Limited, that a chain of theatres would be erected or leased in western Canada by the Regal interests, with over $1,000,000 to be used in the undertaking. The Regal will build a theatre on Portage avenue, having given up an option on a site on Donald street, it is declared.

Coincident with this announcement it was stated that Regal and Paramount-Artcraft had joined forces for the erection of the proposed new houses in western Canada, with the result that Paramount-Artcraft productions would reach the people in a "direct-to-consumer" arrangement. The Paramount-Artcraft Corporation became affiliated with the Canadian Regal for the distribution of their releases in the Dominion on September 1.

The Allens are going ahead rapidly with the construction of their big new Allen Theatre for Winnipeg, and operations will soon reach the roof stage. This house is on Donald street and will have seats for over 2,000. The Allens already control the Dominion, Province, Gaiety and Bijou theatres, of Winnipeg.

To cap it all, work has already been started on still another moving picture theatre in the Fort Rouge district of Winnipeg, making the fifth house for that section. The house is being erected at Grosvenor and Stafford streets and will have a seating capacity of 850. It is costing about $55,000, it is announced.

Jonathan and Frank Daniels Visit Fox West Coast Plant and Participate in Picture Play

WHEN a goodly section of the United States Navy said goodbye to Hollywood, Cal., last week, it took with it delightful memories of a visit to the studios of Fox Film Corporation—also the negatives and prints of treasured photographs made by the Fox cameraman, in which some of the stars and the Fox Sunshine Comedy Beauty Brigade shared the honors with the officers.

With the naval party that visited the Fox stars were Jonathan and Frank Daniels, sons of the Secretary of the Navy. The party numbered twenty-eight, and all grew enthusiastic over motion pictures when they were shown through the various departments of the producing plant.

Several photographs were made of Jonathan and Frank Daniels in company with the Sunshine girls, but they were insistent that the pictures be not given to the newspapers. As a precaution they managed to take away with them the negatives as well as the prints.

Mr. Del Ruth put up a camera and improvised a story in which the boys and the officers appeared. He was anxious to put his Beauty Brigade in as leading ladies. The naval men, however, balked at this. They feared such a picture would be a little too frivolous. Mr. Ruth took about two hundred and fifty feet of film, nevertheless, in which the officers appeared as actors. This the Fox organization promised to give to the officers for the theatres on board their ships.

The two sons of the Secretary posed with Madlaine Traverse, who has just completed her interesting picture called "The Snares of Paris." This photograph they are very proud of, and the negative is among those they did not confiscate.

A "Highball" for the Navy.

Madlaine Traverse, Fox star, shows Jonathan and Frank Daniels, sons of Secretary Daniels, how the hand salute is executed in the movies. During the entertainment of the fleet in Los Angeles.

Miss Binney's First Vehicle Will Be "Erstwhile Susan"

EMPHASIS which is being laid by Realart on quality of production is said to be illustrated by the arrangement made for limitation of Constance Binney photoplays. She is to make only three productions during the coming season.

"Erstwhile Susan" is Miss Binney's first screen starring vehicle. This is the well remembered stage play which brought Mrs. Fiske back to Broadway a short time ago. It is based on the novel, "Barnabetta," by Helen R. Martin, and the scenario was prepared by Kathryne Stuart. It is under the direction of John S. Robertson.

Miss Binney has had a remarkable stage career and comes to motion pictures while a current stage star. Her latest success on Broadway is "39 East."

On the screen, she made her debut with her sister in Maurice Tourneur's production of "Sporting Life;" then came the role of leading woman to John Barrymore in "The Test of Honor," and now comes stardom in "Erstwhile Susan" and succeeding Realart pictures.

Lesser Still Handling Film.

Sol Lesser is denying reports that he was not handling the tour of the Mack Sennett Bathing Girls in conjunction with "Yankee Doodle in Berlin," around Greater New York. This dual attraction is at present playing a two-weeks' engagement at the Montauk Theatre, Brooklyn, to be followed by a tour of the "Subway Circuit."

Bulls-Eye Promotes Casto.

LeRoy H. Casto, scenic artist in the West Coast studios of the Bulls-Eye Film Corporation since that firm was organized, has been appointed technical director, vice Andrew MacDonald, who has resigned. Casto will supervise all interior sets for the Bulls-Eye, and in addition will handle construction matters.

Thomas Meighan, Betty Compson and George Loane Tucker. Co-stars and producer of the Mayflower feature, "The Miracle Man," now at the Cohan Theatre.

Below are the Miracle Man, the Contortionist and the Two Figures of the Underworld in this Paramount-Artcraft Picture.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Heart Interest vs. Melodrama.

Heart interest stories will please more than melodrama, but they do not sell as readily because it is far easier to show dramatic points than to interest a reader in the brief of a story dependent upon heart appeal. A part of the heart interest is derived from the personality of the players, and editors who buy heart interest stuff and find that the story is poor because the cast is badly selected are apt to blame the story rather than the casting director, and to fight shy of such stories in the future. As a matter of fact there are few editors at the present time who have really sound judgment. They cannot see the real story. They buy on the strength of an author's name or for the big dramatic situation, because they lack the training to perceive the finer points. In a broad sense there is less intelligence exercised today in the selection of plays than in the old one-reel days. The old school of editors has been replaced by a different class of men who prefer flash to sentiment, and who would rather buy a book right than a better original story because they know the book has been successful and cannot judge the stories. But none the less keep on trying for the heart interest story. There is bound to come a time when it will sell to greater advantage than flashy melodrama. The business cannot always lie at the mercy of the unintelligent.

Following the Market.

A correspondent who writes that he now reads four film publications regularly asks for the names of additional publications, as he is convinced that his inability to sell is due to his failure to follow the market closely. Of course it must be that. He cannot understand that the fact that he can neither spell nor frame a grammatical or intelligent sentence is his drawback. The greater the fool the more certain he is that he can write surpassing ideas, and the more diligently he looks for excuses for his failure. It never occurs to this type that a couple of years with the grammar and spelling book is what is needed. If he cannot sell his wonderful productions it is because editors lack intelligence or because he does not know the market. The market today is exacting. It calls for a grade of material equal to the work of the best magazine writers. Nothing else will sell. If the best does not offer itself the studio staff can knock out something better than the crazy junk of the ignoramus. There is no reason why some of these ignorant persons should not fit themselves to become writers, for many of them have good basic ideas, but they are never content to start at the bottom and get a good education as a foundation for their work. They want to start at the top, where the checks are, and as a result they get nowhere. Today not even a good education is a sufficient equipment. The world-be writer must not only have intelligence, but he must have had so much practise as is necessary to enable him to write the proper sort of synopsis, short, snappy and informative. The opening sentence, even the physical appearance of the copy, must suggest the trained, intelligent writer if it is to command respect these days. It must look like the work of a man who knows how if it is to get any attention whatever.

Send a Return Cover.

Correspondents who desire information must supply a return cover for the same. Absolutely no attention is paid to a letter which does not comply with this requirement. You are entirely welcome to all legitimate information we can give, but if you are not sufficiently courteous to save us the trouble of addressing and stamping a letter, we do not feel that you are entitled to courtesy. Send the return cover if you require a reply.

No Freaks.

Someone remarks that he can write much better stuff than "The Ghost of Slumber Mountain," and wants to know if World Pictures is in the market for stories of that type. We think they are, but the stuff must be offered in film and not in script. Anyone can sit down and write in stuff like that, but the trouble is to present it with the same finish that the Dawley stuff shows, and if you want to work with such ideas you must hire your own studio and sell the negative.

Depth.

The big scene with the shallow story is not in demand. There are still many examples to be found of stories with one big punch and the rest of the action written to lead up to or away from this situation, but mostly this is studio stuff and little of this description is bought on the outside. What the editors are looking for is a story which in itself is so big that it naturally gives rise to the big situations. In other words, it has the true punch which is derived from the story and not from a big mechanical effect. More than one play has been camouflaged with big mob scenes or vast sets until it has seemed to go over, but any such succes is superficial, and no one knows this better than the production company. What manufacturers of film seek is the story so big that it not only grips the attention at the moment, but holds the mind when the spectator leaves the theatre. The story that is remembered and talked about is the story that helps to keep up the value of the brand name, and these stories are eagerly sought. Any trained writer can devise a big sight punch and then write other action to suit, but the real punch derives its force not so much from the physical acting as the mental interest gained through the appeal of the action. The big scenes are then important because you so keenly desire to further or to defeat the action which seems imminent. That interest can come only from a well-founded and well-told story.

Best Stories.

The best stories are seldom love stories. The love story is common, and the outcome is foreordained. The hero must marry the heroine, because the happy ending story is in demand, and, knowing this, we are not really afraid when it looks as though the villain would win out. The love story is the most popular because it has a general appeal, and because it is always welcome, but the story of strong heart interest is seldom written about a love theme, because love is, in a sense, selfish, and the best story is one of self-sacrifice and renunciation. Because these stories are not easy to write the love story has the call, and perhaps it is because of the prevalence of the love topic that the other stories so strongly appeal when they do get over. Ninety per cent. of the stories must be love stories, since other topics are unusual, so write love stories, but be on the lookout for the different idea, and when you get one work it out with extreme care, remembering that the slightest false touch will make bathos out of your intended pathos.

The Source.

Don't look for unusual and extraordinary situations from which to start your story. The better way is to take a commonplace situation and work on it until it becomes the unusual. That is the secret of the editor of one of the leading fiction magazines. No story he buys is based upon wholly improbable premises. The start is commonplace, but it works to the extraordinary. His authors do not imagine strange islands peopled by ancient Egyptians, instead they bring the Egyptians to New York and let the hero run into them through a perfectly modern accident of chance. In other words, he starts from the ground instead of up in the air, and once the start is made the ascent is easy, but to get a reader into the spirit of things wastes a lot of time if the first chapters have to be all ex planation.

Don't Write.

Don't write and ask an editor what he wants. He'll know from the fact that you write that you will not be able to supply him with what he wants, so he will not reply. Send in some stuff that you think he might like, and, if it shows merit and is not just what he wants, he will then write and tell you without waiting to be asked. This, "I am thinking of writing some photoplays. Please tell me what you would like and what you pay," never did make a hit with any editor. There is no reason why it should.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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State Right Market Shows New Life With Opening of the Regular Season

THE independent market is lively as the regular theatrical season opens, and there is promise of an abundance of good material for dealers in state rights. In the items of news recorded for the current days serials have prominence, while short subjects are also played up in the new offerings. Some incidents in the week's announcement may be thus summarized:

Mona Darkfeather is returning to the screen as a real Indian star in real Indian subjects—one reelers to be handled by C. B. Price.

Zion Film Company has been reorganized to proceed with production and distribution of Sholom Aleichem's writings in screen versions.

Adolf Philipp, known to New Yorkers and in most of the larger cities throughout the country, is making ready for circulation three of his musical pieces, brought to screen form.

Captain F. F. Stoll has returned from England, where he was making scenes necessary to his production of "Determination," a feature soon to be marketed.

Guy Croswell Smith has disposed of South American territory as his first action in negotiating the foreign rights to "Broken Blossoms," which he controls.

Joe Brandt has sold to Arrow Film Corporation the National Film serial, "Lightning Bryce," starring Anna Little and Bill Hoxie.

Emily Stevens will be starred in the first Schomer-Ross production, to be titled "The Sacred Flame."

William L. Sherrill will star Jack Sherrill in a serial now going into production for the Frohman Amusement Corporation.

"The Crimson Purple" is a serial claiming as one of its features the portrayal of three separate roles by Francis Ford as a Monopole attraction.

These items by no means indicate the entire action of state-righters. Other details are carried in the ensuing columns devoted to the independents.

"House Without Children" Begins Territorial Sales

THE first sale of state rights to Robert McLaughlin's latest production, "The House Without Children,'" has been made and covers the State of Ohio. The purchase was made by a syndicate which will handle the picture as a road-show from the offices of Argus Feature Pictures, Sloan Building, Cleveland.

Several other deals are pending whereby "The House Without Children" will become the property of specialists in the various territories and be booked as a special attraction or as a road show. An assortment of advertising accessories and pictorial posters, including twenty-four sheet stand, have been supplied and altogether an equipment equal to any furnished for a feature picture will be available for exploitation purposes.

The New York engagement of "The House Without Children" has been indefinitely postponed on account of the actors' strike, but it is stated that the picture will be exploited as soon as a theatre can be obtained that has no connection with the striking actors, stage hands and musicians.

Other sales negotiated through The Film Market, Inc., during the past week include "The Spoilers" for Eastern Pennsylvania to Twentieth Century Film Corporation, Philadelphia, and two hundred subjects of various makes to Gonzalo Varela, Mexico City, for Mexico, San Salvador and Guatemala.

Buys "Everybody's Business"

T. R. Gardiner, president of the Gardiner Syndicate, Buffalo, who is rated among the most progressive and successful independent exchange men, has purchased the rights for "Everybody's Business" for New York State.

Sunset Magazine Behind Bulls-Eye's New Scheme

THE Sunset Magazine will collaborate in filming the new Bulls-Eye super-scenic "The Legends of the Wilderness." The scenics, which are described as "Journeys Into the Land of Once-Upon-a-Time," are now being photographed in the wilds of the Pacific Coast country by Leland J. Burrud. The "legends" will be released in one reel, beginning about September 15, according to Milton L. Cohen, president of the Bulls-Eye Film Corporation, under the general title, "Sunset-Burrud Legends of the Wilderness."

Besides printing a two-page illustrated story in every issue of the Sunset Magazine for the next year, describing the travel, hardships and amusing experiences of the Burrud expedition, the publication will place at Mr. Burrud's disposal its historical and research department for material for the "Legends." Burrud will portray the scenic glories of the "Sunset Eden," interwoven with legendary stories of the localities photographed.

Readers of the Sunset Magazine will also be requested to augment the services of that magazine by submitting legends or stories they have heard relating to the many nooks and crannies in the practically unexplored portions of the Rocky Mountains Mr. Burrud is invading with his camera.

Emily Stevens
Who will appear in "The Sacred Flame" for the Schomer-Ross Productions, direction Abraham S. Schomer.

Thrills Featured During Progress of Ford Serial

IN the serial presentation of "Crimson Shoals" three separate parts are played by Francis Ford. This achievement is accomplished by a series of double and triple exposures which the Monopol Pictures Company are featuring in publicity just at hand.

Spectacular incidents are declared to be numerous during the progress of the serial, among them being a running fight which gives opportunity for leaps across chasms, falls down mountain sides and hand-to-hand encounters; the blowing up of a submarine, which is accomplished by dropping dynamite from an aeroplane; the struggle for control of a wireless station, and a daring rescue from drowning of the girl whom Ford afterward marries.

"Virtuous Men" Well Sold and Extra Prints Ordered

ARTHUR H. SAWYER, of S-L Pictures, states this week that "Virtuous Men" is being distributed in every section of the United States and Canada with the exception of New York, Eastern Pennsylvania, Georgia, Alabama, Tennessee and Florida. The purchasers who control "Virtuous Men" throughout the districts purchased praise its box office qualities.

Mr. Sawyer states that one hundred and twenty prints of the S-L film is now in circulation. Among the territorial distributors who have placed orders for additional prints since their purchase of the picture may be mentioned T. E. Larson, of Tulsa, Okla., who owns the rights to thirteen states.

He is now booking twelve prints and has ordered four additional copies to take care of the demands of his exhibitors. Norman Rifkin, of Boston, Mass., who controls the New England territory for the production, has in circulation fourteen copies of the film and has ordered four more prints.

Buys Film for Ten States

Samuel Ludwig, president of the Capitol Film Co., has been very active the past week in this market. At present his company covers Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Iowa, Nebraska, Kansas and Missouri. He has bought "Broken Blossoms" for these states.

PIONEER PLANS TO EXTEND EXCHANGES

M. H. Hoffman Declares That Co-Operative Agencies Are Reducing Exploitation Cost and Will Further Enlarge

THE Pioneer Film Corporation, through its general manager, M. H. Hoffman, has issued an announcement in which is outlined the policy of that concern. "We shall continue to extend our chain of co-operative Pioneer exchanges," says Mr. Hoffman. "These branches will handle all of our releases in their given territory.

"This policy will cut down our exploitation expenses on each picture and the saving will be deducted from the price of our releases to the exchanges handling them. Our purchasing committee which views independent productions of merit reports that we will be able to maintain a schedule of one production a month or twelve a year.

"We will add four to six special productions. This is a conservative estimate, and in making it we feel that our actual performance for the next year will greatly exceed it.

"In addition to productions which we will hande, we will offer, beginning early in October, the Facts and Follies series of one-reel photoplays, which are now being produced by the Physical Culture Photoplays, Inc., under the supervision of Bernard MacFadden.

Exploiting "Facts and Follies."

"These pictures are little stories of the facts and follies of life. Mr. MacFadden is editor of the Physical Culture Magazine and also the True Story Magazine, the combined circulation of these two publications rating over half a million copies a month.

"Beginning in the next issues of these magazines, publicity articles dealing with the Fact and Follies series will be featured monthly. As a preliminary to the magazine publicity, the Pioneer-MacFadden staff are placing large ads in fifty-two of the leading daily newspapers in United States and Canada, which will bring these productions directly before the public.

"At the same time that these advertisements appear, the first installments of the Pioneer publicity will be published in the reading columns of the newspapers running the ads. All indications lead the Pioneer general staff to feel confident that the Facts and Follies series will set a new standard both in pulling power and earning capacity."

Adolf Philipp Ready with Musical Comedy Photoplays

THE Adolf Philipp Film Corporation has perfected its plans to release monthly three musical comedy films, in each of which Mr. Philipp will personally appear. "My Girl Suzanne," "The Midnight Girl" and "Oh, Louise" are now ready for distribution on the independent market.

Mr. Philipp has become known to New Yor'ers and theatregoers in larger cities throughout the country through his work as a composer, playwright and producer of musical pieces—"Alma, Where Do You Live," "Adele" and other pieces having gained wide popularity through presentations at his own theatre here in New York as well as upon the road.

In producing films based on musical comedies, Mr. Philipp adds ripe experience as a stage producer to his knowledge as a photoplay adept. He is supported, as star of his plays, by Patsy De Forrest, late of Vitagraph; George Henry, Marie Pagano, Joseph P. Marquis, Gladys King, MacClure, Paulie de Palla, Anita Brown, Louise Marceau, Marie Louise Buckley, Will H. Sloane and Edward Elkas.

As musical plays involve a chorus, Mr. Philipp produces true to this tradition and presents in his films a bevy of pretty girls, who dance and disport themselves in effective costumes. Jules Crojager, late with Vitagraph, will do the cinematographic work on the Philipp productions. The direction is supervised by Mr. Philipp in person.

Oh, Hum!

Writing captions for pictures like these is so annoying. This is Louise Pagano with her dancing girls in "Oh Louise," musical film comedy released by Adolf Phillipp Film Corporation.

Elk Photoplays Getting Busy

Elk Photoplays, Inc., is preparing to release the new Helen Holmes Serial, "The Fatal Fortune," produced by the S. L. K. Serial Corp., and directed by Donald MacKenzie.

Elk Photoplays has also secured the selling rights for the United States and Canada to the fifteen two-reel Western dramas featuring Shorty Hamilton. These two-reelers were produced by the Monogram Film Co., and are being put on the state rights market.

Mona Darkfeather Returning to Star in Indian Features

C. B. PRICE, of C. B. Price Company, Inc., announces that they have secured the exclusive rights to a series of Indian pictures. These are dramatic subjects, one-reel in length, and feature Princess Mona Darkfeather, a real Indian star. There are fifteen pictures in the series, to be heralded under the brand name of "Pricefilms," and they will be sold for state rights.

The market for a number of years has had nothing in the way of red-blooded Indian dramas that made motion pictures popular. The reception accorded the Indian scenic and educational picture at the Strand Theatre, New York, last week, is an indication of the public's interest in the Indian, and the Pricefilms Indian series supplies this market.

The pictures are declared to be feature short length program fillers. Attractive art titles embellish the pictures and Henry W. Longfellow's "Hiawatha" has been used in a novel way to give a poetic and artistic touch.

Mona Darkfeather will be remembered as the star whose Indian blood gave a touch of realism to the Indian pictures in which she appeared for Bison, Selig and Kalem. In the Pricefilms series she is at her best in dramas that portray the life of the American Indian.

Work on "Determination" Started by Captain Stoll

CAPTAIN F. F. STOLL, president of the United States Photoplay Corporation, and author of the photoplay, "Determination," has appointed J. J. Livingston his personal representative to take charge of production details. Captain Stoll has just returned from England.

There he spent six months photographing types of the White Chapel district, assisted by Scotland Yard detectives. While abroad, he also spent some time in Paris.

The presentation of "determination" will carry a story taken from life, covering all phases, from royal society

down to the low dives of London, Paris and New York. No pains will be spared to make it true to conditions.

Four sporting events are to be shown, embracing a horse race, an aviation meet, an auto race and a boxing bout.

Prize-fighting "Kid" Broad, and Jockey Tod Sloan, have been put under contract. A studio has been engaged by Mr. Livingston, and work will be started in the near future.

Cropper Enlarging Exchanges

R. C. Cropper, president and general manager of the Bee Hive Film Exchange Company, has secured "The Mysterious Mr. Browning," featuring Paul Panzer and Walter Miller, as the second five-reel feature to be released through his exchanges in Indianapolis and Milwaukee.

This is said to be a fitting release for the second number on the Bee Hive Feature program. Release date will be October 1, for Illinois, Indiana and Wisconsin.

Mr. Cropper is now on his first vacation in fifteen years. After a cruise of the Great Lakes, he expects to arrive in New York City about September 15, at which time he will close deals for the other features to be released later in the season.

May Stage "Someone Must Pay"

In order to have maximum publicity for his new production, "Someone Must Pay," which he made for the Graphic Film Corporation, Director Ivan Abramson has now under consideration an offer made him by a famous producing manager for the stage rights to his new play.

Should the deal be consummated the opening of the play on Broadway will in all probability take place simultaneously with the release of the film in a neighboring house.

As nearly as possible, the original cast, which includes Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and Baby Dorothy Arnold, will be engaged for the stage version.

An All-Star Comedy Studio

The Model Comedy Company, producers of Gale Henry comedies, will be located at what is known as the Clifford Studio, Hollywood, beginning September 5. Equipment has been transferred to the new studio and a crew of men from the technical department of the company are making improvements on the stage, dressing-rooms and other parts of the building.

The Bulls Eye Film Company will occupy half of the studio. The change in quarters, according to Bruno J. Becker, general manager of the Model Comedy Company, is due to the need of a larger studio to accommodate the increased activity in the company's productions.

Arrow Sells Lone Stars.

The two reel Lone Star westerns, featuring Harry Meyers, June Keith and Charles Graham are being released by the Arrow Film Corporation. Practically all of the territory has been sold on these western dramas, and now the Arrow has started an extensive advertising campaign through the trade papers.

JACK SHERRILL WILL STAR IN SERIAL

Frohman Amusement Corporation Begins Preliminary Work on Guy McConnell's "The Invisible Ray" Story

ANNOUNCEMENT is made by William L. Sherrill, president of Frohman Amusement Corporation, of the completion of plans for the productions of a fifteen spisode serial. The story is by Guy McConnell, and is said to contain as its basic plot the discovery of a metal shedding an invisible ray that scientists have been endeavoring to isolate, and which would revolutionize chemistry.

"The story of 'The Invisible Ray'," said Mr. Sherill, "has been under consideration for three months. This being the first serial produced by the Frohman Amusement Corporation, I felt that we ought to start off with a story which, while it should contain all the essential fundamentals of a popular serial, must nevertheless be unusual.

"I realize I have a big contract on my hands, but I have set out to produce a great serial and neither time nor expense will stand in the way of my accomplishments. Mr. McConnell has been working every night in co-operation with Mr. Goldburg, our general manager, and all of the rough spots have been smoothed out.

"We have arrived at a completed story that in at least one essential will differ from the average serial, in so far as there will be no disconnected tale, but a story of interest, replete with sensationalism not injected into the story helter skelter, but which forms a natural outcome of the incidents.

"Jack Sherrill will be co-starred, and in his choice we have given much thought and judgment. Our determination to place him in the serial was reinforced by two facts. First, his work in 'Once to Every Man' stamped him as one who could creditably appear as a juvenile star in a serial.

"Aside from that we communicated with exchangemen inquiring their judgment concerning the advisability of starring Jack Sherill with one of the two young ladies we now have in mind as the ingenue star in the serial, and the responses were unanimous in their enthusiasm."

Reorganize Zion Films and Do Sholom Aleichem Story

ZION FILMS, INC., announces that a reorganization has taken place and a program of productions has been laid out. S. Adler, the former president has resigned, and M. Kehlman, the vice president, has been appointed general manager.

Their first picture, "Khava," based on the story by Sholom Aleichem, has been renamed "Broken Barriers." It was directed by Chas. E. Davenport, and has been praised in the various trade reviews. The picture has been recut and retitled by Mr. Davenport.

E. R. Wood, head of the sales department, announces that he has sold the world rights to "Broken Barriers" to Jules Burnstein. Mr. Davenport has in hand the story of his next picture, production of which will be begun shortly.

The Allens Get Mutual-Chaplins

Through the C. B. Price Company, Inc., twelve Charles Chaplin comedy features were sold to Allen Brothers for the Dominion of Canada, for the Clarke-Carnelius Corporation, owners of the Chaplins which were made for Mutual and have been revised for further release. J. J. Allen, vice-president, and Phillip Kaufman, of Allen Brothers, closed the deal, thereby terminating spirited bidding for these Chaplins.

Allen Brothers will not only distribute the comedies through their Monarch Film exchanges, but they will also play them in their circuit of forty theatres.

Perils Lurk Everywhere. "Let 'Em Lurk," Say Anne Luther and George Larkin.
Anne and George, well-known serial experts, are featured in the Wistaria Features serial production, "The Lurking Peril."

"LIGHTNING BRYCE" BOUGHT BY ARROW

Through Joe Brandt Who Represented National Film Corporation Dr. W. E. Shallenberger Buys Finished Serial

AN announcement has been made by Joe Brandt, special representative of the National Film Corporation of America, to the effect that after studying the conditions of the independent field carefully for a number of weeks he has decided to place the handling and distribution of the newest big serial, "Lightning Bryce," in the hands of the Arrow Film Corporation. W. E. Shallenberger, president of Arrow, and his staff of associates reviewed "Lightning Bryce" recently and decided that it is one of the best serials ever produced. Little time was lost in effecting a satisfactory arrangement and the serial will be placed on the state right market at once.

Both Joe Brandt, who has had years of experience in the serial field, and W. E. Shallenberger, who has also had considerable serial experience, are agreed that in "Lightning Bryce" they have a serial that will class with anything that has been produced along these lines. Ann Little, the Paramount player, who was borrowed by National especially to make this serial, and Jack Hoxie, the Western actor, are two stars who are bound to increase their already large following by their clever and unusual work in "Lightning Bryce."

These players are typically "Western." They have lived the lives of the plains for years; both are skilled riders, being able to do all the "stunts" required of serial saddleists with ease and grace.

Joe Brandt Wrote the Story.

"Lightning Bryce," unlike some serials, is said to have a story running throughout. The story was written by Joe Brandt himself, and there is declared to be action, suspense and thrills in every chapter. There are many unusual touches that places it in a class with the "special features." It is expected that "Lightning Bryce" will play in many houses that heretofore have not been partial to serials.

Joe Brandt, in setting forth his reason for finally deciding to distribute "Lightning Bryce" through the state rights channel of distribution, says: "When I became associated with Bill Parsons it was understood that he was to gamble on my experiences that there were a great number of houses who wanted to book serials but could not because of inconsistent stories, ridiculous situations and cheap productions and mediocre direction.

"Parsons followed my advice and did produce a feature serial which is entirely different than any of the serials that have been produced before, because time and attention have been given to direction, feature touches have been put into the picture and the story has been consistently developed without the stunts being dragged in by the heels."

For the Better Class Houses.

Mr. Brandt declares that after looking over the distribution field as carefully as he had the producing field, he found in Dr. Shallenberger a man who had won the confidence of the state rights men, and that Shallenberger has surrounded himself with a staff of capable men who were giving the kind of service that means so much to the state rights buyer.

One of the chief points brought out in the statement was the fact that Brandt felt that the only way he could reach the new type of house that he was interested in securing for exhibiting "Lightning Bryce," was to work through the independent state rights buyer, because most of the program organizations work their serials in routine fashion. After the exhibition of one serial another one is booked, and even if some of the bigger houses did want to run serials, the exchanges would feel inclined to give preference to their customary first run on serials rather than to take a chance to break the ice and develop a bigger field for serials.

W. E. Shallenberger, president of the Arrow Film Corporation, has this to say: "We were in the market for another serial, and although we had a number of serials submitted to us, we felt that the independent buyer was entitled to have the best that we could get for him. Although the National Company had set a very high figure on the world rights for this serial, I had no hesitancy in paying the price because the money had been spent in the production and every dollar's worth showed up on the screen."

Nazimova in "The Brat" Never Knew Fires Came in Such Form as This.
The little piece of humanity from the chorus came to this fireside because she was honorable. You will be struck by her just as the author in the play was.

Monopol Announces More Sales

MONOPOL PICTURES CORPORATION announced the sale of state rights of "Crimson Shoals," starring Francis Ford, also rights to "Alma, Where Do You Live?" for Eastern Pennsylvania and Southern Jersey to H. N. Smith, of the Consolidated Film Exchange, Philadelphia. Foreign rights to "Crimson Shoals" have been sold to Reginald Warde, who has already resold the production for Great Britain and several continental countries.

Niebuhr Signs Ruby De Remer

Walter Niebuhr has signed up Ruby De Remer to play the leading role opposite E. K. Lincoln in the forthcoming Lincoln production. Miss De Remer will be remembered for parts she played opposite Harold Lockwood, and more recently she has been starred in pictures by World and Gaumont.

The vehicle chosen for Mr. Lincoln is "The Crucible." P. William Neill has been selected to direct this picture for the American Cinema Corporation.

"Broken Blossoms" for So. America

Following the announcement made last week by Guy Croswell Smith, Ltd., of the purchase of the foreign rights of D. W. Griffith's "Broken Blossoms," came many offers from the American representatives of European films eager to secure the Griffith masterpiece for their territory. The first negotiation closed was for South America.

The countries involved in the deal included Argentina, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador.

Heavy Bookings on "Law of Nature"

Nathan Hirsh, president of the Aywon Film Corporation, reports excellent business with "The Law of Nature." This production has not only been shown to large audiences on the Loew, David Picker and Sidney Cohen Circuits, but played a successful week's engagement at the Majestic Theatre, which is unusual for New York neighborhood houses.

Eastern Buys "Colonel Bridau."

The Entente Film Corporation, of Philadelphia, distributors of the film entitled "Colonel Bridau," announce that the New England rights thereto have been bought by the Eastern Feature Film Co.

Argus Re-engages Brodsky

Argus Enterprises, Inc., has re-engaged Samuel Brodsky to produce the next Robert McLaughlin feature now in course of preparation and entitled "Her Soul and Her Body," a theme which Mr. McLaughlin has spent months developing. It will be produced as a New York attraction simultaneously with the presentation of the photoplay, instead of in Cleveland, where "The House Without Children" was presented on stage and screen at the same time.

Crescent Buys More Rights

The Crescent Film Co. has purchased the rights for Western Missouri and Kansas of the Neal Hart and Al Jennings pictures; it has also added "The Spoilers" to its list. A. L. Kahn, manager, recently returned from Chicago with a contract for Capital releases. The Crescent has three salesmen on the road. The company is showing a rapid growth in the nine months of its active life.

Circuit's Book "Law of Nature."

Nathan Hirsch, who is handling "The Law of Nature," an Arrow production, in New York, reports that he has booked the Loew theatres, as well as the Fox Circuit. Mr. Hirsch states that the picture has already received over a hundred and fifty bookings.

The Arrow also reports that "The Law of Nature" is running in several theatres in the South. E. K. Fox, who bought the thirteen southern states from Arrow, has several men exploiting the picture.

MYSTERY OF "13" A COMPLETED SERIAL

Louis Burston's Fifteen Chapters of Thrills Finished by Francis Ford and Associates at Hollywood Studios

LOUIS BURSTON, president of Burston Film, Inc., who has been supervising the production of his Francis Ford serial, "The Mystery of '13'," sends word from the Coast that the last foot of negative has been developed; worry over retakes is a thing of the past, and the company has seen the first screening of the production.

Francis Ford not only played the principal role and directed the action, but furnished most of the material for the story as well. He had been looking for an opportunity to introduce submarine scenes in a serial and long before his opportunity came in "The Mystery of '13'" he had perfected an "under water" camera, which was given its first tryout in one of the early episodes.

Show Submarine Thrills.

The results were so satisfactory that more submarine matter was written into the script and a large tank was constructed at the Ford Studios, Hollywood, to take such subsidiary scenes as did not require water location. The main under water views were taken at Catalina Island, where Mr. Ford has a summer home and where his motor boat "Delirium II" was used to transport the members of the cast back and forth from the mainland.

In the second episode Mr. Ford and Rosemary Theby, who plays the opposite lead, don diving suits and engage in an under-water struggle for the possession of an air pipe upon the maintenance of which both lives hung in the balance. Thanks to the California sunshine and the clear water off the Catalina shore, those under water scenes are remarkable examples of submarine photography. Francis Ford plays a dual role, the leading part being that of his favorite characterization of Phil Kelly, dashing and resourceful secret service operative, the other being his brother, Jim.

The first two episodes include a forced marriage, daring escape, burning ship, lost treasure and the introduction of a mysterious band of conspirators whose inner ring is known as the "13." This brings the action from a South American ranch to San Francisco, where Phil escapes from a burning ship and finds his brother Jim terrorized by the "13."

Under Louis Burston's supervision swift action is continued and the interest of the mystery increased up to the end of the fifteenth episode. It is Mr. Burston's theory that, like a first-class serial story, a serial moving picture should constantly increase in interest with each installment.

Playing Up Number 13.

Another feature is the constant hammering away at the central idea of "13" in such a way that the audience becomes more deeply impressed with its mystery from episode to episode. Advantage of this fact has been taken in the preparation of the advertising matter, the "13" being featured in every possible way that can help the exhibitor in exploiting the serial.

Ready prepared advertising matter, lobby displays, publicity stories, stock and episode paper, all accentuates "13" to the fullest degree.

Emily Stevens Starred in First Schomer-Ross Production Entitled "The Sacred Flame"

ABRAHAM S. SCHOMER, playwright and director, announces the acquisition of Emily Stevens as the first star of the Schomer-Ross Producing Corporation. She has already started work on "The Sacred Flame," an original play by Mr. Schomer, who is also directing the picture at the Biograph studios.

Miss Stevens is a niece of Mrs. Fiske, the celebrated actress, with whom she made her debut on the speaking stage, playing the part of a maid in "Becky Sharp." She remained with her aunt for eight years, and then won honors in "Leah Kleschna." After this she was given the leading feminine role in "The Devil" with George Arliss, and later appeared in William Locke's "Septimus." Her first sensational success was made in "The Unchastened Woman," which was presented in 1915 and 1916 by Oliver Morosco at the Thirty-ninth Street Theatre. In 1919 she was starred in John Galsworthy's "The Fugitive." Other plays she appeared in were Alan Dale's "The Madonna of the Future," and most recently, "The Gentile Wife," presented by Arthur Hopkins at the Vanderbilt Theatre.

Miss Stevens says: "My absence from the screen was because I had no desire to appear in the usual run of half-hearted and bottomless stories, manufactured as they are, with no scope for dramatic action. In Mr. Schomer's play, 'The Sacred Flame,' I believe I have a real vehicle. I know Mr. Schomer's work, for I appeared in the stage version of his play, 'Today,' at the Lyric Theatre."

Mr. Schomer has gathered a supporting cast around Miss Stevens, which includes Earl Schenck, prominent in "My Four Years in Germany," Maude Hill, Lionel Adams, Fred Clayton, and others. Andre Barlatier is at the camera. He was formerly with Julius Steger, Ralph Ince and others.

The Ministerial Chap Is Quoting Himself on the High Cost of White Shirts
Which explains why he is garbed in black in "The Amazing Lovers," first of the Robert W. Chambers stories screened by B. A. Rolfe for A. H. Fischer Features, Inc.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Don't Keep It Dark.

YEARS ago it was supposed to be necessary to show pictures in absolute darkness. Then it was found that so long as the light was not shining on the screen or in the eyes of the spectators, the houses could be reasonably well lighted. The chief objection to the showing of pictures was abandoned. Go into the Rialto or Rivoli, stand for a moment until your eyes become accustomed to the light, and you can make your way to a seat as comfortably as in a fully lighted theatre. And yet some houses—and high priced Broadway houses, at that—are kept so dark that even after you have been in your seat for half an hour you can scarcely see even the outlines of persons half a dozen rows away, and busy ushers keep flashing electric torches into the eyes of the patrons in an effort to find empty seats when the house is filling up. Take a little pains to keep your house fairly well lighted. It pays.

Bleich Strips.

Here are two more of George A. Bleich's strip programs, showing two different arrangements of the space. The top one gives three single days, a double and another single, while the lower shows four singles followed by a double. These strip programs are being copied by other houses and

Two Bleich Strip Programs from the Sunday Issue.

these arrangements should prove suggestive to others. Mr. Bleich must have dug deep in the archives for that half tone of Robert H. Harron, down in the lower right hand corner, for it carries the once familiar but now almost forgotten Biograph trade mark, though this does not show in the reproduction. That and the Talmadge cut form good arguments for the line cut for newspaper work. They are all stock cuts and mighty handy. It pays to stock up with a supply of this material, for it certainly does sell tickets.

Doing It Right.

Six years ago, last July, Mr. and Mrs. Ralph Moore started the Ideal Theatre, a 300-seat house, in a neighborhood district in Akron, Ohio. Lately the house was reopened after being raised to a 500-seat capacity. It was all done on personality in management. The keynote of the policy is found in the reopening announcement, in which is written:

> We have a very deep affection for southwest Akron, both Mrs. Moore and her mother having practically lived next door to the theatre all their lives. We, therefore, have other motives than simply trying to see how much profit can be accumulated with as little effort and quality of service as possible.

The almost doubled capacity of the house is the answer. Such managers do not contend that the business is going to the dogs. Another recent special announcement deals with the return from the service of their assistant manager, Gordon Creighton. They had his job ready for him and arranged a "welcome home" night, which, Mrs. Moore writes, was like a family reunion. And she adds: "It pays to be honest and run clean pictures." They take a small space daily in three local papers and supplement this with programs mailed monthly for the full month, but the announcements from the stage are relied upon to get the big features over and because the system is not abused, Mr. Moore's personal assurance that the film is better than usual will crowd the house. More power to the Moores.

Hooking Up.

This four sevens from the Keith Theatre, Louisville, offers a double hook up in linking Jack Pickford with his sister and Ty Cobb. The latter allusion is a bit far fetched, but the advertisement is well planned typographically, and those

He is batting 'em out at a .400 clip.
We refer, of course, to his percentage in "lining out" big film "hits".
Come on, Movie Fans, and see this screen Ty Cobb
JACK PICKFORD
In His Latest Comedy Smash
"BURGLAR BY PROXY"
And, say—this is on the Q. T.—Sister Mary is not the only Pickford cut-up on the screen. Jack is there—I say he is.
SOME DOPE ON BURGLAR BY PROXY
B. F. KEITH'S STRAND
SUN. MON. TUES. WED.
SOME MORE "DOPE" ON BURGLAR BY PROXY

A Four Sevens from the Strand, Louisville.

boxes on either side of the house signature could be made to do a lot of work. That on the right reads:

Some Dope on Burglar by Proxy.

> The story of a boy who was a Romeo at heart and a Jimmy Valentine by circumstance, a kid as popular as a Salvation Army lass and as love-sick as a small town girl.

That sounds like an interesting story and will get attention. A good presentation of the theme will often interest where the big punch will fail. The space is held in three-point rule border, with two-point for the name and title panel.

Series Slides.

Series slides never seem to lose their value. S. Lazarus and Harry Etelhertz, of the Hamilton, Brooklyn, ran a set for The Outcasts of Poker Glat and cleaned up. The slides were run several days before the production. The first read:

Is there anyone in the audience who knows who is the star in The Outcasts of Poker Flat?

It was phrased as a question just to get attention, but a

number took the trouble to tell the box office that they knew. In order the others read:

Is there anyone who does not care to see Harry Carey in one of his greatest productions? Please notify the manager.

Do you think Harry Carey is great enough to attract your attention as much as any male star of the screen?

The management of this theatre, with the desire to meet the wishes of the patrons, has booked one of the most attractive productions ever made, Harry Carey in The Outcasts of Poker Flat.

The last slide was the stock slide supplied by the exchange. It would have been better to have clipped the next to the last slide, letting it end at "ever made——" with a dash following, and then flashing the stock slide.

There is a certain psychology in the form of the slides, for questions will challenge attention more quickly than will statements, a fact the Hamilton management seems to appreciate.

McCormicks.

S. Barret McCormick sends in a lot of back stuff, most of which is rather too old to be timely, but we print several samples because Mr. McCormick's work is always of interest. A notable point is that he seems to have worked away from the large masses of six and eight point he used to employ. Of his recent examples this shows about the most type, and it is unusual in that he had the title sunk in the white lettering at the top. As a rule he is strong for the type title. We liked those small type displays, for it gave the quick reader all of the facts in

D.W.GRIFFITH'S "TRUE HEART SUSIE"
An Artcraft Picture
An Artcraft Picture
The Problem That Every Girl Tries to Solve
Which is It, the Plain Girl or the Fluffy Girl, That Really Attracts Man's Love?
Robert Harron, Lillian Gish, Clarine Seymour and a Typical Griffith Cast
COMMENCING SUNDAY
The Circle
SHRINE OF THE SILENT ART
Madge Kennedy
in
"LEAVE IT TO SUSAN"

A Five Eight and a Halfs from S. Barret McCormick.

large type and then gave the rest in a smaller letter for those who wanted to know all about it—and most of the McCormick stuff is so well written that it is interesting to read. A better display is found in a four eights for The City of Comrades, for here the title and the star are so played up they cannot be overlooked. There is very little descriptive matter here. This is also unusual for McCormick in that he goes in more for a light line drawing. Mostly his artists depend upon a mass effect to stand out, but this shows a half tone cut flanked by two sketches to get the idea over, with an ornamental frame to hold the advertisement together. It makes a very pretty display. The ears on either side of the house signature carry the display for the current program, though that on the right creates some doubt as to whether the Dixie singers are part of the current or coming program. A third example is more nearly in the old style, with a huge attractor cut. The space is seven elevens. This was used for the Sunday tint advertisement, the cut being natural color and the rest printed over a red background, showing up the blot. The large attractor is much more effective than some of the double figure cuts, and for this attraction an unusual number of large spaces were taken. It almost always follows that a single figure, **if it can interest,** is better than a double or group picture. For example, contrast the two cuts in the next sample. That showing Miss Stewart in boy's clothes creates interest in the play. It suggests something out of the ordinary, something away from the full dress "polite" play. It makes you want to

A Four Eights for The City of Comrades.

see what she did to get into the boys' clothes. It sells. The other is the inevitable clinch. It looks like the tag

One of the Many Large Spaces Used for The Unpardonable Sin.

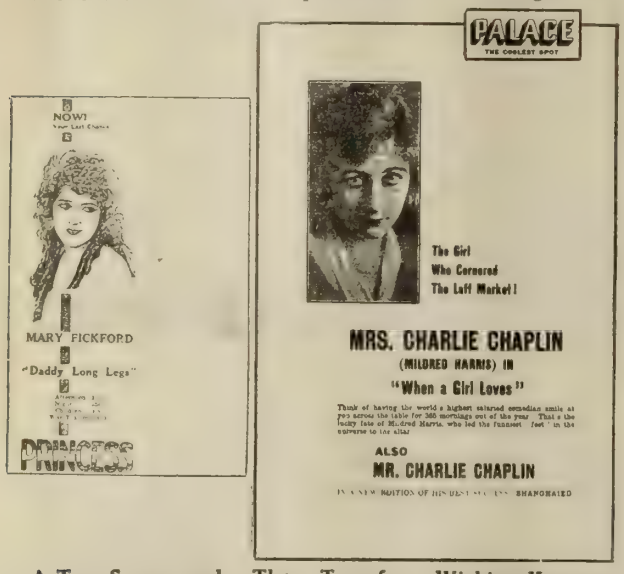
end of about fifty per cent. of the pictures you have seen. If you are not interested in the star you are not apt to

Contrast These Two Attractors and Decide Which You Think Is Best.

care a whoop about the story unless the text and title sell you. The clinch is used so often because it works up well on the one and three sheets, but it has damned more lithography and advertising than any other one factor.

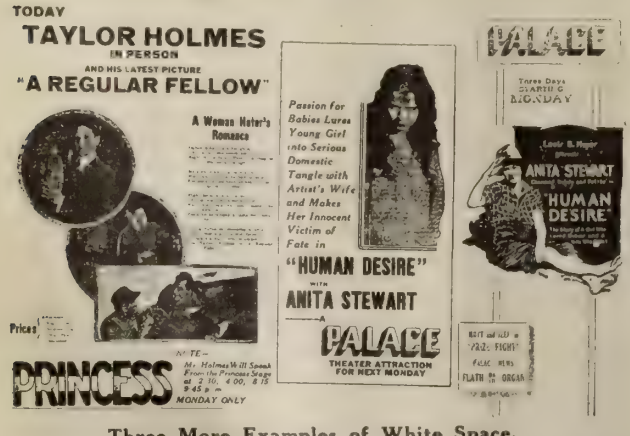
White Spaces.

The management of the Palace and Princess theatres, Wichita, Kans., does not seem to feel that if it takes white space and fails to stuff it with type, a criminal prosecution will follow. Of course, it uses some layout cuts that crowd in, but a lot of the house stuff is open and artistic. Take these first two examples. That on the right is a



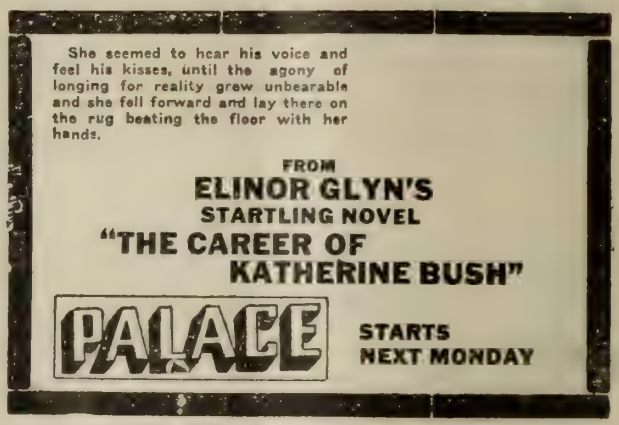
A Two Sevens and a Three Tens from Wichita, Kansas.

three tens. It looks larger because it is not crowded, and it gets a message over better than several hundred words of just talk. If people want to see Mrs. Chaplin they want to see her on the first suggestion. Four lines of supplementary argument are ample. The rest is all white space to give this small argument a full chance. On the right is shown a two sevens for the last day of a Pickford run. It is nothing more than a one column advertisement set into a two-column space. Two and one make three, in this instance, so this is a three column space to all intents. It looks like three columns and it stands out on the page like three columns, and no one is going to overlook it until every advertiser takes the same view of open spaces. Then the novelty will be lost, but until then, the most valuable space in a paper is the white space provided that the argument is sharp and incisive where the type is used. The next cut shows three examples less radical in their use of space. That on the left would be



Three More Examples of White Space.

crowded except for the fact that the cut is not notched to let in more type. Just that white space runs for the type top, bottom and at the side. It is only a few square inches in area, but it counts. In the centre the white space is not plentiful, but the use of widely leaded lines beside the cut gives the suggestion of space, and those few words tell the entire story and makes you want to see the play. That on the right is less descriptive, but here the cut works harder than the text. The rule work gives a suggestion of a larger cut than that which had been used. Just for a contrast, look at the two threes which forms the last example. It is so small that a pica border is used, but it is the hardest working six inches in the paper. The upper right hand corner carries six lines of the best senti-


She seemed to hear his voice and feel his kisses, until the agony of longing for reality grew unbearable and she fell forward and lay there on the rug beating the floor with her hands.
FROM
ELINOR GLYN'S
STARTLING NOVEL
"THE CAREER OF KATHERINE BUSH"
PALACE
STARTS NEXT MONDAY

A Small Space for a Big Argument.

mental gush of which Mrs. Glyn is capable. No average woman is going to read this literary slop without wanting to put on her hat and beat it right down to the theatre, and most of them will. It is just slush, but it is slush that sells, and this advertisement is a good example of really adroit work.

Make Them Available.

Goldwyn is sending out mats of caricatures of its stars The caricature sketches are capital, but comparatively few exhibitors are located in towns where casting boxes are available, and it would be a good plan to put these cuts on sale at the exchanges. The cuts are too useful to be confined to those having casting boxes available.

A First National.

If you have not received a copy of the First National fall announcement, demand one. It carries only four pages of announcement and ten colored prints of its stars and star directors from pastel. It is one of the handsomest books yet gotten out and it is notably free from bluff. It just tells what the First National has done and is going to do—both of which are plenty, and leaves the rest to your own judgment. Even if you do not play First National attractions, the book is going to interest you as efficient advertising, and if you don't appreciate the best in advertising, you'll at least like the pictures.

Suppose You Could Hire 500 Press Agents for Two Dollars

You can do it. Picture Theatre Advertising, compiled by Epes Winthrop Sargent lists the best work of master minds.

The foundation rules of good advertising plus a hundred proven schemes, **any one of which may be worth many times the cost of the book to YOU.**

BY MAIL, POSTPAID, $2.00.

MOVING PICTURE WORLD

516 Fifth Avenue, New York City.

Schiller Bldg., Chicago, Ill.

Wright & Collender Bldg., Los Angeles, Cal.

A PARAMOUNT-ARTCRAFT PICTURE

JESSE L. LASKY *presents the*

CECIL B. DEMILLE PRODUCTION
"MALE AND FEMALE"

Founded on J. M. Barrie's famous play "The Admirable Crichton"
Adapted for the screen by Jeanie Macpherson

Paramount Artcraft Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

LADY MARY EXHAUSTED AND FAINTING
IS SAVED FROM DEATH IN THE SEA.

THE rugged coast of an uninhabited island, the barbaric splendor of Babylon, and the luxurious opulence of London society—these are the backgrounds on which Cecil B. DeMille has painted with his master craft the compelling story of the butler who becomes a man and the lady who becomes a woman. "Male and Female" is a dramatization of the clash between the laws of nature and the custom of men. It is destined for a stupendous success.

LADY MARY LASENBY AND CRICHTON
IN THE VISION EPISODE.

To Exhibitors Ambitious to Expand

IF you are an exhibitor, with the right sort of proposition, we can assist you, so that you can *build a theatre* in a new location on your present site or on that vacant lot—or *improve your existing theatre.* When conditions are favorable, we are prepared to render every possible assistance, based on our wide experience, in

Real Estate
The proper purchase of land for theatre and allied purposes

Design
Architectural plans and specifications

Construction
Speed and economy in construction

Financing
If desired we will make a practical proposition as to financing

NORTON, BIRD & WHITMAN, with their associates, are interested in more and better theatres, better architecturally, better in comfort, accommodation, and entertainment, and thoroughly suitable in every way to show the greatest pictures.

Correspondence is invited from exhibitors in any part of the country

NORTON, BIRD AND WHITMAN
ENGINEERS

W. Albert Swasey, Consulting Architect

501 Fifth Avenue *Suite 1807* **New York**

A Record Doorknob.

Last week several square miles of suburban Brooklyn awoke to find doorknobs on every residence. There was no getting away from them, either, for they were huge, yellow sheets, 14 by 22 inches, printed in big, black letters:

Closed today
Everybody's gone to
Feltman's Airdome
to see
Dorothy Phillips
in a new edition of
The Heart of
Humanity.

Feltman's is a Coney Island open air picture show, a huge place where hundreds can be accommodated, but even with the capacity it was daring and costly advertising. If they did not break even with the show the general advertising would be worth while. Short of the Liberty Loan doorknobs this is probably the most extensive doorknob campaign ever carried out. It was all done through the night and the effect as seen by early risers was unusual. Many of them stayed for several days on empty houses and were large enough to be read from the street even where the houses stood back from the sidewalk.

Still Mickey.

Evidently Mickey is a perennial, for she turns up every now and then, as big as life. Will J. Glaser sends in the campaign he used for the Grand, Faribault. It started with a two seven and a halfs, "coming" a full week in advance. The same space, with a change of copy, was used the following day, with three eights for the next day. This announced that "the whole town will be Mickey mad." They must get quick results out there, for the next display was a four sixes, telling that the town was Mickey mad,

"Mickey-Mad" Faribault
WHEREEVER YOU GO YOU ENCOUNTER
"Mickey Sundaes" "Mickey Hats" "Mickey Sox" "Mickey Ties"
They are Singing "Mickey"-Dancing "Mickey"-It's Mickey Here and Mickey There
BUT THE BEST BET OF ALL IS
"MICKEY-MABEL"-HERSLEF
ROMPING---CLIMBING---RIDING---SWIMMING---RACING---FIGHTING
Thru "Mack Sennett's" Happy-Snappy Comedy-Drama
"MICKEY" AT THE GRAND
NEXT WEDNESDAY AND THURSDAY, AUGUST 20 and 21
Performances Start at 1 00—7 00—8 25—9 50 PRICES MATS 15 & 25c EVG 20 & 35c
Don't Miss "MICKEY" the Greatest Production on Earth!
Make Every Effort to Come Early---Hundreds Will Be Turned Away

A Four Sixes for Mickey from Faribault.

as shown in the reproduction. Evidently they used the various tie-ups, but the merchants did not have the nerve to advertise. The "tomorrow" was three sevens and the "tonight" four sixes again, dropping down to a combination advertisement for the last day, urging those who were not able to get in the night before to come early. Mickey seems to be a permanent proof of the slogan that a picture is new until you have seen it. It is good work, but it is not difficult to coax the merchants in if you start early enough. If they will not go in on a full page, you can at least get them to buy an inch apiece in a combination advertisement for Mickey articles. You can always count on the phonograph stores to start the others.

Mimeographed.

The Essaness, Rushville, Neb., is getting out very presentable mailing cards on the mimeograph, using both typewriting and sketches. It can be done with a little experimenting and it will cut down the high cost of printing and ensure your job always getting out on time. It does not look as well as a printed card, but it is a lot better than nothing where you think a card will win for you.

How Much on Throwaways?

The Hardwick Brothers, Clovis, N. M., take issue with us on a recent comment that one of their throwaways was rather too full of type, and write that for their locality the snappy descriptive circular seems to sell an attraction better than big type lines. They have tried both and find that plenty of reading is what their patrons want. If it works best for them, it is best for them, particularly as they have only the weekly paper to depend upon and get little help from the tons of press sheets, though it will tickle someone over at Paramount to read that "Paramount-Artcraft have done more in the past eight weeks to overcome this than ever before." The secret of any good advertising is to study results and then follow the style which seems to pull best. No general rule can be laid down. You must suit your clientele. And the Hardwicks have built a huge Saturday trade by taking especial pains to make certain that the Saturday show is the best of the week. The farmers know that they are certain to see something really good at the Lyceum when they come into town, and they plan their visit to take in the show at that house. They do not figure that any show of fair merit can do business on Saturday. They offer the best and clean up with it.

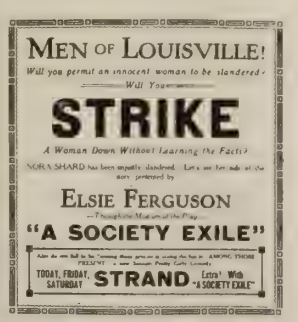
A Lobby Layout.

Here is a lobby layout from the Superba, Los Angeles. It will be seen that they play up the comedy as well as the feature, in this case Roaring Lions and Circus Queens. They use cut-out ones and threes with a lion cut-out on top of the flipper boards in the centre. The frame above

The Lobby of the Superba, Los Angeles.

the lobby is a permanent one, being made up each week from a cut-out from a litho plus brush work. The Superba seems to give particular attention to the display of lithographs and stills, and the lobby looks far more attractive than it would with merely framed lithographs. A little good brush work helps a lot, especially in the display of stills. The design in the corner frames is changed weekly.

Timely.


MEN OF LOUISVILLE!
Will you permit an innocent woman to be slandered
Will You
STRIKE
A Woman Down Without Learning the Facts
NORA SHARD has been unjustly slandered. Let's see her side of the story presented by
ELSIE FERGUSON
"A SOCIETY EXILE"
TODAY, FRIDAY, SATURDAY STRAND Extra! With "A SOCIETY EXILE"

We are afraid that this advertisement is going to be timely for some months to come. Even in the smaller towns you are going to be able to use it, if only to hook in on some larger strike. This was the way Joseph Goldberg, of the Strand, Louisville, declared in on the street car strike there, using a three sevens. The "strike" could be even larger and blacker and the star and title might be kept down even more. Almost any play will give you some excuse for the use of the word. We think that it is rather violent exploitation for Miss Ferguson, but it got the money, and that is the chief point. Do not argue for or against the strike. Just work in the word in big black type and keep the rest of the display so small that it will not interfere with the punch. There is always the temptation to go ahead and talk your head off about your attraction, but this is not the place for argument. Get them with the single word and then they will read along, if your text is all right. This text reads, "strike a woman down" in reference to the title and the persecution of society, but you can work it in somehow, no matter what your attraction.

RALPH RUFFNER A HIT ON BIG TIME

From Butte to San Francisco Proves Rather Easy Jump for Advertising Genius Who Made His Mark by Using Brains —He Boosts His Record by Continuing Same Practice

RALPH R. RUFFNER finds things different in San Francisco than they were in Butte and Spokane. Advertising costs several times as much and there are more papers to be covered. The old quarter and half page spaces he used to delight in are not practicable in the Coast metropolis, and he has to do more intensive work around the house.

He is taking larger spaces in the newspapers than most theatres, as can be seen from the examples shown, but he realizes that the house must work harder than ever, and he has a lobby to work with—something he lacked in Butte. When he left that town there were many to predict that without the huge advertising spaces, he could not draw the crowd, but they overlooked the fact that Ruff always has made the house work hard. It was merely a matter of making the lobby work harder. With a greater number of houses in opposition and three times as many papers, he could not get the town talking in the same old way, but he managed to make them talk.

Blowing for Business.

One of his first attractions when he took hold of the house was Lieut. Bert Hall in "A Romance of the Air," with Hall appearing in person. Hall was to fly from Fresno in an airplane, but Ruff wanted more than that and he got in touch with the Air Service Recruiting Office and laid his plan before them. A two seat Curtiss plane was sent down from Mather Field, Sacramento. On its arrival it was dismantled and trucked through the streets to the theatre. There was no room for the plane to be set up, but the wings were laid beside the fuselage at the edge of the curb, as shown in the cut. He also obtained the loan of a stripped engine, which is shown to the left of the plane. At half hour intervals through the day a

Ruffner's Display for A Romance of the Air.

recruiting sergeant would climb into the plane, start the engine, sending a veritable tornado down Market street, and then would recruit for the air service. He did not advertise the play. He just talked about the service. But the posters got the crowd interested and they went inside to see the picture.

Aerial Advertising.

When Lieut. Hall arrived, he circled the business section of the city and distributed several thousand heralds, which had been shipped him, advertising his appearance at the house.

In the intervals of his demonstrations the recruiting Sergeant stood around to answer questions and do some quiet missionary work. The service got some men and a big advertisement, and Ruff drew in the crowd and cleaned up on the attraction.

One of Ruffner's best newspaper bets was done in connection with "Better Times." He knows that the unusual attractor will get more attention than the best press book stuff, merely because the press book material is along standard lines. He chanced upon an advertisement of the Western Clock Company in the Saturday Evening Post and this gave him an idea. He took 100 lines by four columns and produced an unusual advertisement which had everyone talking. People wondered why a clock adver-

Ruffner's Advertisement for Better Times.

tisement should appear in the theatrical section, and they read it with care. Then the idea hit them and they laughed —and Ruffner had won.

To build up on the idea he borrowed five dozen alarm clocks from the local agents of the Westclox and hung them in the lobby. All were wound and running and were so timed that the alarms were going off all through the afternoon and evening, particularly at the peak hours.

It did more work than would a page advertisement along more conventional lines. The novelty won, as novelty always will. In a smaller town he probably would have carried his hook-up to all Westclox dealers, but in a metropolis the lobby idea was sufficient.

He Had a Harem.

For The Man Who Turned White he spread the floor of the lobby with sand. The side walls were hung with paintings done by the scenic artist, and this was built up with real palm trees. The box office was done into a tent with awning cloth and the two girls in front are the cashiers in their working clothes. The others are the ushers. For the regular showing he used cut-outs of dancing girls, which are not shown here and also a cut-out of Warner on horseback, taken from the 24-sheet.

The lights were adjusted to give a yellow sun effect and a small sign was stuck in the sand, lettered "This way to the dance hall of Mzab." Another sign announced Warner.

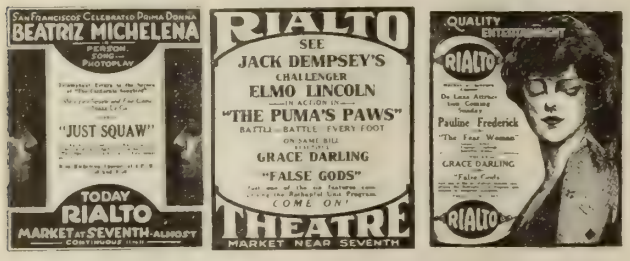
Inside the house the orchestral prelude was Ruff's own "Oriental Passion," with all the trimmings of a darkened house, incense, gong beats and all the rest of the "local color" effects. This did not, of course, add to the business on the show, but it did send people away wanting to come again.

Ruffner's daily newspaper space is about 65 lines, two columns wide. Generally this is far and away the largest space in the theatrical section, but even at that he works hard to make the space effective, and he gets some sort of a frame to gain the eye. He started with the line, "Market near Seventh" below the house signature, but

has changed to "Market at Seventh—almost." In the first of the three examples shown he reverses the cut to get

Ruffner's Harem for The Man Who Turned White. Newspaper Work.

a double frame. It announces the personal appearance of the star, who is a local favorite, and makes heavy use of that angle. The middle section ran about the time of the Toledo excitement and begs the reader to see Jack Dempsey's challenger in action. He plays fair and does not use a five line "Dempsey" and a two line "Elmo Lincoln," but he gets all he can make out of the fact that Lincoln



Three Double Column Advertisements 65 Lines Deep.

challenged the new champion. The example on the right offers a little too much attractor, perhaps, but it certainly does stand out on the page.

More Regular Now.

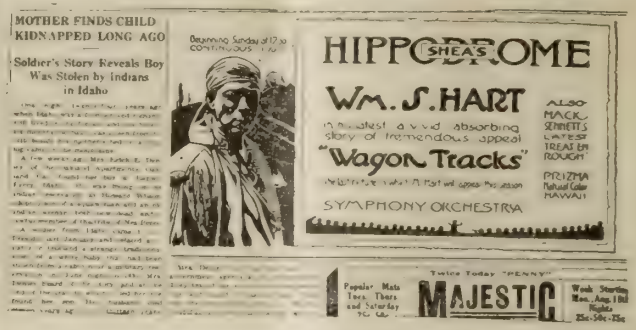
Ruffner has been quiet, so far as this department is concerned, since he took on his new job, but he has been working, and we will now get his material more regularly. It will be interesting to watch the difference between this work and that done in the smaller town, but novelty and originality is still the keynote of it all.

Cut Loose.

We think that Harold B. Franklin's usually reliable ad-artist let his foot slip in his display for Wagon Tracks. This is a three three and a halfs, but through the failure to hook the cut into the design it looks more like a two. This advertisement runs just below a four column space and is the only three column space in the advertising for the theatres, with the result that the left hand side extends into the type, as shown, and the cut looks like something used to illustrate the true story. The cut and the letter press are so different in treatment that they do not connect of themselves and the attractor does not attract to the advertisement it is supposed to help. It pays to hook up carefully. In a page full of advertisements, this cut very probably would have run with the best of the display, but as it is placed, it does not seem to be a part of the announcement. This is unusual for the Hippodrome.

Attractors.

Here are two displays from the Baltimore Sun, one a two four and a halfs and the other a double five. One means something. The other means absolutely nothing. The bathing girl has nothing to do with the plays advertised and she sticks her head very impertinently into Bill Hart's business. On the other hand, the cut for Girls, taken from the press book, we believe, means something. It means girls, and Girls is the attraction. Just a pretty picture is not going to sell any tickets. It might even



A Three Three and a Halfs in Which the Attractor Cut Seems to Be Isolated from the Display.

send the reader to the shore instead of to the theatre. Make your frame suit your picture or get something that will suit all of the pictures every week.

Seasonal Announcements.

It is not too late to follow the lead of the Parkway, Biltmore, and get out an announcement for the season. All of the film companies have issued their fall announcements, which may have suggested to Mr. Depkin the idea of a house announcement. He got out an eight page six by nine, cream paper and brown ink. The cover is merely the title. Page two gives a cut and a small reader for the next attraction. The third page, the vital page, carries a signed announcement that the house will do

Two Attractors, One of Which Means Something.

better than ever the coming season. The double middle goes to the next week and page six to the underline, with page seven devoted to an intelligent story on music for the picture, and the back page lists 21 of the coming attractions as a sample of what to expect. This is merely an enlarged program, but the "announcement" means something. It crystallizes favorable sentiment, and if you can afford even a four page booklet, get it out. If you can do no better, get out a well written form letter. Mark the fact that the summer is over and you are starting up under full speed.

Photo Cards.

W. H. Fowler, of the Gem, Rogers, Ark., springs a new one. He wanted some mailing cards and could not have them printed. He lettered a "Gem, Tuesday," below a printed advertisement, photographed the whole and printed up photographic post cards from the plate. He writes that the cost of 150 cards was $1.75, rather high for printing, but not too much when you want to advertise a special and cannot get the proper printing done. It's those small town hustlers who lead the lot when it comes to ideas.

PICTURE THEATRE ADVERTISING
By Epes Winthrop Sargent
$2.00 for 1001 wrinkles on the art of filling your theatre. Order today from the nearest office of Moving Picture World.

Projection Department

Conducted by F. H. RICHARDSON

Notice to Eastern Canadians

THE editor of this department will visit eastern Canada in September. Starting at Quebec he will motor west through Montreal, Ottawa, Toronto and Hamilton. On the way he will address on "The Optical System of the Projector" such bodies of projectionists as may desire it. The lecture will be illustrated. Whether or not there are other Canadian cities enough interested to justify a visit is up to you projectionists, who are requested to write at once to the editor should you desire to be included in the route.

He's Going to Look You Over

A Western projectionist orders the lens chart and the Moving Picture World sent to him for a year. He then discourseth after this fashion:

"Have a Fort Wayne A. C. to D. C. Compensarc capable of delivering seventy-five amperes to one lamp, or fifty amperes to each of two lamps for a short time in one theatre, and a Westinghouse seventy-two-ampere set at another. Have recently built rheostats, magnet switches and transfer switches for the Fort Wayne, so that I can use it like the Westinghouse. With this addition to its regular equipment I find that it operates very satisfactorily. You will understand that the Fort Wayne is four years old, and not the later model which operates the lamps in series. This machine has run for four years, twelve hours a day, delivering sixty-five amperes at the arc, and it only recently had its second set of brushes. Its commutator is in perfect condition and has never been turned.

Will Send Data.

"Should anyone desire data for extra equipment before-named I will be glad to supply it, provided postage be sent. I also have two designs for magnet shutters, or dowsers, for Power's, and will be willing to help out those who desire a perfect change-over. Requests may be sent through you, as I don't want my name or address published. We will soon have a new suburban theatre here, seating 750. Its projection room is 12x14 feet, with a nine-foot ceiling. An eighteen-inch vent flue goes through to the roof. There is toilet and wash basin. Observation port is fourteen inches wide by thirty-six high. All ports are covered with glass. Walls are hollow tile. Two Power's 6-A projectors, a spot lamp and a dissolving stereopticon will be used. There will be a seventy-two ampere Westinghouse motor generator. Distance of projection will be ninety-seven feet, with a fifteen and one-half-foot picture. The lenses (objectives) cost $70 each before the war. Our downtown scale is $42 a week, but some get well over fifty. I have Elbert arc controllers, but there are no other controllers in the city. Am going to take a bubble trip, staring in September, and will pass through Washington, Montana, North and South Dakota, Nebraska, Missouri, Arkansas, Texas, New Mexico, Arizona, California and Oregon. I intend to EXAMINE projection en route."

Quite Some Trip.

Quite some trip, I'll tell the world. I can see that you just h-a-t-e the Fort Wayne machine. Why not publish drawings and details of those switches, etc., in the department? Seems to me it would be simpler and better. Just send the dope along, Old Topper, and then every one will be happy. Did not know the Elbert controller was still being marketed. Have written them once or twice and received no reply.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

Wants the Answers

Charles F. Wide, Houston, Tex., says:

"Have the handbook and the two question booklets. Were the answers ever printed? I do not like to hunt up every page of the handbook for answers. Would be glad to buy them."

In other words, brother, you would like the knowledge all right, but don't want to work, as the rest of us had to do, to get it. The answers to the questions were printed, one each week, some three years ago. Back numbers in bound form might possibly be had, but it would be pretty expensive. And, anyhow, Friend Wide, you don't really want, or at least you ought not to have the answers. Merely reading an answer helps one little, if any at all. It is when the answer is dug out and the reasons for its being the answer thoroughly understood that one benefits. The questions are designed, as I have repeatedly said in the department, as a guide to study—to point out to the projectionists those things he ought to know. That is the whole intent and purpose of the questions.

New Reel Hub

Paul Quient, member Local Union 219, I. A., Minneapolis, Minn., sends sample of a reel hub that he has invented. This hub is supposed to fit all reels of the knockdown variety. Its advantage, so far as we can see, is that the exchange or theatre can buy a supply of hubs and a larger supply of reel sides, so that when a reel side becomes bent it can be removed and a new one substituted; also, this may be repeated as often as may be necessary, the process not in the least degree injuring the hub. As a matter of fact, one hub ought to outwear dozens of reel sides.

Much damage is done to film through rapid rewinding with crooked reel sides. With this scheme it would be possible to quickly remove reel sides for straightening or to repair a reel at a minimum of expense by substituting any one of its three main elements, without in the least affecting the other two. The hub should cost no more than ordinary hubs, or at least but a trifle more.

Worm Gear for Re-Winder

From Charles J. Hill, projectionist, Ottumwa, Iowa, we have the following interesting letter, in which he describes what seems to be a most excellent scheme for reducing re-winder speed:

"After reading our department for nearly seven years I am beginning to feel very much at home; also feel it my privilege, as well as my duty as President of M. P. M. O. Local Union No. 441, to at least try to thank you for all you have done for us—for the knowledge that we have derived from the department and the handbook.

As to Re-Winders.

"Of late there has been much said about motor-driven re-winders and their speed. I am surprised. Thought every one had rigged up a motor drive for their re-winders by now, after all that was said in the department two years ago and you making the trip through the country, telling operators (I say "operators" because most of us were operators then) and managers the importance of slow re-winding. As for myself, I got busy the very next day after your visit to Ottumwa. With the aid of a machinist it did not take long to rig up a speed-reducing arrangement. Showed it to friend manager, explained that I needed a small motor to run it, and was instructed to get one.

"Attached photos show front and rear view of the outfit. The drive is a simple worm gear, similar to the one on the Elbert Arc Controller, but quite a bit heavier. This is fitted to the crank shaft of the re-winder and the gear casing is attached to the re-winding stand. It will re-wind a 1,000-foot reel of film on a common reel having a 1.5-inch hub in ten minutes. A 2,000-foot reel with small hub requires fourteen minutes and a 3,000-footer fifteen minutes. The motor is a 1/30th h. p. and handles 3,000-foot reels with ease. I do not approve of the automatic cutoff at all. With the re-winder geared down as above there will be no slapping of the film-end to speak of. If any of the speed fiends have a shoot-em-through re-wind, why just let 'em go to a place that begins with H. They should

remain right beside the re-winder till its job is finished.

High Class Equipment.

"Besides the above-described re-winder I have two Baird projectors, one 35-35 ampere Type D Transverter, with panel board, voltmeter, ammeter and quick-break switches. One thirty-ampere mercury arc rectifier for emergency, a marble switchboard, two by four feet in size, a metaal tool cabinet, six by twenty-four inches, with four drawers at bottom for repair parts. One sixteen-inch exhaust fan, a fourteen by eighteen-inch fresh-air intake, twelve inches from the floor, with a twelve-inch fan in its opening to pull air in. I have a change-over shutter. It is not a dissolving shutter, because one closes entirely before the other begins to open.

Change Cannot Be Noticed.

"By working the device rapidly the change cannot be noticed on the screen any more than a change of scene in the film. For the stereopticon lenses I have a dissolving shutter. I have also a small grinding and polishing head, with chuck and drills, run by a small motor. There is a supply cabinet, 18x22x36 inches, where I keep lamps, asbestos wire, a few feet of drop cord, clean rags, etc. There is running water, with wash basin. Projection room is nine by twelve feet, with small room adjoining in which is the transverter and rectifier. Everything is painted black. True, the projection room lacks in size, considering the equipment, but it is the largest of the six in our city—soon to be seven, as another is under way.

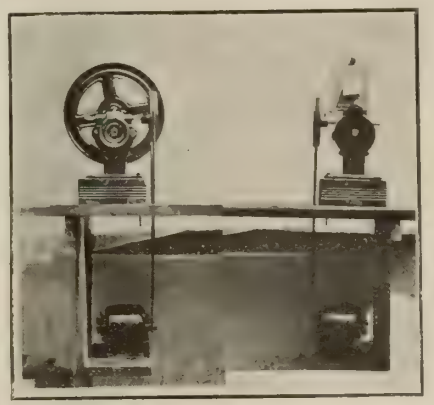
New $85,000 Theatre.

"The new house is to cost $85,000. It will have six hundred seats, all on one floor, and a projection room five feet eight inches by five feet ten inches by fourteen feet. How is that for a projection room in an $85,000 theatre? Seems as though the larger and more costly the theatre the smaller its projection room. We have now divided the men in two distinct classes, viz.: Projectionists and operators. I think we might well class the rooms in three, viz.: Projection room, operating booth and Davy's locker! I enclose ninety cents for lens charts and question booklets."

Progressive Union Officer.

The foregoing comes from one who, if one may judge at all from a letter, as I think one can, is a real projectionist and a progressive union officer. Brother Hill represents the class of men upon whom we must rely to finally place projection on that high plane its importance in the scheme of affairs entitles it to occupy. His letter is long, but there is no waste space in it. In it is a message for the non-progressive, and one he will do exceedingly well to heed. I wish to Heaven all projectionist locals had officials of his progressiveness and ability. It is such as he who gives us courage to keep up the fight, because Friend Hill is living proof that there is a leavening of real progressiveness in the profession. For example: When we explained to the Ottumwa men the tremendous damage done to film through rapid re-winding, and that slow re-winding would not only eliminate this damage, but make the work of the projectionist less, he did not confine his efforts to admitting that slow re-winding is the right thing. He did not yawn, stretch himself, remark: "Yep, that's right, all right," and then go to sleep again. He got busy NEXT DAY, as you all should have done. He stopped the nuisance of rapid rewinding almost IMMEDIATELY in HIS projection room.

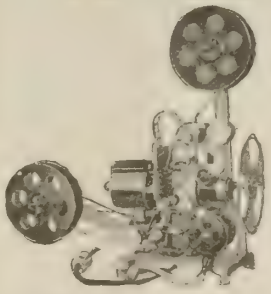
The local which has such a president is indeed fortunate. At the mouth of the Hudson River is a city with a union which, the good Lord knows, could use a few such officers.



Projectionist Hill's Rewinder, Front and Rear Views.

Projection Room an Outrage.

To erect an $85,000 theatre with a projection room (???) that size is nothing less that an outrage. The owners thereof have no right to expect high-class results on its screen. The modern projector, when setting level and jammed right up against the front wall, is more than four feet long from front edge of film magazines to rear lamp control. If the condition is such that the lamp house must be pulled back it is longer. Under any ordinary condition, with the projector set level (the most favorable condition as to length), it will be impossible for the projectionist to pass between the rear wall and the machine with any degree of comfort. It is even possible he will be unable



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to pass behind the machine at all, though that is hardly probable. Presumably there is just another example of stupidity, of which the theatres of the country supply so many shining examples. For the information of this particular theatre misdesigner we will again set forth the fact that eight feet is the minimum allowance for front to back depth of projection room, while nine feet is the correct measurement.

It Is Too Bad.

It is too bad that the new theatre will start off thus hampered by projection room conditions, making for inferior work on the screen. How in God's name do "architects," who are presumed to know at least something, expect a projectionist to do justice to a production costing perhaps hundreds of thousands of dollars if he is in cramped, crowded quarters? Why in the name of the most ordinary common sense do men building theatres place so important a matter as the projection room dimensions, location and construction in the hands of an "architect" who knows no more about the requirements of practical projection than a porcupine knows about custard pie? Would it not be just plain good sense to consult a projection engineer on so important a matter? Would you have a house carpenter design your organ connection, or even the location for its parts? You would NOT. You call on an organ man. You would call the man who did not do so a fool. But you calmly allow a man who knows no more about projection or projection equipment than the house carpenter does about an organ to design your projection room, and by his blundering ignorance forever after hamper the very heart of your whole thetre. Faugh! it makes one ill to think of such stupidity.

More on the One-and-a-Half-to-One

In July 26 issue we invited department fans to discuss the one-and-a-half-to-one shutter. We also requested Robert Emory, President Baird Motion Picture Machine Company, to give us some dope. The Baird uses a one-and-a-half-to-one shutter. Mr. Emory says:

"Dear Mr. Richardson: With reference to the articles published recently on shutters, and particularly to Mr. R. E. Hitchin's article in July 26 issue on the one and one-half to one ratio, I find Mr. Hitchin's figures to be correct. He is also correct when he says that he can reduce the width of blade below 104 degrees, thus utilizing more than 42 per cent. of the light.

"In the article in March 22 issue comparing the one and one-half to one shutter with others of the one to one ratio, the test was no doubt made with the ordinary star and cam, which moves the picture in 82 degrees. This would probably require a shutter of 114 degrees. The star and cam used in the Baird projector is sufficiently rapid to permit the shutter blade to be made 104 degrees, which can be materially reduced when using the correct lens combination and placing the shutter the proper distance from the objective lens.

Speed Has No Bearing on Calculations.

"While the speed of the shutter has nothing to do with light calculations, it has everything to do with the effect on the screen. Almost any shutter when run sufficiently fast will eliminate flicker, while any shutter will flicker when run sufficiently slow; therefore, to get the best results it is necessary to run the shutter sufficiently rapid to eliminate flicker and yet have the picture at normal speed.

Hardly Possible to Figure.

"It is also a fact that there is better light on the screen with a shutter running one and one-half to one, even though the percentage of light, according to figures, would be less than another shutter of one to one. This is due to the slight blur caused by the flicker. It is hardly possible to figure the exact width of blade necessary when using the one and one-half to one movement; it is not necessary to have the lens completely covered at the beginning or end of the star movement, owing to the rapid movement of the shutter. The lens combination and size of light ray where it is cut by shutter influences the width of blade."

Note Importance of Correct Adjustments.

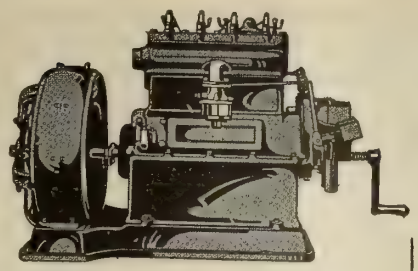
I think Friend Emory's remarks on speed of shutter and its effect on flicker is perhaps a bit misleading. This for several reasons. That the one-and-a-half-to-one shutter does give a most excellent screen result cannot be denied. It is a demonstrated fact. But that it will give a better result than the ideal three-wing shutter at normal speed, I am not prepared to admit. I would welcome still further discussion of this matter. To my mind the really big advantage of the shutter under discussion lies in the fact that it gives three light interruptions of equal duration and three light openings of equal length under all conditions to each picture.

I would especially call your attention to Mr. Emory's remarks concerning the importance of correct lens combination and distance of shutter from objective. Here is one machine manufacturer who understands that our preachings on this subject are not just mere hot air, but that the correct adjustment of the optical train, including distance of shutter from lens or aperture, is of prime importance. Some day the others will, maybe, see the light also.

What Hitchins Has to Say.

In this connection, R. E. Hitchins, Olive Hill, Kentucky, sends one of the ablest discussions of the matter we have yet seen. Not a word of his letter has been changed. Read it and learn one difference between a projectionist and an operator. The projectionist studies his business and knows it. Hitchins is much better informed on this particular thing than was the editor of this department:

"Dear Mr. Richardson: Referring to your remarks in the July 26 issue with regard to the one-and-a-half-to-one shutter and its economy in light cutting. The one-and-a-half-to-one shutter, having two equal blades, but running a revolution and a half to each turn of the crank, makes three cuts of light to each picture, the same as a three-winger running at one to one speed, but the important difference is that with the one-and-a-half-to-one



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B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

Cinemaquipment Center, Entire Second Flo or, 729 7th Ave., at 49th St., New York

shutter the cuts are of equal duration, the same as if it were a three-winger with three equal blades, which tends to reduce flicker to the minimum, the three light spaces being also equal, but of a little shorter duration than the periods of darkness.

Another Important Advantage.

"Another important advantage of the one-and-a-half-to-one shutter is that on account of its higher speed the time consumed by the blade in completely cutting off the ray of light just before the picture starts to move, also the time uncovering the ray after the picture has come to rest is reduced to the minimum; hence, a slightly narrower blade can be used, which results in saving light.

"The ideal one-and-a-half-to-one shutter would have two 90 degree blades equally spaced, which would give two 90 degree light spaces, letting 50 per cent. of the light get to the screen, and would make the six periods of light and darkness per picture exactly equal.

The Ideal Shutter.

"The ideal one-to-one shutter would have three 60 degree blades equally spaced, which would give three cuts of 60 degrees each and three light spaces of 60 degrees each, or fifty-fifty as far as light consumption was concerned, with flicker reduced to the minimum. Of course, it would be necessary to have faster intermittent movements than the standard at the present time to use shutters like the ones just mentioned.

"As we have seen, the ideal one-to-one shutter would have three 60 degree blades, and the ideal one-and-a-half-to-one shutter two 90 degree blades, it being evident that on account of the 50 per cent. increase in speed the blades of the latter can be widened 50 per cent. and still get the same effect, as far as the percentage of light cut is concerned. Or to figure it the other way, the one-to-one has a blade two-thirds the width of the faster shutter, as 60 degrees is two-thirds of 90 degrees.

Where the Baird Stands.

"Figuring on this basis the Baird shutter with two main blades of 104 degrees each and two light spaces of 76 degrees each would be equal to a three-winger having three equal blades of 69 degrees each and three equal light spaces of 51 degrees each. You will note the ratio of 69 to 51 is the same as 104 is to 76.

"Regarding the figuring of the percentage of light reaching the screen from a shutter like the Baird, this would be figured just the same as a regular three-wing shutter would be figured. If the two main blades were 104 degrees each, then the two light spaces would be 76 degrees each, there being 360 degrees to the complete circle, and the total light space would be 152 degrees, which is 42.2 per cent. of 360.

"The speed of the shutter or the number of revolutions it makes would not alter the percentage of light it would pass to the screen, as this depends entirely on the ratio of the light spaces to the dark ones, or the proportion of light spaces to the whole."

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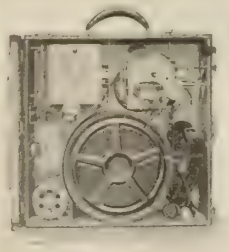
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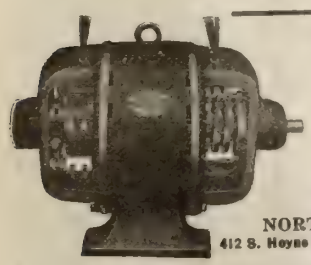
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NAZIMOVA'S "BRAT" A CLEANER-UP

Star's Newest Production Should Sell Easily to Patrons of All Sorts with Its Big Advertising Appeal and Diverse Exploitation Possibilities

By Epes W. Sargent

NAZIMOVA'S newest picture should be easy to sell. Stories of the stage generally sell well—and this is a story of the stage. Stories of high society sell well—and the hero's uncle is a bishop. Nazimova herself sells well on the strength of her work in her earlier offerings, but nothing can be sold unless it is advertised, so do some extra advertising just because selling will be so easy.

Your chief selling point is the versatility of the star. No two of her pictures have shown the same general type of character, and you can pique curiosity by stressing this point. Tell that she is again seen in a new characterization in which she plays a little tough who gets dismissed from the chorus because she will not entertain a friend of the manager's, is sent to the Night Court and taken out to supply dialect to an author who needs a type. No stronger contrast to the regal Goddess of the Red Lantern could well be imagined.

Run a Nazimova "Week."

Capitalize this, if you can, by using stills from her other plays. Get a frame with a couple of Brat pictures for a centre, surrounded by scenes from other Nazimova productions. If you have not kept your stills get some from the exchange.

Better still, run a Nazimova "week" showing her earlier plays, starting with "Revelation." Run each play for a night, lay over a week and then run "The Brat" for from two days to a week, according to your house. You can make money on the special "week," and then make that make more money for you on "The Brat." If the run is too close to your running of "The Red Lantern" omit that, but show the others. This may sound to you like a scheme to sell other Metro products, but try it once. This is written for you and not for the Metro exchanges. Work it right and it will be a winner.

Paper Is Good; Use It.

The paper campaign should be begun a full week in advance, if possible. Both six sheets are good. The 2-W is the better and should be used generously. Us one or more of the 24s, but one 24 and four sixes will be better than two 24s. In the three sheets use the B and C in preference to the A. They mean more. Get the paper out early and keep it up until the last day of the showing. It will bring them in.

The press sheet carries a number of line and benday portraits of the star in two and three column measure. These are practically press-proof against poor printing. Get some of these and do some real advance work.

On page five of the press sheet you will find a number of general stories of the star. Get your editor to run these in his news column with the cuts you supply. Make him see that the people are interested in reading about the stars and get him to run them free. To this end cut out the allusions to this particular play. Instead of saying, "Nazimova, the great Russian actress now starring in 'The Brat'," stop at "actress," and cut out the mention of the play. Make it read like general publicity.

Get Reading Notices.

Later, when you use the same cut in your own space the hook-up will be stronger and the impression fresher. Incidentally, tell the editor that you are going to take extra space in order to use the same cut, and he will be more likely to use the three than the two. You'll pay a little more for your space, but each extra inch will bring you that much more reading notice.

Next tell your readers that Nazimova herself made the adaptation of the play with the assistance of Charles Bryant. Get them interested in that before you tell them that you are going to have the play. Try and make them ask you if you are going to have the play, that you may be able to answer, "of course."

Then tell them about the play. Tell that it enjoyed a New York run in which the author took the part played by Nazimova. It might be interesting to add that Miss Fulton made her New York debut in "Mlle. Champagne," at the first production of which, on the Madison Square Garden Roof, Harry Thaw shot Stanford White. Later she was of the team of Rock and Fulton, and as such she was well known wherever the better vaudeville was played. Get what you can from the use of her name.

Nazimova in the "Rabbit Dance."
One of the unusually catching episodes in "The Brat," of which much can be made.

Run Song Ahead of Showing.

Get hold of copies of the song as far in advance as you can. Have it played by your pianist or orchestra at every performance for a week. If people ask for the name, tell them. A couple of weeks before the showing put it into the stores. If they will not gamble, put in some copies on consignment. Then advertise on your screen and sell them out. Advertise it as the song played at your house the week before. Then change the advertising to read that it was inspired by the play you are to show.

Try for other hook-ups. In a small town the savings, and, perhaps, the check bank can be induced to show cut-outs of the six sheet showing just the table and the Brat putting the money into her stocking with some such advertisement as

Nazimova
The Famous Russian Actress
is her own banker
See what trouble a home safe got her into
in
"The Brat"
at the
Blank Theatre (dates)
Open an account here and you will avoid all trouble

Most banks are good advertisers these days, and you can imagine the effect of such a cut-out in the window of a solid financial institution. So can the advertising authority, as a rule, and he will be glad to work with you.

Use the "Bank" to Advantage.

The saving bank can go further and let you advertise that you will give out certificates good for fifty cents or a dollar in opening an account. Banks all over the country are offering the first dollar free under some such disguise, and both of you can advertise to hook up with each other.

The press book offers many good lobby and street schemes. The best is the red arrow curiosity arouser. You can cut the arrows out of soft pine, just type-high, or you can use stock "fists." Have half of them printed up with the arrow or fist pointing in one direction and the other half in reverse, so that you can have them all lead to your theatre, and put them so close together that one leads to the next and so on right up to the door of your house where you have the two cards on either side of the lobby. Start well down the street and work the side as well as the main streets.

The orphan's matinee is a capital idea. Perhaps you can go to the local paper and get up an agitation for the loan of autos to and from the theatre if the institution is any distance away. Let the paper call it their own day, if they will. Share the advertising and you will get just that much more.

Good Stocking Hook-Up.

The Brat dance is a good idea where you can permit dancing in your theatre, and the suggested stocking hook-up is good, but the lobby suggestions are not practicable for the average house. Use picture of the star in her varied roles for this appeal with cut-out one-sheets or a huge figure from the 24-sheet.

If you can get hold of a girl about fifteen or sixteen who can do the street for you without making herself a nuisance, send her out. In the cities have a man in the background to curb both her and the pedestrians. Unless you are certain your street worker will not offend it would be better to keep her away from the stunt, but if you can get the right sort of girl dress her as a street waif and she will be worth a lot to the box office.

Keep a street wagon out. A motorcycle with a trailer carrying a pair of six-sheets will work even better and can cover more territory. Do not let the operator run too fast. Give them time to read and absorb.

Cover Business District Closely.

Letters are not noisy enough. Put into

advertising space and posters the money you might spend for postage. They will work harder for you and reach a larger number of people. Try to plan your paper showing so that no one can come close to the business district without passing from three to six lithographs ,and you will not need to write letters.

In your newspaper work start with the news columns, as suggested; then open about a week in advance with a splash, using a three-column cut, preferably one of the line drawings, unless you are certain that the half-tones will be well printed. They are all rather fine screen for general newspaper work, and the line portraits will come out better. Take a quarter-page if you can afford to, or at least a four-sixes. Then drop down to a smaller space.

The single-column ZZ advertising cut will work well, but cut it off at the title and use the rest of the space for more vital information than that shown on the cut. The cut can be sawn through with a fine-toothed hack saw and a mitre box if your printing office has no saw.

Press Book Teaser Stuff.

The teaser aids on page seven of the press book give you some excellent copy. Pick the paragraphs carefully to use the copy best suited to the temper of your audience. They seem to be written to please varying tastes, and you can find stuff that will best suit your particular clientele. Go up to two columns for the third day and hold it there until the day before the opening. Then go to another splash with, "It's Tomorrow," in a five-line letter or larger, according to your space. Repeat this for the opening day with an "extended" letter for "Now" to go as far across the space as you can stretch it. If your paper is a daily, and you have used all of that space, be certain that the editor is supplied with one of the reviews or get him to cut the first sentence and write a longer introduction with a local angle. You are entitled to a good showing for all that space. Get it.

After the opening you can cut down to a space just large enough to get in a large name and title, but keep your street work going and do not cover the paper. Let it work for you right up to the last night and do not cover until your last house is in.

Teaser Slides Are Good.

Don't overlook the series slide campaign. Here is a set you may find useful:

(1) Do you remember Nazimova in "Revelation"?
(2) She was great as the little French model, wasn't she?
(3) We think you'll like "The Brat" as well.
(4) Taken from the stage play.
(5) It's the same type of character.
(6) Only she's a chorus girl this time.
(7) She gets fired from her job.
(8) And gets arrested.
(9) And taken to the night court.
(10) And a famous author pays her fine.
(11) And takes her home.
(12) And she kissed the Bishop.
(13) A side-whiskered bishop.
(14) And he **liked** it.
(15) And—
(16) And—
(17) But see it yourself.
(18) Stock slide from the exchange.

Don't leave the slides on the screen long enough to get cold. Allow one second to each word and two seconds for the slide. Have the two "and—" slides differently lettered and colored to mark a distinction.

Scatter Line Teasers.

You might work the same idea in your other advertising, for while Nazimova is never the same in any two plays, this type of role is more like that in her first great hit than any of those which followed, and this fact will appeal to many. Appeal to those who were impressed by this first presentation.

Try these liner advertisements for scatters just before the opening, starting about three days before:

She kissed a bishop and he liked it. That's The Brat.

She didn't want a cigarette, she wanted a sandwich. The Brat.

Did you ever swat a fly on a Bishop's bald head? The Brat did.

She welcomed the jail because it meant shelter and food. The Brat.

The author could write, but The Brat could talk, so she helped him.

See The Brat do the Rabbit Dance. As a rabbit she's a bear.

See Nazimova with whiskers in "The Brat."

She was broke, but she ran straight, did The Brat.

For some special stuff offer a prize for the best suggestion for concealing holes in black stockings. Suggest court plaster, postage stamps and shoe blacking; then tell them to see how The Brat did it in the new Nazimova production. Offer a ticket prize for the most original suggestion.

Night Court Strong Angle.

For small towns play up the night court stuff. Hook up with the fact that New York has just abolished the original night court for women, and suggest that now other "Brats" have to wait until the morning whey they are arrested on false charges. There are some fine types in these scenes. Play up the "characteristic" atmosphere and try stuff along these lines:

Seated between a negro, whose face swathed in bandages told of fracas following an overindulgence in gin, and a derelict whose face was seamed with sin, the little chorus girl whose only offense was that she had resented the importunities of a masher stood waiting her turn to be called to the bar of justice. She didn't stand a chance. The policeman who made the complaint was the only witness, and he took a well-dressed rounder's word for the charge. It is a scene that occurs many times nightly in the police courts of the large cities. It is the woman who always pays. This scene in The Brat is one of the most vital in the splendid seven-reel production in which Nazimova appears at the ..... dates here.

Thousands of persons nightly visit the night courts, where the drunks and disorderlies and the street-walkers are rushed to trial. So great was the press at the famous Women's Night Court that the Board of Magistrates abolished the courts, declaring that it had degenerated into a spectacle for the morbid-minded men and women who nightly thronged the limited space. This court no longer forms one of the after-theatre diversions of the smart set, but in "The Brat," Nazimova's newest play, one episode of the play vividly presents such a court with its human wrecks. It is only an incidental feature to a strong play, but it is a drama in itself. It will be seen, etc.

Play Up Chorus Girl.

Work the chorus girl angle. Try:

Under the thin disguise of "The Summer Garden," The Brat, Nazimova's great adaptation of Maude Fulton's stage play, shows the behind-the-scenes life in one of the best-known amusement enterprises in America. Miss Fulton gained her start in musical comedy, and she knows whereof she writes, and she gives a vivid picture of one side of the stage with which the general public is but little familiar.

These are the big angles of the play apart from the production and the remarkable work of the star. Bring up all the points you can, but keep foremost the wonderful acting of the title role. Nazimova never once loses her characterization and "The Brat" should become one of her most pronounced successes in spite of the rather illogical story. The spectator will forget logic under the spell of The Brat herself.

Advertisement.

"Get Off My Muskrat, You Old Haymow!" Says the Brat to the Bishop.
The author had just brought her home from the Night Court to study for a type and Nazimova promptly supplies color in "The Brat."

Reisenfeld Writes Musical Comedy.

Dr. Hugo Reisenfeld, who a short time ago ceased wielding the baton at the Rialto Theatre, save on special occasions, to become director of both the Rialto and Rivoli Theatres, has found time, in the midst of his numerous and various duties in that capacity, to sign a contract with Stewart & Morrison to write the score of a new musical comedy which they will place in rehearsal shortly. The book of the comedy is by Harry B. Smith. This is the second musical comedy for which Dr. Reisenfeld has written the music.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Four Flusher."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse Moderato), Zamecnik.
1—D. At screening. 2:00. Theme.
2—T. And he so reposeth his. 4:15. Bon Vivant (Allegretto), Zamecnik.
3—T. Do you think Ford. 3:45. In Poppyland (Bright Moderato),
4—T. Oh, I suppose so. (door bell), 3:00 Theme.
5—T. And ten days later. 2:30. Serenata (Spanish Intermezzo), Crespi.
6—T. The day before pay day. Sleeping Rose (Valse Lento), Borch.
7—T. Cablegram for Withers. 2:15. Meow (Allegro Intermezzo), Kaufman.
8—D. When Suzanne enters. :15. Theme.
9—T. Throwing the bluff. 4:15. Sparklets (Allegretto), Miles.
10—T. He doesn't seem to care how. 3:00. Babillage (Allegretto), Castillo.
11—T. Aw, stop crabbin'. 3:15. Water Lilies (Bright Moderato), St. Claire.
12—T. In his role of entertainer. :45. That Naughty Waltz (A la Jazz), Levy.
13—D. When Senor applauds. 1:15. Barcarolle (Swing Song), Buse.
14—T. Here's $100.00. :15. That Naughty Waltz.
15—T. Night after night Lon's. 1:45. (watch for the bell), A La Mode (One Step), Rosey.
16—T. Meanwhile Mr. Crane. :15. Misterioso No. 29, Andino.
17—T. The passing days drained. 3:15. Phyllis (Allegretto), Deppen.
18—T. That man has much merit. 3:30. Summer Nights (Moderato), Roberts.
19—T. I am afraid I bring bad news. 1:45. Theme.
20—T. Fourteen minutes later. 3:15. Flirty Flirts (Intermezzo Rubato), Levy.
21—T. Even with the end of the F. F. 3:30. Western Rodeo (Allegro), Minot.
22—T. That evening Crane used. 3:30. Dramatic Tension No. 9, Andino.
23—T. Brike, the cold gray dawn. (door bell) 3:00. Capricious Annette, Borch.
24—D. When Suzanne knocks on door. (Auto effects) Theme (to end).

"A Society Exile."

Released by Famous Players-Lasky.
Prepared by M. Winkler.

Theme—Because You Say Good-Bye (Sentimental Ballad), Levy.
1—S. At screening. 1:15. Venetian Barcarolle (Moderato), Golden.
2—T. In the adjoining house. 1:10. Oh, Dry Those Tears (Sentimento) (as vocal solo with harp accompaniment).
3—T. The sunshine of each. 1:50. Theme.
4—T. And so late that night. 1:55. La Paloma (Spanish Serenade), Yradier.
5—T. Lulled by the soft. 2:25. Theme.
6—T. Now tell me about. 1:05. Dramatic Narrative (Dramatic Andante), Pement.
7—T. With Nora lived her. 3:10. Valse Moderne, Rosey.
8—T. Next day as a result. 1:45. Impish Elves (Allegretto), Borch.
9—T. So here Bisset. 1:15. Dramatic Recitative, Levy.
10—T. At Furnival's home. 1:25. Serenade (Moderato), Widor.
11—T. To their neighbors. 1:50. Babillage, Castillo.
12—T. If you can entertain. 1:05. Dramatic Tension, Borch.
13—T. With a vindictive. 2:15. Continue pp or ff.
14—T. Later the same evening. 3:15. Agitato Appassionato, Borch (watch shots).
15—T. By the time the police. 4:05. Andante Doloroso, Borch.
16—T. And so Nora. 1:45. Theme.
17—T. That evening alone. 1:05. Elegie (Pathetic), Massenet.
18—T. And so one night. :45. Carnival Overture, Dvorak.
19—T. In a happy dream. 1:05. The Bay of Biscay (English Song).
20—T. That was my sister. 1:15. Andante Doloroso, Borch.
21—T. At the club. :50. Intermezzo, Huerter.
22—T. Terrified at the. 1:45. Theme.
23—T. But Ralph, this doesn't. 3:45. Heart Wounds, Grieg.
24—T. Familiar with. 1:45. Erotik (Dramatic Moderato), Grieg.
25—T. This isn't true. 3:45. Dramatic Tension, Shephard.
26—T. Undisturbed just as. 1:30. Bleeding Hearts (Pathetic), Levy.
27—T. Clouds will be sunshine. :35. Theme ff (to end).

"Over the Garden Wall."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Over the Garden Wall (Old English Song), G. D. Fox.
1—D. At screening. 1:45. Butterfly Dance (Characteristic Caprice), Miles.
2—T. The Gordon girls. 2:00. Theme.
3—T. Julius Caesar Jackson. 2:00. Sleeping Rose (Valse Lento), Borch.
4—T. Really, Peggy, I'd much. 2:30. Flirtation (Allegretto Moderato), Cross.
5—D. When Peggy helps chauffeur. 1:00. Theme.
6—T. Taking care of the cars (auto effects). 3:30. Birds and Butterflies (Intermezzo Capricioso), Vely.
7—D. When scene of office fades. 2:15. Theme.
8—T. Barstow is taking advantage. 2:45. Sweet Forget-Me-Not (Allegretto), Miles.
9—T. One sultry summer afternoon (water effects). 2:45. Canterbury Bells (Capricioso Allegretto), Tonning.
10—T. De New Folkses. 3:30. Serenade Romantique, Borch.
11—T. One of Peggy's regular. 2:00. Theme.
12—T. Hello, Mr. Vegetable Man. 3:00. Budding Spring (Romance), Platzman.
13—T. The garden of onions becomes. 1:15. Theme.
14—T. My books, my rarest books. 2:00. Simplicity (Andante Moderato), Lee.
15—T. The next door neighbor. 2:15. Hunkatin (Half-Tone One-Step), Levy.
16—T. The poor lad is really. 1:30. A La Mode (One-Step), Rosey.
17—T. In fear that the professor. 1:45. Bleeding Hearts (Andante Sentimento), Levy.
18—T. Why you're, you're not. 1:30. Theme.
19—T. The hunting lodge of Eric. :45. Clematic (Moderato poco Agitato), Tonning.
20—D. When Peggy sees Peter. 2:00. Theme.
21—D. When Peggy leaves with books. 1:30. Marionette (Capricious Moderato), Arndt.
22—T. Eight O'Clock. 2:30. Turbulence (Allegro Agitato), Borch.
23—T. So you've queered the lark (auto effects, glass crash, shot). 2:30. Agitato No. 37, Andino.
24—D. When Peggy finds father's book. 2:30. Theme (to end).

"The Clouded Name."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.
1—D. At screening. 3:00. Idilio (Allegretto Grazioso), Lack.
2—T. What's your name. 2:45. Arabian Night (Andante Dramatic), Mildenberg.
3—T. Name. 1:30. Agitato No. 6, Kiefert.
4—T. Bill—Hell. 2:15. Serenata (Allegretto Intermezzo), Cajani.
5—T. Saturday night whose. 1:30. Passpied (Allegro Moderato), Delibes.
6—T. You long tam come. 1:00. Dramatic Tension No. 9, Andino.
7—T. Clyde arrives (watch for dinner bell). 2:30. Adieu (Melodie Moderato), Karganoff.
8—T. Bateese gives special attention. 3:30. Coquetterie (Valse Rubato), Mathews.
9—T. I mistook your muff. 1:45. Theme.
10—D. When scene fades to Clyde. 1:45. Chanson D'Amour (Moderato Serenade), Saar.
11—T. Why the very scum here. 1:15. Dramatic Tension No. 36, Andino.
12—T. Go home, I'll get. 1:15. Agitato No. 37, Andino.
13—T. See me tonight sure. 2:00. Serenade (Allegretto Grazioso), Frommel.
14—T. There's a new kid over. 3:15. Romance (Andante Sostenuto), Frommel.
15—T. Regretting her promise to. 1:15. Theme.
16—T. This brute, Bill, is after (storm effects). 4:15. Storm Furioso (Half-Reel Descriptive), Levy.
17—T. Take me back to where. 3:00. Furioso No. 11, Kiefert.
18—D. When Bill finds Edith. 1:00. Theme.
19—T. Toward morning (fire effects). 2:00. Furioso No. 60, Shepherd.
20—D. When Bill puts fire out. 1:00. Theme.
21—T. The following evening. 3:30. Daffodils (Andante Moderato), Carvel.
22—D. When Bateese rises from bed. 4:30. Gruesome Misterioso No. 31, Borch.
23—T. I was ver dronk. 1:15. Dramatic Tension, Levy.
24—T. You got noder woman. 1:00. Agitato No. 49, Shepherd.
25—T. He shut me in crazee. :30. Bleeding Hearts (Andante Sentimento), Levy.
26—T. Late next afternoon. 2:00. Theme.
27—T. He's the father of my baby. 4:00. Dramatic Reproach, Berge.
28—D. At the end of ceremony. :15. Few bars of wedding march (violin only).
29—D. When Bateese enters. 2:00. Dramatic Narrative, Pement.
30—T. The unbidden guest (shot). :45. Turbulence (Allegro Agitato), Borch.
31—T. A new day. 2:45. Capricious Annette (Moderato Caprice), Borch.
32—D. When Bill joins Edith. Theme (to end).

"The Misleading Widow."

Released by Famous Players-Lasky.

Theme—Budding Spring (Melodious Romance), Platzman.
1—At screening. 2:05. Babillage (Allegretto), Castillo.
2—T. All minds with but a. :55. Hail, Hail, the Gang's All Here.
3—T. Now Miss Tabitha thought. 2:45. Sparklets (Intermezzo Moderato), Miles.
4—T. Two weeks later. 2:30. Theme.
5—T. Bring me the check book. :55. Continue to action.
6—T. An hour later. 4:30. Prudence (Entre'acte), Luz.
7—T. Thrilled with the discovery. 1:30. Capricious Annette, Borch.
8—T. How could any sane man. 2:30. Theme.
9—T. Mr. McFarland paid. 5:05. Dramatic Recitative, Levy.
10—T. But it was for one widow. 1:30. Camelia (Allegretto), Tonning.
11—T. Captain Peter Rymill. 3:05. Love Song (Allegretto), Puerner.
12—T. Why she is our charming. 2:50. Theme.
13—T. I hope I haven't turned up. :30. Continue ff.
14—T. Like all evenings. 3:30. Flirty Flirts, Levy.
15—T. Betty, why did you do it? 2:25. Theme.
16—T. It would hardly be complete. 1:05. Continue pp.
17—T. Even the loss of a husband. 4:50. Sweet Jasmine (Allegretto), Bendix.
18—T. So the little game of love. 3:50. Birds and Butterflies, Levy.
19—T. That evening Betty suffered. 4:15. Love's Enchantment, Varley.
20—T. But I don't want. 1:45. Intermezzo (Moderato), Huerter.
21—T. A mouse. 1:50. Comedy Allegro, Berg.
22—T. But what's Colonel. Continue ff (to end).

"The Undercurrent."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Empey Theme—Lento Allegro (from Symphonette Suite), Berge.
Plotting Theme—The Crafty Spy (Descriptive Mysterioso), Borch.

1—S. At screening. :35. Empey Theme.
2—T. Lumbering back from the. :55. "Over the Top" Boys (March), Berg.
3—T. A letter from his wife. 2:15. Birds and Butterflies, Vely.
4—T. We were married. :35. Continue pp.
5—T. While our armies were. 1:40. Plotting Theme.
6—T. Jack Duncan's French. 1:10. Rendevous (French Intermezzo), Aletter.
7—S. Close-up of soldier's grave. :30. Ave Maria, Gounod.
8—T. Waiting. :35. Sparklets (Moderato), Miles.
9—T. Beethoven Gardens in. :55. That Naughty Waltz, Levy.
10—T. To make ends meet. :40. Sparklets, Miles.
11—T. Just outside of Steel City. 1:50. Pizzicato Misterioso, Minot.
12—T. When the boys come sailing. :30. When the Boys Come Home (March), Speaks.
13—T. The undercurrent flows. 2:45. Hunkatin (Half-Tone Jazz), Levy.
14—T. A bedtime prayer. :12. Tacet.
15—T. Home again. 1:30. When the Boys Come Home, Speaks (ad. lib. railroad effects).
16—T. Don't forget boys. :40. Aces High (March), Roberts.
17—T. Baby's first lesson. :45. Babillage, Castillo.
18—T. Son, I want to tell you. :50. Battle Hymn of the Republic.
19—T. The owner of the Loring. 1:25. Valse Moderne, Rosey.
20—T. Canceled war contracts. :20. Piano solo—improvise to action.
21—S. Girl stops playing piano. :45. Serenade (Moderato), Widor.
22—T. In the Loring mills. :35. Plotting Theme.
23—T. The conference. 1:30. Recitative, Levy.
24—T. Fanny is caught. :55. A La Mode (One-Step), Rosey.
25—T. It does a man good. :45. Intermezzo D'Amour, Varley.
26—T. Jack loses no time. 1:30. Adieu (12/8 Moderato), Favarger.
27—T. Preparing the trap. 1:25. Plotting Theme.
28—T. The thought of his unwitting. 1:20. Adagietto (from Symphonette Suite), Berge.
29—T. Spinning the web. :25. Chu Chu San (Fox-Trot), Samuels.
30—S. Close-up of Jack and the baby. 2:20. Empey Theme.
31—T. After another bad day. 1:05. Plotting Theme.
32—S. Interior of gardens (cabaret). 2:05. The Vampire, Levy.
33—T. According to your arrangement. 3:45. Dramatic Tension, Shepherd (to action pp or ff).
34—T. They fired me, too. 1:00. Empey Theme.
35—T. Disheartened at failing. 1:30. After Sunset (4/4 Moderato), Pryor.
36—T. Continual association with. :45. Continue ff.
37—S. The dancing scene at the Garden (cabaret). 2:15. Karzan (Fox-Trot), Dulmage (play ff during dancing scenes, otherwise pp).
38—T. In poverty's shadow. 2:45. Empey Theme.
39—T. Come to Beethoven Gardens. 1:40. Plotting Theme.
40—T. Why are you here. :40. Continue ff.
41—T. Your little doll here. :30. Continue ff (with tympany rolls ad. lib.)
42—T. Thann's ideals are shattered. :40. Dramatic Tension, Borch.
43—T. In the depths. :35. Empey Theme.
44—T. The Reds are going. :50. Sinister Theme, Vely.
45—S. Little boy showing American flag to his father. :50. Battle Hymn of the Republic (with tympany rolls ad. lib.)
46—T. Destroying law and order. :55. Furioso, Kiefert.
47—T. Harmony Hall. 1:35. Continue to action pp or ff.
48—T. What is Americanism. 3:50. Half-Reel Hurry (ff to action), Levy (watch for explosions).
49—S. Engine steaming away. 2:00. Half-Reel Furioso, Levy (note railroad effects—terrific explosions).
50—S. American soldiers rushing to trucks. 5:50. Half-Reel Military Hurry, Levy (with battle effects).
51—S. Close-up of Jack's wife and baby. 1:10. Plotting Theme.
52—T. Open it, damn you. 2:50. Dramatic Finale, Smith.
53—T. Look at me, Lucy. :40. Tragic Theme, Vely.
54—T. After weeks of hope. 1:30. Empey Theme ff (to end).

"Heartsease."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Heartsease (Andante Moderato), Moret,

1—S. At screening. :45. Theme.
2—T. The country house of the. 1:30. Continuous there as organ solo.
3—T. Eric's sister, Alice. :45. Continue Theme as organ solo.
4—T. My mistake entirely. 1:20. Flirty Flirts (Intermezzo Rubato), Levy.
5—T. You have my consent. :55. Theme (as organ solo).
6—T. Margaret wants a husband. :35. Love Theme (for general use), Lee.
7—T. Nobody heard a note. :30. Theme (to be played with orchestra).
8—T. Back in dingy London. 1:25. Melody (4/4 Moderato), Kretscher.
9—T. Anxious for the glory. :35. Tacet.
10—S. String quartet begins to. 2:05. String Quartet number.
11—T. Major Townbley, a parasite. :15. Continue pp.
12—S. String quartet stops playing. 3:00. May Dreams (Romance), Borch.
13—T. Never could stand this. 3:05. Theme ff.
14—T. Within twenty-four hours. 4:35. Dramatic Recitative (for intensive and heavy dramatic situations), Levy.
15—T. I understand, Lady Neville. 3:15. Erotik (Dramatic), Grieg.
16—T. You will find Mr. Padbury. 2:05. Theme.
17—T. D'you mean that Lady Neville. 3:30. Dramatic Tension (for strong, tense, emotional scenes), Shepherd.
18—T. At Twombley's rooms. 1:45. Sinister Theme (for scenes of impending or lurking danger), Vely.
19—S. The fight. :20. Continue ff.
20—S. After fight. :35. Continue pp.
21—T. Were you saying something. 2:00. Andante Doloroso, Borch.
22—T. The "composer" conducts. 1:05. Orientale, Cui.
23—S. Curtain goes down. 1:35. Intermezzo (Moderato), Huerter (to action pp).
24—T. Toward the end of the. 3:25. Theme ff.
25—S. Curtain goes down. 2:05. Andante Appassionato (depicting dramatic emotion), Cartillo.
26—T. Awaiting the reckoning. 4:05. Dramatic Suspense, Winkler.
27—T. I am at your service. 2:10. Agitato Appassionato, Borch.
28—T. A thief and a coward too. :50. Agitato (for scenes of tumult), Minot.
29—T. Mr. Temple evidently. 1:15. Lamentoso (for scenes of intense pathos), Borch.
30—T. What can I do to make. Theme (to end).

"The Battler."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Eleanor (Moderato Romance), Deppen.

1—D. At screening. 2:00. Theme.
2—T. The Paris. :30. A La Mode (One-Step), Rosey.
3—T. Toad Jennings. 2:15. Mysterious Nights (Valse Dramatic), Berg.
4—D. When girl draws gun. :30. Dramatic Narrative, Pement.
5—D. When musicians start to play. 1:30. Hunkatin (One-Step), Levy.
6—D. When girl points gun (glass crash—shot). 2:15. Agitato No. 6, Kiefert.
7—T. My name it would mean nothing. 1:00. Theme.
8—T. Somebody's pinched a diamond. :45. Allegro Agitato (No. 17 A. B. C. Dramatic Series).
9—T. Old Hagan Hart. 2:00. Plaintive (No. 17 A. B. C. Dramatic Series).
10—T. A few nights later. 2:30. Dramatic Tension No. 36, Andino.
11—T. My son if you ever raise. 3:15. Dramatic Reproach, Berge.
12—T. The gates of opportunity. 1:45. Theme.
13—D. When Hart sees Jim. 3:30. Heavy Mysterioso, Levy.
14—D. When Jim enters den. Allegro Agitato No. 8, Andino.
15—D. When scene fades to Hart and Mrs. Dale. 3:45. Serenade Romantique (Moderato Romance), Borch.
16—T. I am going to invite. Scherzetto (from Symphonette Suite), Berge.
17—D. When Hart greets Mrs. Dale. 1:30. Dramatic Finale, Smith.
18—D. When guests enter bouting room. 2:30. Capricious Annette, Borch.
19—D. When Hart sees Jim. 2:30. Heavy Dramatic Desc. (No. 18 A. B. C. Dramatic Series).
20—D. When boxers fight. 1:15. Heavy Agitato (No. 18 A. B. C. Dramatic Series).
21—T. Go, you have had enough. 3:15. Heavy Andante (No. 18 A. B. C. Dramatic Series).
22—D. When scene fades to Jim. 1:00. Theme.
23—T. The investigation. 4:00. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
24—T. In the toils of the law. 4:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
25—T. That man is innocent (telephone bell). 3:45. Reverie (from Pathetic Suite).
26—D. When chief 'phones. 4:30. Elegie (from Pathetic Suite).
27—T. You must escape, I have. 1:45. Theme.
28—T. The victim of the poppy (telephone bell). 1:45. Gruesome Misterioso No. 31, Borch.
29—T. If that is so we will (shot). 4:15. Adagio (from Tragic Suite).
30—D. When Mrs. Dale arrives. 2:45. Cradle Song (from Tragic Suite).
31—T. Accessories after the fact. Theme (to end).

"The Woman Under Cover."

Released by Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Serenade Romantique (Andante con Moto), Borch.

1—S. At screen. 1:45. Flirty Flirts (Intermezzo Rubato), Levy.
2—T. You're always in the way. 1:15. Dramatic Agitato, Hough.
3—T. Nine o'clock in the office. 1:55. Intermezzo D'Amour (Moderato), Varley.
4—T. Alma's secret. 1:25. That Naughty Waltz, Levy.
5—T. The last number. 1:05. There Waves the Flag, Borch.
6—S. Audience applauding. 1:10. Hunkatin (Half-Tone Jazz), Levy.
7—S. Rollson is found dead. 1:45. Tragic Theme.
8—T. News of the murder. :25. Continue pp.
9—T. The next day brings. 2:35. Theme.
10—T. Back in her little. 3:15. Serenade D'Amour (Moderato), Blong.
11—T. James Harrison, new owner. 2:10. Love Song (Moderato), Puerner.
12—T. The grand jury had refused. :55. A La Mode (One-Step), Rosey (as piano solo).
13—T. There wasn't a thing. 1:15. Theme.
14—T. Billy decides that. 1:30. Dramatic Recitative, Levy.
15—T. Of course, I'll marry you. :30. Continue pp.
16—T. While Alma. :55. Pathetic Andante, Vely.
17—T. At the ball game. 1:20. Aces High (Lively March), Roberts.
18—T. We've got to do something. 1:35. May Dreams (Romance), Borch.
19—T. Billy decides to call. 2:30. Sinister Theme, Vely.
20—T. Weaving the net. 2:45. Theme ff.
21—T. Mr. Harrison tries. 3:05. Sparklets (Moderato), Miles.
22—S. Interior of office. 4:50. Dramatic Reproach, Berge.
23—T. Maudlin after a day. 2:55. Dolorosa (Poem D'Amour), Tobanni.
24—T. Billy resolves. 5:05. Dramatic Suspense, Winkler.
25—T. You are sure you have. 3:05. Dramatic Tension, Shepherd.
26—T. She was mine. 3:10. Andante Appassionato, Castillo.
27—T. I did it; I did it. 2:00. Theme ff (to end).

Live News from Everywhere

WORK STARTS ON BROWNSVILLE HOUSE

The New Pennsylvania Picture Theatre Will Represent an Investment of About $100,000

WORK has been started on the new Brownsville theatre being erected by the Wright Amusement Company, who are also owners of the Strand and Bison theatres. Harry Baer, of Pittsburgh, is the architect. The house will have a capacity of 1,000 and will be used for road shows as well as pictures. It will be known as the Snowden Place Theatre and will be of brick and steel construction throughout and modern in every respect. The building will be four stories in height and represent an investment of $100,000. The basement will be used as a bowling alley and the roof will be fitted up as a dance hall. It is expected to have the theatre ready for opening about the first of the year.

Universalites Get Together.

The most enjoyable affair in the history of the Pittsburgh Universal exchange was the banquet given by Manager Stern on Monday evening, August 25, in Elks' Temple, at which all the employes of the office were present. This was the third of the "get-together" social affairs to foster good feeling and the spirit of camaraderie and happiness among employes.

Bennett Will Close.

The Bennett Theatre Company, operating the Bennett Theatre, at Logan, W. Va., will quit business September 30, and immediately thereafter the corporation will be dissolved. The theatre property, a house with a capacity of 700, has been sold to the Moose organization and the building will be changed into a club house. There is but one other theatre in town, the Middleburg Theatre, owned by Mr. Middleburg, who conducts a chain of houses in that section.

McCartney Promises Fine House.

That Oil City will soon have the finest motion picture house in all of Northwestern Pennsylvania was the promise made by A. W. McCartney, of the Penn Amusement Company, Monday, August 25, following that company's closing its option on the Seneca street property of T. W. and S. T. Parsons; consideration, $45,000.

The Penn Amusement Co. is composed of W. A. McCartney and H. A. Tuller, of Oil City, and R. B. Taft, oil operator and capitalist of Cattaraugus County, New York. The latter came into the firm about two months ago.

Tuller Seeks Ideas.

H. A. Tuller left Monday, August 25, for a two weeks' trip to Boston, New York, Philadelphia and Washington, D. C., to look over some of the finest motion picture houses to imbibe new ideas of construction that may be incorporated in the plans of the new local motion picture house.

The Travel Bug Bites Sotus.

Peter Sotus, of the Olympic Theatre, Monessen, Pa., returned recently from a month's tour of the West. He visited Chicago, Indianapolis, St. Louis, Kansas City, Council Bluffs and other Western cities.

He was accompanied by his wife on the trip, and now contemplates a trip to his native land, Greece, in the course of a few weeks.

Blackstone Equipment Attracts.

The equipment of the new Blackstone Theatre, Fifth avenue, Pittsburgh, has attracted much attention, and the Hollis, Smith, Morton Co. report that they have closed a number of sales after exhibitors have examined and witnessed the performances of the Simplex projectors, Hertner transverter and the Original Gold Fibre screen at the Blackstone.

Kurtz Joins Exhibitors Mutual.

Otto Kurtz has joined the sales force of the Exhibitors Mutual office and has started out on a tour of Western Pennsylvania. Mr. Kurtz joined the new Moore organization with an excellent record, having been in the employ of the Mutual at one time in the capacity of special serial representative.

Orpheum Reopens.

Sam Reichblum has reopened the Orpheum Theatre, McKeesport, after it had been closed for some time. Vaudeville and motion pictures are the attractions. The house has been furnished with Power's 6-B Cameragraphs.

Personal and News Items.

Henry Poke, of Mount Oliver, Pittsburgh, who has been ill for the past three months, recovered sufficiently to take a trip to Atlantic City, where he is being greatly benefited.

H. L. Bennett, of Parsons, W. Va., has purchased two new Power's 6-B Cameragraps for his house there.

P. L. Morgan, Paramount publicity man, is spending his vacation in New York City.

Harry F. Grelle, of the Supreme exchange, Pittsburgh, returned Tuesday, August 26, from a three weeks' sojourn at Mount Clemens.

M. Tschudi, film inspector at the Pathe exchange, Pittsburgh, was passing the cigars around Monday, August 25. He had just become the proud father of an eight-pound baby boy.

Nick Malanos, of East Pittsburgh, is spending several days in Washington, D. C., attending a convention of Greeks, as the delegate from the colony in East Pittsburgh.

Ed. Kelly, of the Supreme exchange, Pittsburgh, is back on the job again after a two weeks' auto tour to Philadelphia, Washington, Baltimore and Atlantic City.

Ralph Myers, formerly of the Pittsburgh Mutual road force, is now connected with the Vitagraph exchange in a similar capacity.

O. A. Potter, exhibitor of Erie, Pa., has been ill the past week with acute indigestion. His many friends wish him a speedy return to his usual good health.

Tom Melvin, of the firm, Melvin Brothers, who operate the Lyceum Theatre, Bradford, Pa., is running for district attorney on the Republican ticket there.

Bert Lytell. as Tito Lombardi, Designer of Gowns, Introduces a New Character to Himself in "Lombardi, Ltd."
Bert also introduces a new character to the screen in this Metro picturization of the Oliver Morosco stage success.

At the Bar.
Elsie Ferguson on the stand in "The Witness for the Defense," a forthcoming Artcraft.

St. Louis News Letter

Million Dollar House for St. Louis.

A PERMIT has been issued for the erection of a $1,000,000 moving picture theatre at Grand and Lucas avenues, St. Louis, on the property formerly occupied by the Catholic Girls' High School. The permit was granted to the Hamilton Building Company, 110 West Forty-fifth street, New York City. The Fleischman Construction Company of the same address will do the work.

The building will have a frontage of 120 feet on Grand avenue and 310 feet on Lucas avenue. The site is now being cleared.

House Has Been Redecorated.

Koplar's Royal Theatre, Sixth and Olive streets, St. Louis, opened for the season August 25. Mayor Henry W. Kiel delivered a brief address. A feature of the opening was the making of a picture in which Mayor Kiel and Miss Nell Tracey, St. Louis motion picture actress, appeared. This picture is to be shown at the Royal all this week as a part of the regular program.

The theatre has been redecorated. The decorative scheme of the exterior is white and gold. The interior is finished in ivory. New electrical effects have been added and a new ventilation system installed. Additional seats also have been placed. A pipe organ will soon be installed.

Eddie Carrier, manager of the theatre, has announced that the policy will be to change programs each Sunday and Thursday. Performances are continuous from 11 a. m. to 11 p. m.

Grand-Florissant Opens.

The Grand-Florissant, a new motion picture theatre at Grand and Florissant avenues, constructed at a cost of $250,000, was opened Labor Day, by William Goldman, who also operates the Lindell Theatre. The theatre was started four years ago by a local company, but was abandoned after the structure was underway.

Muff Gets Culver.

During the past week a deal was closed at Clarence, Mo., whereby Carl Muff, of Macon, took over the management of the Culver Theatre, in Clarence. The house was opened Saturday, August 30.

SALT LAKE HOUSES WANT MORE MONEY

The Paramount-Empress and American Announce That Patrons Must Now Pay Higher Admissions

BETTER pictures and better music is the announced policy of both the Paramount-Empress and the American theatres for the fall season. Both houses will show bigger features than heretofore, and each announces an increase in the size of its orchestra. It has become evident to the management of each house that an increase in the price of admission will be inevitable.

During the last four weeks it is declared the cost of operation has increased 25 per cent. This is mainly due to film rentals and added orchestra costs. It is also stated that Salt Lake admission prices are lower than those of other big cities throughout the country, and the time has come when the management will be compelled to call upon the public to pay more for its picture recreation.

Prices to Be Raised.

Effective next week the Paramount-Empress Theatre will charge the same admission price for matinees on Saturdays and holidays as for night shows. Its enlarged orchestra will be under the direction of Edward P. Kimball, and hereafter it will have but two changes of program a week instead of three. One bill will run the first four days of the week, and the other, beginning Thursday, will run the last three days.

The American Theatre on Labor Day will inaugurate a 31-piece philharmonic orchestra under the direction of Ted Henkel.

Parr Goes to Denver.

C. F. Parr, who has for a number of months past represented the United Theatres Corporation in Salt Lake City, has been transferred to Denver, where he will have charge of the company's agency. United Pictures are distributed through the World Company, and that service will continue to handle them in this city.

Cleveland News Letter

Union Reaches Agreement with Managers.

THE stage hands union of Cleveland has come to an agreement with the theatre managers on a wage scale for the coming season. The new scale calls for an advance of $5 to $7.50 per week.

"If there is a strike, it will be on account of orders from the national officers," said business agent Fitzgerald, who also declared that there was complete harmony between the men and managers.

Will Run Vaudeville with Pictures.

The Marvel Theatre, recently purchased by G. T. Sharpe and others, who own the Southern and Gordon Square, will have vaudeville as well as pictures.

Orpheum Now a Fairyland.

The Orpheum Theatre, East Ninth street, Cleveland, opened on August 31 ,practically a brand new theatre.

Paul Gusdanovic, owner of the Orpheum, is to be congratulated upon the job at the Orpheum. Formerly unattractive, as regards the interior, he has made it a veritable fairyland, and in record-breaking time.

The Orpheum is under the direct management of George Ryder, while the Strand is managed by James Surrell.

News Briefs.

The Columbia Theatre, of Marion, has been sold by W. D. Clark to Bob Morrison.

The Homestead Theatre is putting in an orchestra and at the same time announces an increase in price to twenty-five cents for adults.

One of the oldest picture theatres in downtown Cleveland, the American, will shortly be razed to make room for a new house to seat 750, which will be ready by December 1.

Minneapolis News Letter

Ralph Proctor Visits Minneapolis.

RALPH O. PROCTOR, assistant general manager of the United Artists' Corporation, was a recent visitor in Minneapolis, inspecting the new branch managed by J. F. Brett, in the Film Exchange building. Mr. Brett was for seven years an exhibitor in Chicago, and for more than three years prior to his coming to Minneapolis he managed various branches for Kleine.

Ludwig Takes Over Capital Office.

Samuel Ludwig, former owner of the State Feature Film Corporation, of Detroit, has purchased the Minneapolis Capital office.

The Capital offices in Chicago, Milwaukee, Denver, Butte and Seattle will release all Capital reissue films. M. R. Dick will have charge of the Minneapolis office.

Doolittle with Goldwyn.

Max Doolittle, long connected with the art department maintained by Ruben and Finkelstein for their Twin City theatres, has returned to Minneapolis after a sojourn in the country for his health. He is now with the Minneapolis Goldwyn exchange, having charge of a special service department for exhibitors.

Phil Ryan in Mill City.

Phil Ryan, assistant feature sales manager for Pathe, formerly general manager of the Standard Film Company, was a recent visitor in Minneapolis. Prior to coming to Minneapolis he visited the Pathe offices at Cleveland, Cincinnati and Chicago. While here he conferred with Manager Charles Stombaugh.

E. J. O'Donnell Another Visitor.

E. J. O'Donnell, district manager for the United Picture Theatres of America, was in Minneapolis recently, discussing fall plans with J. E. O'Toole, manager of the local United branch.

Albert Shelby Levino.
Well-known scenario writer who will adapt first Drury Lane play for Metro all-star production.

ORPHEUM WILL BE GREATLY IMPROVED

$10,000 Is To Be Expended on the Renovation and Enlargement of Terre Haute Picture House

WORK on improvements, costing approximately $10,000, at the Orpheum Theatre at Terre Haute, is well under way, and it is the belief of the owners that the theatre will be ready to be reopened about the middle of September. The entire building is being renovated and portions are being rebuilt in order to make a complete change in the appearance as well as add to the comfort of the patrons.

A new colonial front of Hytex brick in a rich colonial red, trimmed with white stone, is being constructed. The floor in the lobby will be red quarried tile. The interior will be carried out in the colonial style with white enamel woodwork.

Seating Capacity Will Be Increased.

The seating capacity will be increased, the stage will be renovated and redecorated, the screen will be moved back several feet to relieve the eye-strain on persons occupying the first few rows of seats, and new exits and entrances are being constructed.

William Perdue Marries.

William Perdue, manager of the Grand Theatre at Bluffton, Ind., and Miss Geraldine Miller, of Van Buren, Ind., were married recently at the parsonage of the Christian Church at Warren.

Another Blow to Prohibition.

The colored slides flashed between shows at the Alhambra Theatre, in Indianapolis, are sometimes more amusing than they are intended to be. One shown recently before the presentation of Tourneur's big picture, "Woman," advertised in vivid hues as follows: "Woman, coming in seven reels." The cause of the reels was not mentioned.

Schneider Returns from Trip.

L. V. Schneider, publicity manager of the Indianapolis exchange of the Universal Film Manufacturing Company, has just returned from an extensive trip through the northern part of the state.

Pictures Override Competition.

In spite of a long period of extremely hot weather, a good baseball team, a stock company at one of the local legitimate playhouses, and free motion picture shows, aesthetic dancing acts and band concerts in the public parks, the business of the motion picture exhibitors of Indianapolis has been more than satisfactory throughout the summer.

Price Raising Is Discussed.

There is some talk around some of the local theatres that prices may be boosted before winter sets in. The exhibitors say that with the constantly increasing cost of film rental it is almost impossible to make a fair profit at the old popular prices of 10, 15 and 20 cents.

Baltimore News Letter

DeHoff Entertains Orphans.

L. A. DEHOFF, manager of the New Theatre, 210 West Lexington street, had as his guests the children from the orphanages at a special matinee of "Daddy Longlegs," given at 10 a.m., on Friday, August 29. Arrangements are also being made by Mr. DeHoff to have the film shown in the larger orphan asylums around the city, the inmates of which could not attend the special orphans' matinee.

Stumpf May Build.

A new company is now being formed for the purpose of building a large moving picture theatre in the northeast section of Baltimore, it is reported, of which William E. Stumpf, manager of the Goodtime Theatre, is the organizer. The new company will not be connected with the Goodtime Theatre.

Personal Notes of Baltimore.

George F. Lenehan, manager of the Big Four exchange in Washington, has received a new member in his family. Mrs. Lenehan presented him with a bouncing baby boy on the night of Thursday, August 21.

The marriage of Miss Cecelia Foyle, cashier of a downtown picture theatre, to Arunah B. Steinfelt has been announced by the bride's parents, Mr. and Mrs. Elmer Foyle, 1109 Greenmount avenue.

Property at Redwood street and Freemont avenue, which fronts fifty feet on Freemont avenue, has been transferred by Morris A. Rome, attorney for the Exhibitors' League of Maryland, to David Perlman.

Accompanied by his bride, who was Miss Clara Wipple, of Los Angeles, James Young, Jr., the actor and moving picture director, who is a Baltimorean, visited his brother, Thomas G. Young, at the latter's home in Guilford, during the week of August 18.

Dangerous Nan: "You Have an Onery Mustache. I've Killed Six Men for Less Than That."

Fay Tincher is about to go William X. Tell one better in the title role of "Dangerous Nan McGrew," her newest Christie special.

Buffalo News Letter

Hippodrome Celebrates.

SHEA'S Hippodrome recently celebrated its fifth anniversary in elaborate style, Manager Harold B. Franklin observing the event with special features. Perhaps the most welcome change was the augmentation of the symphony orchestra to a personnel of 35, with Conrad Stellar, famous cornet soloist of the 55th Pioneer Infantry band, as one of the new members.

The prices of admission were increased five cents on orchestra seats evenings and Sundays, and this boost was accomplished with very little friction, Mr. Franklin explaining simply that the adjustment was made necessary because of increased costs of operation.

Famous Soloists Engaged.

Another innovation introduced anniversary week was the engagement of famous soloists to appear during the coming season. The anniversary week star was Greek Evans, who came from the Rialto Theatre, New York. James Harron will succeed him the week of September 8. A special stage setting of appropriate design and trailer were among the other features.

Drawing Metropolitan Plans.

Architects have about completed the plans for the big Buffalo Metropolitan, which the Shea Amusement company will build on Main street. Upon the acceptance of the plans, actual construction will begin and it is expected that the theatre will be open in November, 1920.

Crabb Returns from Vacation.

Earl L. Crabb, managing director of the Strand Theatre, has returned from a two weeks' vacation to New York and other eastern points.

Kansas City News Letter

An "Isis" Cafe Adds Attraction.

THE Isis Theatre, Thirty-first street and Troost avenue, Kansas City, has become the center around which the social and business activities of this corner revolve. The theatre's share in the increased value of location here is not denied; and that values are increasing is shown by the fact that the building in which the theatre is located is soon to be given an additional three stories. The Isis has made itself a real social center for its patrons—so much so that now a new cafe has been opened, called the Isis, with an entrance from the lobby, and hours of service adapted to the patronage of visitors to the theatre.

Evening Hours Service.

The cafe has provided especially attractive service for evening hours; will use the Coon-Sanders special Isis orchestra and will cater to dinner and dancing parties. It is worth mentioning in this connection that there is a lobby entrance to the drug store on the corner location of the Isis building, and that other stores in the building are of an especially high grade.

Turner Society Builds Theatre.

St. Mary, Kan., will soon have a moving picture theatre operated by a society. St. Mary is a town of about 1,500 people; it has an airdome and no other theatre. It has a Turner society with a large membership of leading citizens. This organization has maintained quarters in a hall. The desire for a local theatre was discussed by this society, and the outcome was the organization of a stock company within the society—and the subscription of $50,000 for the erection of a theatre

building, designed by Carl Boller & Brother, theatre architects of Kansas City, and erected under the supervision of Lee Decamp, for several years in charge of theatre construction for Sullivan and Considine.

A Modern Theatre.

It is a real modern house, 50 by 132 feet, seating 1,100; but with accommodations for the special purpose of the Turner society also. The foundations are under way; final superstructure contracts were recently rejected, however, as above the architect's estimates. New lettings will be held soon.

All-Night Shows and Prohibition.

It's too early yet to tell just what effect prohibition is going to have on the all-night show. Anyway, Kansas City has not attained complete prohibition yet—many saloons are open, selling beer and wine. This much is sure—the two houses which have been running all-night shows during the winter in the past, have not definitely changed their policies. It has been suggested that there is no inevitable connection between saloons and all-night shows—that many of the patrons who come in after midnight are not of the class that patronize saloons.

After-Midnight Business Light.

The after-midnight business in Kansas City all-night houses has not been heavy this summer. One of these, the Gayoso, went on a one o'clock closing basis several weeks ago; it closes the box office at 11:30 or 12 o'clock and has had good business for the last show right along, even in mid-week. The Idle Hour now closes at four o'clock in the morning—it formerly ran until five.

C. L. McVey in Kansas City.

C. L. McVey, for three years in New York as the business and personal representative of Mr. and Mrs. Sidney Drew, is getting well into the harness as assistant manager of the Kansas City branch of Famous Players-Lasky. Mr. McVey started in 1912 with the General, was manager of that company's office at Omaha; later managed the World office at Kansas City and was in Minneapolis eighteen months. He is a Missourian, and is meeting many old friends in this stamping-ground.

A $50,000 Theatre for Negroes.

Morris Eissen and Morris Spicer expect to open their new theatre at Eighteenth and Lydia, exclusively for negroes, about November 15. The building on the site is now being wrecked. Greenbaum and Hardy, architects, have made the plans for the new structure, which will cost around $50,000.

Exhibitor Berkley Heads Progressives.

C. H. Berkley, proprietor of the Summit, Kansas City, one of the leaders in efforts to organize the exhibitors of this city, is leading another organization enterprise now, of a quite different character. This is the West Side Improvement Association, formed to promote the interests of residents and business men of the so-called west side of Kansas City, Mo. Mr. Berkley is president of the association.

Philadelphia News Letter

Capitol Will Open Shortly.

PHILADELPHIA'S newest theatre—The Capitol—at 724 Market street, which is under the direction of the Stanley Company of America, will be shortly opened. The seats are roomy and comfortable, and provisions have been made for rest rooms for the women and smoking rooms for the men.

World Film Renovates New Quarters.

W. R. Priest, manager of the World Film Corporation, has received notice to make an entire general change in the reconstruction work now going on at 1317 Vine street. Extensive improvements will be made, the total costing in the neighborhood of $10,000. The World exchange is at present located at southeast corner Thirteenth and Vine streets.

Hause Quits Films.

George Hause, who is one of the oldest employes of the Interstate Films Corporation, recently resigned to go into the furniture business. Mr. Hause leaves with the highest esteem and best wishes of all his co-workers and employers.

Hagerty Returns.

William J. Hagerty, formerly with J. A. Lynch Enterprises, in Jacksonville, and Triangle, Philadelphia, has returned as the special representative of the Equity Productions.

Emanuel Manages Reel Art.

Jay Emanuel, formerly of the World Film Corporation, has resigned and taken over the management of the Reel Art productions. Offices will be located at southeast corner Thirteenth and Vine streets until further notice.

THE DES MOINES OPERA HOUSE PASSES

One of the City's First Picture Theatres Will Be Used as a Rooming House in Future

THE historic Moore Block, on the corner of Fourth and Walnut streets, including Moore's Opera House, has been sold by the Moore Estate to Simon and Charles Bernstein for $150,000. It will be remodeled and used as a rooming house.

The Opera House was the first theatre in Des Moines, and one of the earliest in the West, being built in 1873. Its visitors included many old timers of the stage. President Grant and other notables. It was remodeled and used as the Wonderland Musee and Bijou Theatre for many years. It was one of the first moving picture houses in Des Moines, but has been dark for a number of years.

Ready to Work on Alhambra.

Work on the twelve story Alhambra Theatre and office building will soon start. The old buildings on the property have been cleared away, and the contract let to the Sugarman Construction Co. The cost will be over $400,000. The building will include a picture and vaudeville house seating 2,000. The Grand Improvement Company, Joe Sorokin, president, is erecting the building, which will have a front of 66 feet on Grand avenue, and a depth of 191 feet. It is separated from the new Des Moines Theatre by an alley.

Fair Boomed Business.

The Iowa State Fair, which recently closed, resulted in capacity business for the picture theatres during the eight day exposition. More than 400,000 visitors were attracted to Des Moines, and all the theatres played to capacity both for matinee and evening. The evening Fair program ended early, and the late shows were heavily patronized. Few of the visitors missed the opportunity of seeing Des Moines new theatres.

O'Hare Handles Bookings.

William O'Hare, manager of the Majestic Theatre, is in the East handling the film "Hearts of the World" for the New Era Film Corporation, a Des Moines concern, which has secured New England rights to this picture. O'Hare will handle bookings and other details.

Theatre Property Leased.

The Unique Theatre property on Locust street has been leased for ninety-nine years by the Guarantee Mortgage and Finance Company. Elbert and Getchell, owners of the Unique, hold a lease for two years more. At the end of that time an office building will go up on the property.

Blank Moves Offices.

The Des Moines office of the A. H. Blank Enterprises has been moved from the second floor of the I. O. O. F. Building to the new Iowa Building, in which Mr. Blank has one-third interest.

Stolte Has Good Stunt.

Manager A. G. Stolte, of the Des Moines, throws on the screen a description of the orchestra selection, giving the title, composer, and a few facts concerning the piece.

Never Touched Them.

The opening of the legitimate theatre season in Des Moines has had little effect on the moving picture box receipts.

"My Dear, I Want That Sidelight on Your Ear Puff,"

Says Tom Moore to Mabel Ballin in the garden at the Goldwyn studios. Tom says oils are too heavy for his touch. Whitewash is his forte.

THREE SAN FRANCISCO HOUSES MERGE

The California, Imperial and Portola Have Pooled Interests Under Roth and Partington

THE California, Imperial and Portola Theatres, of San Francisco, have pooled their interests in a working agreement and will henceforth be conducted under the joint management of Eugene H. Roth and J. A. Partington.

The policy of the Imperial Theatre will be changed entirely, and instead of a continuous show from eleven o'clock in the morning to eleven o'clock at night there will be but a single matinee performance, with two shows at night. Special features will be offered with elaborate stage effects and music, and instead of confining shows to a single week they will be run as long as box office receipts warrant.

Severi to Divide Time.

The shows formerly offered at the Imperial Theatre will be transferred to the Portola Theatre and will be presented in the same manner as formerly, commencing August 31. The latter house is being redecorated, the stage remodeled and a large Wurlitzer Hope-Jones organ installed. The musical interpretations and concerts here will be given under the direction of Gino Severi, musical director of the Imperial, who will continue in this capacity, dividing his attention between the two houses.

California Policy Unchanged.

The policy of the California Theatre will remain much the same as in the past, the leading changes to be along the line of more elaborate stage sets and more ambitious musical offerings under the direction of Herman Heller.

Prices are to be advanced at all three houses to meet the changed conditions. Larger orchestras and more attention to stage settings will be the rule. The combined seating capacity of the three houses is more than 5,200, or about one-half of that of the six large downtown theatres offering moving pictures.

World Film Enlarges Quarters.

The World Film Corporation, 104 Golden Gate avenue, San Francisco, has taken over an adjoining store and has increased its office space by one-third. J. M. McClure has been added to the selling staff. A second machine has been added in the projection room on the premises to improve the service to exhibitors.

Miles Brothers Expand.

Miles Brothers, whose connection with the moving picture business at San Francisco, extends back to the early days of the industry, are making preparations to engage in the business on a larger scale than has been the case during the past few years. The plant at 1149 Mission street has been remodeled, a large amount of new equipment added and arrangements made for making pictures of an advertising or educational nature.

E. H. Emmick Gets Help.

Loren Emmick, formerly of Evansville, has come to San Francisco to assist his brother, E. H. Emmick, of the Peerless exchange.

Nielan to Produce in San Francisco.

Marshall Nielan has announced that his plan for establishing a studio in San Francisco will be followed out, and a location has tentatively been decided upon.

Children's Matinees at Coliseum.

The plan of giving special matinees for children on Saturday at the Coliseum Theatre, San Francisco, has met with such a degree of success that these have been made a weekly feature, instead of being offered twice a month. Juvenile performers of the Park-Presidio district present singing and dancing numbers at these matinees.

Mutual Man Home from War.

C. C. Thompson, booker at the San Francisco branch of Exhibitors Mutual before going overseas, has been released from military duty and his rejoined the staff of this concern, this time as salesman. He succeeds E. M. Loy, who has resigned to open the Devisadero Theatre, on Devisadero street.

Turner and Dahnken Activities.

Turner and Dahnken, who recently purchased the Brown Theatre, at Salinas, have taken possession and placed J. E. Hunter in charge. A fine new theatre will be erected there for this firm at an early date, a location having been secured on Main street.

Carbon Manufacturer Visits Coast.

E. H. Kauffman, of the Speer Carbon Company, was a recent visitor at San Francisco to arrange for the placing of an agency for the carbons manufactured by this concern.

Northern California News Briefs.

John D. Howard has been added to the staff of the San Francisco office of the Famous Players-Lasky Corporation as exploitation expert.

S. N. Kanner, an old-time exhibitor of San Francisco, has returned from France, where he saw two years' service with the American Expeditionary Forces.

Frank Reep, of the Gem Theatre, Pleasanton, is purchasing new equipment.

A. J. Goetz, of the Novelty Theatre, King City, Cal., has installed a Power's 6-B Cameragraph.

C. W. Trabing, of Kingsburg, Cal., will operate the Family Theatre of that place with Walter Sandell, who was formerly the sole owner.

G. A. Metcalfe, of San Francisco, has supplied Fink's Theatre, at Gridley, Cal., with two new Power's machines.

Shields and Van Buren, of the Star Theatre, Oakdale, Cal., are now operating the Dreamland Theatre at Riverbank.

The Empire, at Napa, formerly managed by H. Macdonald, is now in charge of J. P. Knox.

The Lyric, Stockton, is now being conducted under the management of Frank C. Parker, who has succeeded R. B. Grunauer.

Hitting the High Spots Off Playing Cards Is Gladys Leslie's Forte.
Gladys is seen here under a spreading tree of some kind or other in her Vitagraph, "The Gray Towers Mystery."

Maritime News Letter

Manager's Daughters Met the Prince.

THE two daughters of J. J. O'Connell, manager of the Majestic Theatre, Halifax, were bathing near Halifax and, seeing a party of interested people on the shore, the girls made a wager that one member of the party was the Prince of Wales. Swimming in near-shore they inquired if they were right, and His Royal Highness was much amused at the incident. He held some conversation with the girls and asked their names and addresses, promising to send them some souvenirs of his trip. Later on, at the evening reception held in Halifax, he inquired after the health of the two young ladies, hoping that they had not caught cold through staying too long in the water.

Smith Entertains Children.

A. C. Smith, of the Empress Theatre, St. John, West, was the host to some five hundred children recently. The children are members of the West Side Free Playgrounds. The pianist, Mrs. Landry, also gave her services gratuitously, as did her husband, the projectionist.

New Theatre for Dartmouth.

H. R. Walker has opened his new theatre, the Princess. It is some few miles out of Dartmouth and makes the third house managed by Mr. Walker, the others being the Royal and the Palace.

No Date for Convention.

No date has as yet been set for the Maritime Provinces Motion Picture Exhibitors' League Convention, but it will probably take place early in October. A meeting of the executives is being called by W. C. Mackay, of the St. John Opera House, who is the president of the League, the meeting to take place shortly.

General Managers on Tour.

V. J. McCabe, of Toronto, general manager of the Fox Film Corporation, recently made a trip to St. John and Halifax, looking over conditions. He was accompanied

to Halifax by J. Lieberman, of the St. John office, and Sam Denbow, special representative, also from Toronto.

J. O'Loughlin, of Toronto, general manager of the Regal Film Company, made a trip to St. John and Halifax recently.

The Empire Theatre, recently burned at Campbellton, was a complete loss, Messrs. Murray and Crockett having no insurance.

Gem Construction Delayed.

It is understood that construction of the Gem Theatre has been delayed, as the owners are endeavoring to secure land which will permit of a much larger building being erected.

Changes in Staff.

A. B. Cass, formerly on the staff of the Toronto Famous Players' Exchange, has been transferred to the St. John branch and will act as traveling salesman for the Maritime Provinces.

George B. Metzler, formerly of the Empire Theatre, Halifax, and lately traveling representative for the "Heart of Humanity," is now on the staff of the Canadian Universal at St. John as traveling salesman.

Halifax Casino Renovated.

The Casino Theatre, which will reopen after being closed a month for repairs, has been beautifully redecorated and improved. It opened September 1.

Spokane News Notes

Reclaim Ground for Theatre.

CONSTRUCTION of a temporary dam across the north channel of the Missoula River, at Missoula, Mont., has begun as the first step toward the building of a new motion picture theatre by the Smead-Simons Syndicate, of Missoula and Wallace, who now operate the Liberty in Missoula. The new house will have a sixty-five-foot front and will be two hundred feet deep and will be built at the south end of the Higgins avenue bridge. Part of the ground on which it will stand will be reclaimed from the river.

Frank Leon Joins Liberty.

Frank Leon, formerly organist at the Coliseum Theatre, of Seattle, becomes the organist of the Liberty Theatre, Spokane. He will present concert programs, assisted by J. Frederick Stone, vocalist.

Work Started This Week on Production of "Ambition," Allen Holubar's Next Feature

THE starting of production on "Ambition," Allen Holubar's next superfeature to follow "The Right to Happiness," the beginning of a serial and a special attraction, were the biggest events of the current week's activities at Universal. Holubar wrote the story himself and Dorothy Phillips is to be the star, surrounded by a strong cast. The story concerns a small town girl's ambition to become a great opera singer.

Harry Carey has started work on a new six-reel feature entitled "The Gift of the Desert," Jack Ford directing. The story was written by Peter B. Kyne and appeared in the Saturday Evening Post under the title "The Three Godfathers." Carey plays the part of one godfather, and the other two are Joe Harris and J. Farrell McDonald.

The first episode of "The Strange Case of Cavendish," the new Universal serial, has been completed under Jack Well's direction. Jack Perrin and Kathleen O'Connor are playing the featured roles, with a large supporting cast, including Barney Sherry, Robert Walker, Henry Barrows, Gertrude Astor and Phil Gastrock. The story was taken from Randall Parrish's book of the same name.

"Betty Reforms" Well Under Way.

"Betty Reforms," a six-reel special feature, starring Ora Carew, Forrest Stanley and Charles Clary, is well under way under William C. Dowlan's direction. Other players in the cast are Frank MacQuarrie, Blanche Rose, Frank Thompson, Burwell Hamrick, Andrew Waldron and Cora Drew. Mildred Considine wrote the story, the scenario of which was prepared by Doris Schroeder.

Director Rex Ingram has taken his company of players, headed by Elmo Lincoln, to San Francisco, where they will film scenes for "The Beach Comber," Lincoln's big sea-story, now being produced by Universal. Mabel Ballin is playing opposite Lincoln, while other important roles are in the hands of Frank Brownlee, Paul Weigel, Dick La Reno and Ethelyn Irving.

Director Norman Dawn and his company have left Universal City for Victorville, Cal., where they will shoot the round-up and stampede scenes for "Lasca," a six-reel feature starring Frank Mayo and Edith Roberts.

Records Show Incorporation of Many Picture Concerns

IF anyone thinks for a moment that the moving picture industry and its allied branches is not keeping pace with the trend of the times, this belief is well dispelled by glancing over the records in the State corporation bureau for the past three or four months and during which time over 200 new concerns, identified with the industry, have incorporated.

During the last week or so, the following firms have come into existence, filing the required papers with Secretary of State Hugo: the Scientific Film Corporation, $6,000, with David Belais, Diana Belais and Henry Schwed of New York City; the Community Productions of Hastings, N. Y., $250,000, with W. D. Foster, William H. Foster and E. H. Smith; the Fleur De Lys Films of New York, Charles M. Rosenthal, L. G. Rubbell and Ida Silverman; the Maria Thompson Davies Dramatic Enterprises, $10,000, Elizabeth Reilly, Grace Wilkinson and Edward C. Raftery of New York; Welcher Amusement Enterprises, $20,000; Eric Welcher, Joseph Harris and Max Vohs of New York; Victoria Theatre Corporation of Lockport, N. Y., $195,000, with F. E. Mosher, F. D. Morris and C. E. Shearston; the Wistaria Productions, with Lawrence and James A. Martin and Charles P. Schroetter of New York; the Bartley Cushing, Inc., $50,000, Bartley and June Cushing and Hilda Spong of New York; Hargood Holding Corporation, $5,000; Harry Goodman, Lena Goodman and Abraham Fineman; K. & L. Theatrical Enterprises, $5,000, with Bernhard Lohmuller and Roberta and William K. Tubman of New York; the Gates Theatre Corporation, $250,000; Leopold Friedman, Charles Sonin and Mattie Hammerstein of New York; Kinaesthetic Arts, $5,000; Carl Kraft, Gustave Viehl and L. S. Galler of New York; American Film Sales Corporation, of New York, with Walter Hilborn, William K. Dupre and Ellen V. O'Neill; Normandy Theatre, $125,000, with Max and Henry Oestreicher and Samuel Rhonheimer of Brooklyn; the White Star Films, $10,000, with David L. Klein and Simon and Joseph and Moscow.

"Curses, Woman! Get That Bathing Suit Wet or Sign These Papers!" Says Director John Ince to Viola Dana.
Viola in the views, center and right, shows Mr. Ince the proper uses for a bathing suit in her forthcoming Metro, "Please Get Married."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

TIME was when an editorial writer gravely informed his readers that it was only a waste of space for reviewers to pay any attention to that puzzling little box of tricks—the rules of drama construction. To judge from some of the photoplays that are constantly being released, several scenario writers and directors have given heed to the advice. The only argument presented by these editorial and dictatorial students of the screen usually runs after this fashion: What does it matter how many of the rules of construction are broken if the picture pleases the public and makes money for the exhibitor?

Such a result sounds eminently satisfactory, but there is something else to be said on the subject. It relates to the pictures which have failed to bring money into the box-office because the men responsible for their making had not seen to it that the scenarios did not go contrary to the laws of play construction. A thorough understanding of these laws would save the industry thousands of dollars every week.

The same rules apply both to the stage play and to the photodrama. An example of how a comparative failure can be turned into a success by recognizing one of the first rules of play building is given in George Loane Tucker's screen production of "The Miracle Man." This picture, which is to be moved from the George M. Cohan Theatre to the Rivoli in order to take advantage of the larger seating capacity of the latter theatre, has registered one of the big artistic and financial hits of the year.

Produced first as a stage dramatization of the Frank L. Packard story, it failed to attract anything like crowded houses. It was finely acted, but there was something wrong in its construction. Changes were made in several of the scenes, but the fault was not found and the play was withdrawn from the boards. The weakness of the stage play consisted in having nothing but the reformation of the four crooks to carry on the story after the healer performed the miracle. This reformation was foreseen by the audience after the first crook yields to the old man's power, suspense was killed and the reforming process became weaker in its effect with each repetition.

In the picture version Director Tucker introduces the character of the young millionaire who falls in love with Rose. This creates the necessary triangle, and interest is sustained by the struggle which goes on in the girl's heart over the love that is offered her by Richard King and Tom Burke. The picture version of "The Miracle Man" follows the rule.

WEITZEL.

IN THIS ISSUE.

The Misleading Widow (Paramount).
The Woman Under Cover (Universal).
Broken Commandments (Fox).
Six Foot Four (Pathe).
Stripped for a Million (Kremer).
The Hoodlum (First National).
The Valley of the Giants (Paramount).
The Miracle Man (Paramount).

FOR theatres in communities where the daily papers print criticisms of films after their first local showing, no better "copy" could be provided for the editors than Moving Picture World's reviews. They are written with authority from the films as they will be shown upon the screen when released for public display—correct in every detail and, **above all, fair and honest.**

"The Hoodlum"

First National Attraction Affording Mary Pickford Opportunity to Enforce Her Bright Personality.

Reviewed by Louis Reeves Harrison.

A STORY suited to Mary's versatile and amusing expressions of herself, "The Hoodlum" is a vehicle with some very bright spots, notably a "shimmy" executed by Mary and a small boy in a back alley. While the piece loses in the effort to inject a love interest and in its compromise with safe-robbing melodrama, its motive is heart-warming and the star carries it over with characteristic vim.

The idea is rather extravagant, that of a young girl choosing to leave a life of luxury and dwell in the slums simply because her father has chosen to write a book in the "atmosphere" of low life; still more unnatural that a fond father would permit a tender child to mix with the dirtiest and roughest of hoodlums, even become one of them. But this is good-naturedly forgiven and entirely forgotten when Mary becomes the wildest, dirtiest and most outlandish of them all in the tenement street where her father has chosen to live temporarily.

It is entirely consistent that the child, weary of the repressions of high life, should gradually revert to primitive freedom, and she enjoys herself so thoroughly that a very amusing comedy of character ensues. This is the best part of the story and, consistently carried out to the end, would have made the release a gem.

As it is, there is enough real comedy to entertain both little people and big. "The Hoodlum" amused a crowded house at the Strand, and it should be warmly welcomed everywhere.

Cast.

Amy Burke.....Mary Pickford
Alexander Guthrie.....Ralph Lewis
John Graham.....Kenneth Harlan
Dish Lowry.....Melvin Messenger
John Burke.....Dwight Crittenden
Nora.....Agie Herring
Pat O'Shaughnessy.....Andrew Arbuckle
Abram Isaacs.....Max Davidson
The Pugilist.....Paul Mullen

Story Adapted from "Burkses Amy" by Julie M. Lippmann.
Directed by S. A. Franklin.

The Story.

"The Hoodlum" idea would never have entered Amy Burke's head had she not stormily rebelled against the determination of her millionaire grandfather to take her on a trip to Europe at the very time her widowed father had come home to write a book. She loved both, but she set up her will so defiantly against that of her rich and powerful grandfather that he left her in a rage. She pluckily accompanies her father to uncomfortable lodgings in a tenement house.

While he is absorbed in writing a novel, Amy gradually senses the freedom of poverty and learns to enjoy it so tremendously that she becomes an expert crap shooter, a marvel as a "shimmy" dancer, and, during a reckless escape from a cop, she slides down a coal shoot and becomes next to unrecognizable as the granddaughter of her millionaire grandfather.

In order to watch the effect of this life on her, the grandfather comes to the house disguised and is gradually led by the little girl to perform works of philanthropy, his own hardened character undergoing a change until his heart is softened and his view of humanity made more tender. In order to right a wrong her grandfather has done, the girl disguises herself as a boy and accompanies a young man she has met and learned to like upon a safe robbing expedition.

She is at work, trying to unlock her grandfather's safe when she is caught, but she turns the tables on the old man—she has found the proofs of his own guilt. He is so softened by his experience and the girl's superior sense of justice, that he takes her back to his arms and makes amends for the wrong he has done with a promise of larger happiness for all.

Program and Exploitation Phrases: See Mary Do a "Shimmy" in The Hoodlum.
It Can Even Follow Daddy Longlegs, and that's going some.
See Mary Pickford as an Alley Tough; a Most Delightful Sister of the Slums.
She Was Reared in Luxury, But She Reveled in the Freedom of the Slums.
The Hoodlum Was in Her Blood.

Exploitation Angles: Make the most elaborate campaign you can afford on this picture. Buy large sheets and small and get them all up. Pile on the lithographs even if you have to trim your extra newspaper work down a trifle, but use one or two large newspaper spaces rather than three or four small ones. People know Miss Pickford is a strong attraction, but cash in on that idea with extra advertising and you'll make more than the extra cost. Hit the high lights in the story for play-up points in your advertising. If you can get a good street

REVIEWS AND ADVERTISING AIDS (Continued)

worker, send her out in a tattered dress. Fight to get displays of stills in hard-to-get windows and get the Pickford name everywhere.

"The Valley of the Giants"

Paramount-Artcraft Starring Wallace Reid Is Strong on Romance, Melodrama and Big Trees.

Reviewed by Edward Weitzel.

THERE is so much material in Peter B. Kyne's story, "The Valley of the Giants," that Marion Fairfax, who made the scenario, must have found it quite a task to select the scenes for the picture. This Paramount-Artcraft production is strong on romance, melodrama and big trees, many of the scenes being laid among the redwoods of California. Bryce Cardigan, the hero of the tale, is a regular Wallace Reid part and gives that well set-up young man a chance to wear the rough and ready togs of a lumberman and battle with a French-Canadian foreman, who has been walking around with the mistaken notion in his head that he can thrash any man in the town.

Bryce does several other strenuous little jobs before he wins Shirley Sumner, a pretty girl with a rascal for an uncle, who tries to cheat the elder Cardigan out of the giant forest where the mother of Bryce is buried. There is a bit of good old melodrama with a real thrill to it when Bryce races along the logs on the runaway train and sets the brakes on the caboose, the rest of the train plunging off the side of the mountain and into the river. The action keeps on the move and involves a fight to get one railroad across the tracks of a rival road, and the rascal of an uncle firing at Bryce from the cab of a locomotive and wounding him in the arm.

The production is quite pretentious, with its scenes of a lumber town, its long cast of characters and its mobs of real lumberjacks. Neat touches of comedy occur at frequent intervals. Grace Darmond makes Shirley Sumner a sufficient reason for any chap to risk his life for her, and Will Brunton, Charles Ogle, Ralph Lewis, Kay Laurel, Hart Hoxie and Guy Oliver have important roles in the excellent cast.

Cast.

Bryce Cardigan.....Wallace Reid
Shirley Sumner.....Grace Darmond
Buck Ogilvy.....Will Brunton
Cardigan.....Charles Ogle
Mrs. Cardigan.....Alice Taaffe
Col. Pennington.....Ralph Lewis
Moira McTavish.....Kay Laurel
Jules Rondeau.....Hart Hoxie
Black Minorca.....Noah Beery
George Sea Otter.....Guy Oliver
Judge Moore.....W. H. Brown
McTavish.....Richard Cummings
Marcelle.....Virginia Foltz
Mayor Poundstone.....Ogden Crane
Mrs. Poundstone.....Lillian Mason
Henry Poundstone.....Speed Hansen

Story by Peter B. Kyne.

Directed by James Cruze.

Scenario by Marion Fairfax.

The Story.

"The Valley of the Giants" refers to a redwood forest in California, owned by the father of Bryce Cardigan. The elder Cardigan's wife had been buried there, and her husband had always intended to give the forest, in her name, to the government for a national park. Debt to Colonel Pennington, a rival lumberman, had put him in the position where Pennington regarded it only a matter of a short time when he could force Cardigan into a corner and get the forest from him at his own price. Failing eyesight had weakened the nerve of the owner of the redwoods, and it looked as though the Colonel would have things just as he wanted them.

But he reckoned without Bryce Cardigan. The young fellow had been spending two years abroad, after completing college, and when he reached home he got right into the fight with his father's enemy and kept the town well supplied with excitement. This fighting the Colonel wasn't all good fun for him, because Pennington had a very pretty niece who thought her uncle already owned the redwoods and was inclined to resent any attempt to take them away from him.

Pennington also owned the railroad that Cardigan was forced to use in order to get his lumber to the mill, and he refused to haul his rival's logs. But Bryce beat that game. He hired a publicity agent to pretend a new road was to be built, found it was a good scheme and that he could obtain backing if he could get a franchise to cross the Pennington tracks, secured the franchise and started to build the crossover.

This is where the big scene comes in, with the rivals trying to win the mayor of the town over, and Bryce defeating Pennington at the finish. A thrilling rescue of Shirley and her uncle from a runaway lumber train by Bryce, and a fight between that young man and the bully of the town are two of the incidents that put more melodrama into the story. Bryce and Shirley supply the right finish to the love interest.

Program and Exploitation Phrases: Wallace Reid in a Romance of the Redwood Groves of Beautiful California.
Major Peter B. Kyne's Story Realized in Vivid Action by Wallace Reid.
Red Blood in the Redwood Groves.
Packed with Thrills and Heart Throbs Planned by a Master-Writer.

Exploitation Angles: Play up Reid. Follow on with the author, using his military title. Recall the story to those who read it in the Red Book Magazine and hammer away on the big lumber fight, giving emphasis to the real railroad wreck which gives unhoped for realism to the big scene.

Mary Pickford.
Yes, it's Mary, although you have a hard time penetrating the grime in "The Hoodlum."

"Stripped for a Million"

Five-Part Kremer Production Features Crane Wilbur in Role of Daring Unconventionalities.

Reviewed by Margaret I. MacDonald.

THE old story of the spendthrift heir to millions is retold in the Victor Kremer production, "Stripped for a Million." There are certain spectators who will like the picture, and who will find considerable cause for merriment in the situation which causes the hero to wander in the out-of-doors, undressed, except for the matter of a few clinging vines. There are also others who will not enjoy the spectacle in spite of its supposed element of comedy.

The production is passably well made. At times there are obvious attempts at comedy which do not get over. The judge's old maid sister, for instance, who falls in love with the hero, is a lost cause as far as the comedy of the character goes. This seems to be caused by a lack of strength in the relationship of the character to the story in general.

Gladys Bell as June Day, the little orphan who lived in a world of fairy stories, created for her by a hermit of the woods, brings to the production a pleasing bit of romance, relieving to a large extent the impossible situation of the "undressed" hero. Crane Wilbur in the role of Stanley Warren does good work.

Cast.

Stanley Warren.....Crane Wilbur
Alice Tremont.....Anita King
Chauncey Holbrook.....J. H. Keller
June Day.....Gladys Bell
Oliver True.....Ralph Connelly
J. Pettingill.....George C. Parker
Judge Peabody.....Mark Krelle

Written by Parker Fischer.
Directed by L. De LaParelle.
Running Time—55 Minutes.

The Story.

Stanley Warren, the young spendthrift in "Stripped for a Million," discovers on his twenty-first birthday that the fortune which he expects to inherit is not as easily gained as he had hoped. The will of his late uncle stipulates that if he spends all of the one thousand dollars a month which he was granted up to his twenty-first birthday, he must forfeit his inheritance.

It also stipulates that in order to regain it he must be taken to the outskirts of his uncle's home town, be stripped of all clothing, and left to make his way alone, proving that he is able to stand on his own feet.

An orphan girl, June Day, happens into the wood where Stanley is hiding himself, and endeavoring to cover his nakedness with vines. Believing him to be a fairy god, she brings him a blanket and escorts him to the cottage of the hermit.

The following day he climbs in the

REVIEWS AND ADVERTISING AIDS (Continued)

window of Judge Peabody's house and steals a suit of clothes, in which he is about to attire himself when the Judge enters the room. He is put to work in the Judge's garden at the request of the Judge's sister, and at a later date is invited to fill in at a dinner party in the same house, at which his rival, Chauncey Holbrook, and former sweetheart, Alice Tremont, are guests.

When Holbrook goes to reveal to Alice the menial position to which he believes Stanley has sunk, he is frustrated by the latter's appearance at the dinner. A codicil to the will, read later by the lawyer, states that, in case of Stanley's failure to merit the inheritance, it is to revert to the orphan girl, June Day. The close of the story shows the bethrothal of Stanley and June.

Program and Exploitation Phrases: See Crane Wilbur as a Sylvan God.
Crane Wilbur Will Show the Latest Styles in Fig Leaf Suits in Stripped for a Million.
Clothes May not Make the Man, But a Suit of Grapevines Is Rather Embarrassing in Stripped for a Million, with Crane Wilbur.

Exploitation Angles: Play to Wilbur's popularity and give emphasis to his style of costuming in this play. You can draw best through this stressed appeal. It will also help the situation. Borrow a few feet of artificial vines from the local milliner or department store, or use real vines if you can get them. Put in the lobby with a card and stills and letter the card, "We wanted to hire a man to wear this suit for a street advertisement, but we couldn't find a man to take the job. See Wilbur Crane wear a similar suit in Stripped for a Million."

"Six Feet Four"

William Russell Featured in Six-Reel American-Pathe Release of Unusual Strength.

Reviewed by Robert C. McElravy.

A WESTERN subject of intense interest has been produced in this six-reel American-Pathe picture, based on a novel written by Jackson Gregory. It tells a running narrative, punctuated at frequent intervals by stirring Western drama, all carrying a feeling of reality and free from the touches of theatricalism that frequently accompany this type of story.

William Russell is the featured player, and he appears to advantage in a role that requires more restraint than usual for him. He has been seen so frequently in straight comedy that it is something of a surprise to find him lining up with the sterner type of Western heroes, but he carries off the feat with great credit. He is surrounded by a strong cast, which includes Vola Vale, Harvey Clark, Clarence Burton and John Gough.

"Six Feet Four" has many scenic flashes of great attraction and an abundance of the right kind of atmosphere. But the development of the story itself is exceptional. It opens with a "stick-up" in a small hotel one rainy night, and with this event begins a series of depredations, all emanating from the headquarters of a crooked sheriff. Certain bits have been handled with great skill, such as the gun-drawing competition between Buck and Two-Hand Billy, the death of Jimmie Clayton, and other incidents.

Cast.

Buck Thornton.....William Russell
Winifred Waverly.....Vola Vale
Henry Pollard.....Charles French
Two-Hand Billy Comstock...Harvey Clark
Cole Dalton.....Clarence Burton
Ben Broderick.....Al Garcia
Ed Bedloe.....Jack Collins
Kid Bedloe.....Jack Brammall
Poke Drury.....Calvert Carter
Old Man Adams.....Perry Banks
Jimmie Clayton.....John Gough
Mrs. RiddeH.....Anne Schaffer

Story by Jackson Gregory.
Directed by Henry King.
Scenario by Stephen Fox.

The Story.

Buck Thornton, hero of "Six Feet Four," enters the Drytown hotel, one night, five minutes after the place has been robbed by a big fellow wearing a bandana handkerchief, like his own, as a mask. Buck

William Russell
Is "saving" hardware in "Six Feet Four."

is suspected of the shooting, and clears himself with considerable difficulty. Winifred Waverly, a girl just arrived from the East, is strong in asserting her belief in his innocence.

Buck next agrees to accompany Winifred to her uncle's home, some distance away. While they are stopping in an empty cabin en route, Winifred is robbed of some money she is carrying, by the same bandit who held up the hotel.

Buck is absent at the moment and she reluctantly reaches the conclusion that he committed both crimes. She charges him with stealing the money on his return and leaves him in anger.

It develops that Buck's double is Ben Broderick, member of a gang headed by the sheriff, Cole Dalton. Winifred's uncle, Henry Pollard, is a member of this band, and an effort is being made to fasten their numerous crimes on Buck.

During a country dance, Buck shows Winifred the rowel of a spur he picked up in the cabin just after she was robbed and this leads them to suspect Broderick. The crimes are traced to the sheriff and his friends after a series of eventful happenings, in which Comstock, a United States deputy, plays an important part.

Program and Exploitation Phrases: She Thought the Man Who Had Won Her Heart Had Robbed Her of Her Money.
See "Big" Bill Russell in a Serious Play.
He Was Brave and Great-Hearted, But She Thought Him a Thief, But No Man Could Keep Bill Russell from the Girl He Loved.

Exploitation Angles: Play up Russell and feature the fact that he plays a serious drama instead of the usual comedy. It might be well to work an old stunt by setting a mark in the lobby six feet four inches from the floor and showing a sign, "If you are as tall as this, leave your name and address at the box office for a free ticket to——." Leave the rest a blank until you start to advertise by title, and then add the title. Get the mark up two weeks in advance of the first use of the title. File out a saw toothed wheel about the size of a half dollar from a piece of brass or use a spur rowell with, "You wouldn't think a little think like this could affect a man's life happiness, but it does in Six feet four." Send boys out late at night to chalk "6' 4"" on the sidewalks, if you can arrange with the police.

"Broken Commandments"

Five-Reel Fox Production Features Gladys Brockwell in Story of Redwood Country.

Reviewed by Robert C. McElravy.

IN this five-reel Fox subject, the story interest is one of growing strength. The cast does competent work throughout, but the picture finds particular appeal in the situations themselves, which have a natural, cumulative interest and considerable dramatic force. The plot is one that will no doubt be found most entertaining by adult spectators.

Gladys Brockwell is cast in the role of Nella Banard, a child of the redwood forest country, a part which she plays quietly and effectively. She is loved by John Radd, an author spending a vacation in the region, but does not return his affection to any great extent.

The main situation, in which the girl falls in love with a young convict, named "Sporting Chance" Austin, is presented delicately. Austin himself is an appealing character, and it seemed no less than human that trouble should result from his prolonged visit to the cabin during the absence of the girl's parents and her author friend.

There is a natural suspense about the following situations, attending the girl's marriage to Radd, the birth of the child

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REVIEWS AND ADVERTISING AIDS (Continued)

Gladys Brockwell
Communes with the typewriter muse in "Broken Commandments."

and the return of Austin into her life after his final release from prison. It gives a pleasing touch when Austin takes his final sporting chance and deliberately tricks himself with loaded dice in order that Radd may retain the girl.

Cast.

Nella Banard.....Gladys Brockwell
"Sporting Chance" Austin...William Scott
John Radd.....Thomas Santschi
Berger.....G. Raymond Nye
Mr. Banard.....Spottiswoode Aitken
Mrs. Banard.....Margaret McWade
Hannah.....Lule Warrenton

Story by John Clymer and Ruth Ann Baldwin.
Scenario by Ruth Ann Baldwin.
Directed by Frank Beal.
Photography by Friend F. Baker.

The Story.

Nella Banard, in "Broken Commandments," is a young girl living with her parents in the redwood country. She knows but little of the outside world. John Radd, a young author visiting the family, loves her, but she does not care for him greatly.

Nella's parents and Radd are called to the nearest town, where they are detained two weeks during an operation on her father's eyes. The girl remains alone in the cabin, caring for the live stock. Two escaped convicts visit the cabin unexpectedly, the youngest named "Sporting Chance" Austin, and the other an older man named Berger. The latter makes an attack upon Nella, and Austin saves her. Berger is driven from the cabin and Austin remains several days.

During this period he and Nella fall in love. Austin fights a long while against temptation, and finally wrongs her. He is immediately repentant and goes to the nearest village to get a minister in order to marry her. While on this mission, he is apprehended by the law and returned to the penitentiary, where he is serving a term for a crime he did not commit.

In the course of months Nella becomes secretary to John Radd, whom she finally marries, though she cannot banish Austin from her thoughts. A son is born and they live happily together for three years. Radd visits the prison, where he meets Austin and learns part of his story.

The remainder of it he learns later in a dramatic way, when Austin accepts his invitation to visit them after his release. They eventually gamble for possession of the girl and Austin uses loaded dice in order to lose.

Program and Exploitation Phrases: Used
Loaded Dice in Order to Lose the Girl He Loved.
She Loved a Convict, But He Was a Better Man Than the One She Married.
For a Few Days of Love She Paid with Years of Longing.
Which of the Three Broke the Commandment?

Exploitation Angles: Play up Miss Brockwell for the star appeal, but don't overlook the powerful appeal of the play. Pick out the big points and play them in display. You have something better than the average. Make it work for you to the limit. If you are in a position to work contests, print the synopsis and offer a prize for the best letter telling who broke the commandment and which one it was, but do not run a contest unless you give the story that all may enter the competition without having to pay admission in order to keep away from the lottery law.

"The Misleading Widow"

Paramount Presents Billie Burke in a Sparkling and Up-to-date Comedy.

Reviewed by Louis Reeves Harrison.

PARAMOUNT'S latest Billie Burke comedy, "The Misleading Widow," pleases quite as much through ingenious situations and bright subtitles as through the entire fitness of the star to the character of the heroine.

Billie Burke
Misleads a kiss or two in the above scene from "The Misleading Widow."

The role of an extravagant and wholly irresponsible young lady is one she obviously delights in, a frothy creature, to be sure, but as lovable as a charmingly foolish child.

Billie Burke really has very little to do but walk gracefully through her part of the story, or lie in bed, as the case may be. Some of the lines revealing her utter lack of logic are so amusingly feminine that they are gems of their kind. They are probably culled from the stage comedy which ran in New York under the named "Billeted."

The support is excellent straight through, honors going to Mrs. Priestly Morrison in the ungracious role of an overbearing prude and gossip. The cast satisfactory, the settings grateful to the eye, there is nothing to mar a really entertaining light comedy, whose lines are bound to get a laugh everywhere, as they did at the Rialto. Of decided value as a good-natured entertainment.

The Story.

The "misleading widow" is really not one at all, but this is not known when some officers are quartered at her house, arousing a lot of malicious gossip among some small-town busybodies. Her ex-

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REVIEWS AND ADVERTISING AIDS (Continued)

travagant entertainment of these officers and some wounded soldiers runs her so deep into debt that she becomes the scandal of the town, owing tradesmen on every hand and paying them with checks on an overdrawn account.

The bank has notified her that there is a balance due, but she interprets this as a balance due **her**, and goes on drawing checks until called to account by one of the bank officials. He is cajoled into giving her some good advice and suggests that she should raise money on her husband's life insurance policy.

Her husband is not dead, but she sends herself a telegram announcing his death and raises the money. He soon after appears in person, though under an assumed name—he has been in trouble—and he does not reveal his identity to others until he is caught under her bed, while to add to the disgraceful situation of the misleading widow, there is another man hidden in her closet.

The whole matter is now cleared up, and with the return to her normal state, ends a misunderstanding between one of the billeted officers and the misleading widow's girl companion, a happy denouement rising out of serious complications which have never for one moment worried the young, charming and misleading widow.

Program and Exploitation Phrases: Another Great Stage Success Brought to the Screen. A Play of the War that Is All Comedy.

There Was a Man Under the Widow's Bed, But It Was All Right—He Was Her Husband.

Beware of Widows of any Sort—They're All Misleading, But Few Are As Charming as Winsome Billie Burke.

She Ran in Debt to Entertain the Soldiers, and the Things the Gossips Said—!! Hear Them in The Misleading Widow.

Exploitation Angles: Make your big selling point the charm of the star in a play wholly suited to her. Tell that this is the screen version of Billeted. Give emphasis to the fact that this is not a war play but a comedy of war time situations. Make a lavish use of the pictures of the star. Flood your town. They speak for themselves.

"The Woman Under Cover"

Six-Reel Universal Subject Features Fritzi Brunette in Melodramatic Story.

Reviewed by Robert C. McElravy.

THIS six-reel Universal production, entitled "The Woman Under Cover," tells the story of a highly-strung actress who shoots and kills her actor-husband after a quarrel. Coupled with the theatrical interest, which continues throughout the story, there is also a newspaper end, two of the leading characters being a city editor and a girl reporter.

The picture works up to some rather telling melodramatic situations, though as a whole it has not a great deal of real dramatic fibre. It has a mechanical movement at times which interferes with the swing of the plot and gives a forced aspect to certain situations.

Fritzi Brunette is cast in the role of the girl reporter, and the other important feminine role, that of Yvonne Leclaire, the actress, is taken by Fontaine LaRue. The latter part is played with spirit and renders a good picture of a temperamental wife who shoots down her husband in cold blood.

From a newspaper standpoint this story is entertaining, though it is not quite so convincing as many screen stories of the kind. It lacks a certain breathless reality typical of this type of yarns.

But it does convey a good idea to the spectator of the way in which murder stories upset the general routine of affairs in a newspaper office, and the general precedence they take over other events in ordinary times.

There is the usual love story, this time between the city editor and girl reporter, and some rather novel closing scenes.

Cast.

Alma Jordan .....Fritzi Brunette
"Mac".....George McDaniels
Billy Jordan.....Harry Springler
Yvonne Leclaire.....Fontaine LaRue

Story by Sada Cowan.
Directed by George Seigmann.
Scenario by Harvey Thew.
Length, Six Reels.

The Story.

Jack Rollson and Yvonne Leclaire, in "The Woman Under Cover," are both actors and are married. Jack invades his wife's dressing room and they quarrel violently. Following this quarrel, Yvonne shoots and kills her husband, hiding the gun in top of a piano and appearing shortly afterward on the stage with the other players.

Yvonne was seen hiding the gun by Billy Jordan, a dissipated young chorus man who has long loved her in vain. Billy visits Yvonne after she has been placed in prison on suspicion, and tries to drive a bargain with her of an infamous sort, he agreeing to keep silent if she will return his passion. To this Yvonne in her desperation agrees.

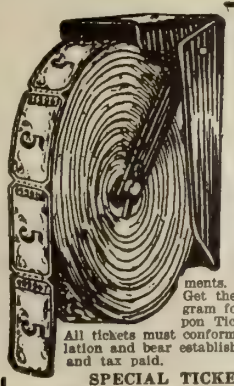
Billy Jordan's sister, Alma, is employed as reporter on The Leader, a newspaper which has a new management, and is striving to make a hit with the public. Alma and the city editor, called "Mac," are in love. Mac, being pressed to bring out a sensation of some kind by the new owner, sends Alma out to obtain a confession from Yvonne.

Alma tries this at first unsuccessfully, but later follows Yvonne to her apartments, where she has gone with a new admirer, named Collins. Unknown to any of the others, Billy Jordan is lurking in the rear of Yvonne's apartments. Alma gets the confession and the story, but she learns that her brother has been smirched by the affair. Alma and Mac are wed and resolve to make a man of Billy.

Program and Exploitation Phrases: Girl Reporter Suppresses Sensational Story When She Finds Her Own Brother Is Smirched.

Actress Kills Her Husband in a Quarrel and Buys Her Way Out of Prison with Promises of Love.

A Thrilling story of the Stage and the Newspaper Offices.



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REVIEWS AND ADVERTISING AIDS (Continued)

Exploitation Angles: Play up the star and hammer on the fact that this is a story of the stage and the newspapers. Use the latter angle to get the newspapers with you. Display a lithograph of Miss Brunette in the lobby with a cloth lettered "The woman under cover, see who she is." Place this over the frame and place it so close to the sidewalk that the passer-by can raise it without having to walk into the lobby. Get hardware stores to display a gun in the centre of a display of firearms with a card lettered "This is the gun with which Yvonne Leclaire, the noted actress, shot and killed her husband." Run this a few days and add "See all about it in The Woman Under Cover at ———."

"The Miracle Man"

THE George Loane Tucker production of the Paramount-Artcraft release is given a special review on another page of this issue. The cast, story and advertising angles follow.

Cast.

Tom Burke.....Thomas Meighan
Rose.....Betty Compson
The Frog.....Lon Chaney
The Dope.....J. M. Dumont
Richard King.....W. Lawson Butt
Claire King.....Elinor Fair
Mr. Higgins.....F. A. Turner
Ruth Higgins.....Lucille Hutton
The Patriarch.....Joseph J. Dowling

Story by Frank L. Packard.
Directed by George Loane Tucker.
Scenario by George Loane Tucker.

The Story.

"The Miracle Man" is the story of four crooks who live in Chinatown, New York, and prey upon the public by the meanest kind of trickery. The Frog, who is able to throw his limbs out of joint and impersonate a cripple, is the most repulsive member of the gang. Tom Burke is the leader, the other members being Rose, a pretty girl who gets money from sightseers in Chinatown that she may quit her sinful life, and The Dope, a real drug fiend, who pretends to be the brutal task master that Rose is forced to support by the sale of her soul and body. The scene where the four meet in their comfortable quarters to divide the day's ill-gotten gains is both novel and interesting. Here Tom Burke confides to his companions a great scheme he has hit upon to make them all rich.

In a small town up state, Burke has found an aged man who is known as The Patriarch. This man is deaf and dumb and almost blind, but has a great reputation as a healer. It is Burke's idea to go to the town, have the healer perform a supposed miracle on The Frog, advertise the cure and help the patients of the old man to open their pocketbooks and hand out their banknotes, which the gang will keep for themselves. Rose is to pass herself off as a niece of the healer's, whom he has never seen.

The scheme is put in motion, and the faked miracle performed. But it has an unexpected ending. A little crippled boy, who lives in the town and whose father will not let him go near the healer, watches the supposed miracle. Inspired by seeing The Frog's twisted limbs become straight, the child throws away his crutches and surprises the crooks by walking unaided up to The Patriarch. Awestricken by what he has seen, but still determined to carry out his plan for commercializing the old man's mysterious power, Burke goes ahead with his advertising of the miracles, and patients begin to pour into the town and repay the healer in gifts of money, checks and jewels.

Among these patients is the sister of a young millionaire. The girl is restored to health, and her overjoyed brother gives Burke a check for $50,000 as his contribution to the healer. Young King does something else. He sees in Rose an innocent young girl of great beauty, falls in love with her but goes away without declaring his feelings. A new source of trouble for Burke makes its appearance. His fellow crooks are yielding to the influence of the healer. The Dope gives up his needle, The Frog reforms and takes the place of the son of a widow who has no one left to care for her.

Burke is furious when he finds that his pals are deserting him and that Rose is beginning to understand that his love for her is merely a base passion. When she repulses him, the crook is ready to kill her. The return of King, who has determined to ask Rose to be his wife, almost leads to Burke's killing him. But the girl finds that her heart really belongs to Tom, and her influence and that of the healer opens the gang leader's eyes to the light. With the death of the healer, Burke is ready to listen to Rose's plea for a better life for them both.

Program and Exploitation Angles: A Play Which Twice Stirred Broadway Audiences.

The Story of a Gang of Crooks who Are Healed of Sin by Environment.

They sought to capitalize the Miracle Man and He Made Them his Followers and Turned Them from Their Evil Ways.

George M. Cohan's Great Stage Success Made More Virile by the Screen.

Advertising and Exploitation Angles: Offer the play rather than the players as the chief attraction. Tell that this is George Loane Tucker's production of Frank L. Packard's story, which was dramatized for the stage by George M. Cohan. Tell that it was put on in New York as a stop gap when the actor's strike closed all the theatres, and was moved to a regular picture house, because of its great success, when the strike ended. Don't attempt sensational advertising. You can sell this production best through straight newspaper or throwaway advertising. It should be worth a special postcard to the better element, the churchgoers and particularly to the Christian Scientists, if you have any in town.

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Fox Film Corporation

BIG PRODUCTIONS.

Aug. 31—Checkers.
Sept. 21—Evangeline.
Oct. 12—Kathleen Mavourneen.
Nov. 9—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.
Oct. 12—The Last of the Duanes.
Nov. 30—Wings of the Morning.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.
Oct. 19—The Speed Maniac.
Dec. 7—The Daredevil.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.
Dec. 21—The Lure of Ambition.

EXCEL PICTURES.

Sept. 21—The Merry-Go-Round (Peggy Hyland).
Oct. 5—The Lost Princess (Ray and Fair).
Oct. 19—Snares of Paris (Madelaine Traverse).
Nov. 2—The Web of Chance (Peggy Hyland).

VICTORY PICTURES.

Sept. 14—Broken Commandments (Gladys Brockwell).
Sept. 28—From Now On (George Walsh).
Oct. 12—Sacred Silence (William Russell).
Oct. 26—Chasing Rainbows (Gladys Brockwell).
Nov. 9—The Winning Stroke (George Walsh).
Nov. 23—Eastward Ho! (William Russell).
Dec. 7—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

Sept. 28—His Naughty Wife.
Oct. 12—Wild Waves and Women.
Oct. 26—The Yellow Dog Catcher.
Nov. 9—Footlight Maids.
Nov. 23—Back to Nature Girls.
Dec. 7—The Schoolhouse Scandal.
Dec. 21—The Roaming Bathtub.
Jan. 4—Chicken a la Cabaret.
Jan. 18—Hungry Lions and Tender Hearts.
Feb. 1—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

Aug. 17—The Frozen North.
Aug. 24—Sound Your "A."
Aug. 31—Hard Lions.
Sept. 7—In Switzerland.
Sept. 14—All That Glitters Is Not.
Sept. 21—Everybody's Doing It.
Sept. 28—In Spain.
Oct. 5—Honest Book Agents.
Oct. 12—New York Night Life.
Oct. 19—Bound in Spaghetti.
Oct. 26—In the Movies.
Nov. 2—Window Cleaners.
Nov. 9—Confessions of a Telephone Girl.
Nov. 16—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Out of Luck (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

PARAMOUNT-BRIGGS COMEDIES.

(Series of One-Reel Comedies—Weekly Release.)

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Close to Nature (Carter De Haven).
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.
Aug. 3—A Genuine Panama.
Aug. 10—God's Handiwork.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

BRAY PICTOGRAPHS.

(Weekly One-Reel Release Beginning Sept. 7.)

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1708)

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc.).
Heap Big Chief (Harold Lloyd—One-Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF AUG. 31.

The Thirteenth Chair (Yvonne Delva, Creighton Hale—Six Parts—Drama—Leonce Perret Production).
The Great Gamble (Episode No. 5, "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72 (Topical).
Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 7.

The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capelliani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—Everybody's Sweetheart (Elsie Janis).
Specials.
The Undercurrent.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.
Sept. 17—A Lion in the House—03917.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britst Brunette—Six Parts)—03899.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03793.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

Elmo the Mighty.

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03808.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept. 15—No. 14, "The Human Bridge"—03913.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

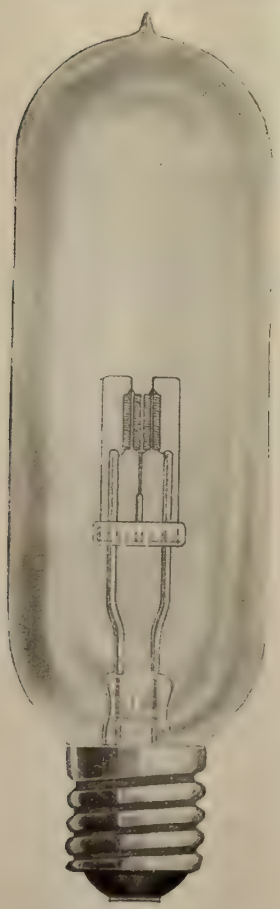
Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.

(Continued on page 1710)



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For Motion Picture Projection

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)
Sept. 6—A Star Overnight (David Belasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.
June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.
Issued Every Friday.

Okeh Komedies.
Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.
Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Man (Peter Morrison and Magda Lane)—03921.

Vitagraph

VITAGRAPH FEATURES.
The Hornet's Nest.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams—Six Parts).
The Gray Towers Mystery (Gladys Leslie).
The Climbers (Corinne Griffith).

VITAGRAPH SPECIALS.
The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parts).
The Wreck (Anita Stewart).
The Winchester Woman (Alice Joyce).

LARRY SEMON COMEDIES.
The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.
Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).

O. Henry Series.
(Two Reels Each.)
The Buried Treasure (Edward Earle and Agnes Ayres.
Shocks of Doom (Edward Earle and Agnes Ayres).
A Ghost of Chance (Edward Earle and Agnes Ayres).
The Guardian of the Accolade (Agnes Ayres).

Wolfville Tales.
(Two Reels Each.)
The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Toad Allen's Elopment (Nell Shipman).
The Trials of Texas Thompson (Nell Shipman).
The Washerwoman's War (Nell Shipman).

World Pictures Corp.

Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).
Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee —Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).

SUPER-SPECIAL RELEASE.
The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.
July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat Went Dry (Six Parts).

KINOGRAMS.
Issued every Tuesday and Saturday. (Topical).

PRIZMA.
Alaskan Revelation.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful
'Gators.
Grand Canyon.
Pineapples.
Oahu.
Japan.
Petrified Forest.
Sky Mountain.
Eden of Pacific.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.
Cupid's Holdup.
Lobster Dressing.
Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.
Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

Cuckoo Comedies.
MARK M. DINTENFASS.
(Series of Two-Reel Comedies with Bobby Burns —First Release September.)

EQUITY PICTURES CORPORATION.
Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.
Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

HALL MARK PICTURES.
The Trail of the Octopus.
(Fifteen Episodes.)

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
Two West Forty-Seventh Street.
The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

OUTING-CHESTER PICTURES.
Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
Aug. 3—The Ghost Coast.
Aug. 2—Fiddlers and Acrobats.
Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Rubbering.
Aug. 30—When It's Time to Retire.

LEONCE PERRET PRODUCTIONS.
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A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.
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ROGERS FILM CORPORATION.
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WILLIAM L. SHERRY SERVICE.
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Features.
The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.
Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

(Continued on page 1712)

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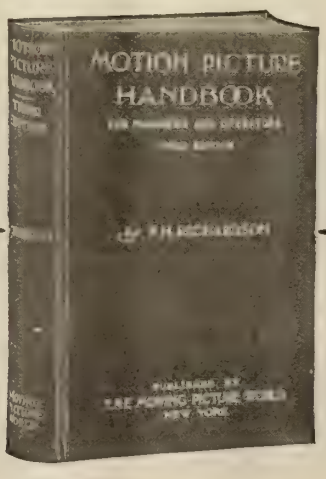

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List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The Last of the Open Range.

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)

Billie West Comedies.
Out of Tune (Two Parts).

L. J. Burrud Scenics.
"Legends of the Wilderness."
(First Release Oct. 15.)

ENTENTE FILM CORPORATION,
247 North Eleventh Street, Philadelphia, Pa.
Colonel Bridau.

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

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Love Wins (Violet Mersereau).

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Boys' Life Screen Review.

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(Shorty Hamilton Series—Five Part Comedies.)
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Denny from Ireland.
The Pen Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).

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Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).
When Arizona Won.
Stripped for a Million (Crane Wilbur—Five Parts).
Strife (George LeGuere—Five Parts).

MacFadden Series.
(Fifty-Two Short Story Comedies—Weekly Release).

C. B. PRICE COMPANY.
Times Building, N. Y. City.
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The Liberator (Serial Starring "Maciste").

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Mother Love and the Law.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
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S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

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The Wisest Fool.
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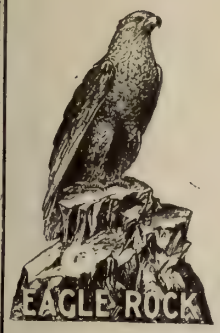

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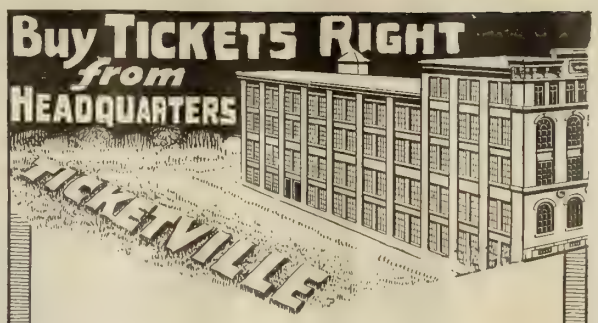

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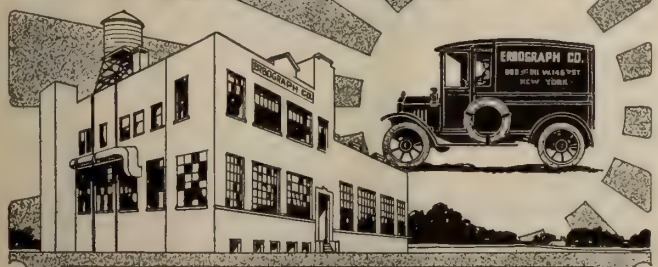

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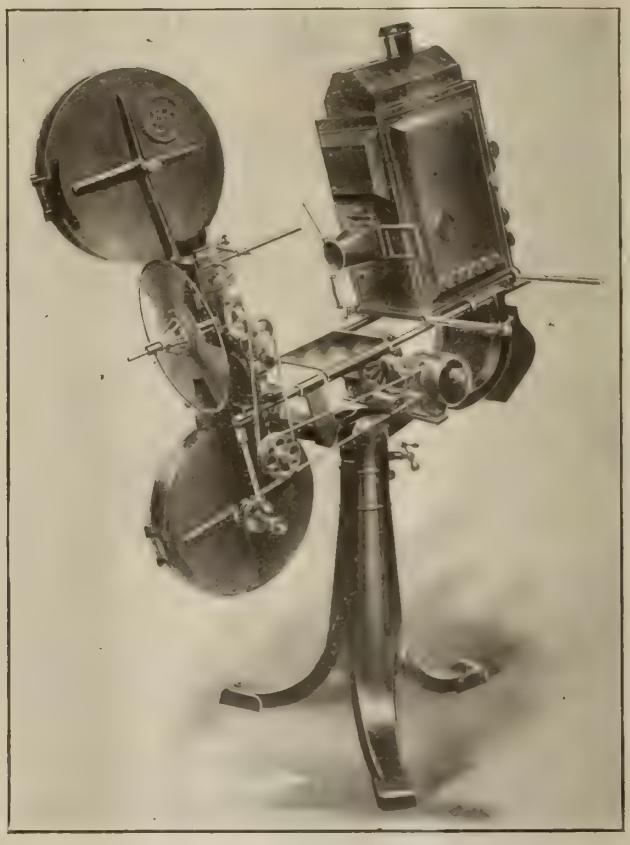

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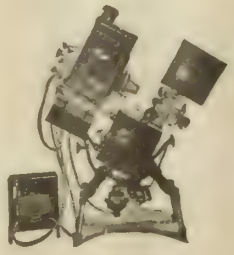

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Vol. 41. No. 12 SEPTEMBER 20, 1919 Price 15 Cents

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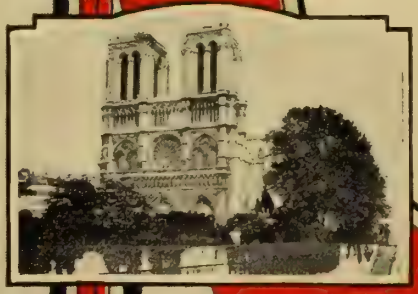

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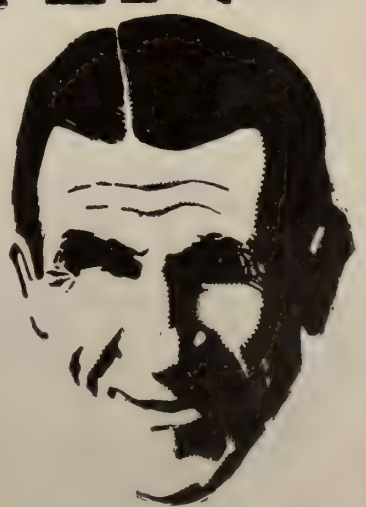

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"SHENANDOAH."

"THE CITY."

"THE GREAT DIVIDE," in which Henry Miller and Margaret Anglin starred season after season.

Vitagraph's previous stage play translations are fresh in the public mind. They include:

"THE THIRD DEGREE," by Charles Klein, which Alice Joyce made beautiful on the screen.

"THE LION AND THE MOUSE," by the same author, and with the same star.

"WITHIN THE LAW," in which Alice Joyce and Harry T. Morey shared enviable screen honors.

"A STITCH IN TIME," with Gladys Leslie starred.

More recently Vitagraph issued a film version of Eugene Walter's tremendous play, "THE WOLF," with Earle Williams in the star role, and Charles Klein's equally great drama, "THE GAMBLERS," starring Harry T. Morey.

These two crashing dramas are among this month's releases.

Vitagraph brings forward the combined judgment and talent of big theatrical producers. It preserves ideas from the brains of great playwrights—ideas which for centuries past have lived only in the printed word and in memory.

Exhibitors everywhere have sensed the power of these features which originated on the stage, and are booking these masterpieces for week-runs.

Typical of this is the experience of the manager of the Victoria Theater, Rochester, N. Y., who reports that **during the hottest week in July** he drew **capacity** houses with his presentation of Vitagraph's "THE THIRD DEGREE."

Such films have specific drawing power from the fact that many thousands of film patrons have seen or read of the original stage productions, and are eager for that reason to see the translation. The desire to see extends also to the minds of thousands unable to witness the big dramas of Broadway.

In addition to the particular plays mentioned, George Randolph Chester, production editor of Vitagraph, has mapped out a program of stage-plays to be filmed by that company. Some of the additional stage productions listed for visualization in its films are:

"The District Attorney," "The House Next Door," "Mrs. Dane's Defense," "Zira," and "A Celebrated Case."

FAMOUS PLAYS PLUS FAMOUS STARS——————FAMOUS STARS PLUS FAMOUS AUTHORS

Made to draw the crowds!
Made to please the crowds!

B-A-ROLFE

presents

"THE AMAZING LOVERS"

adapted by CHAS. A. LOGUE
from "The Shining Band"
by ROBERT W. CHAMBERS
The first production of

The ROBERT W. CHAMBERS SERIES

Enacted by a great cast including
Grace Darling, Ramsaye Wallace, E. J. Ratcliffe,
Sally Crute, Marc McDermott, G. v Seyffertitz, John L. Shine.
John Goldsworthy and Robert Paton Gibbs.

A combination of big names that stands as a guarantee for a great story, superb production, fine acting and real drawing power at the box-office.

A. H. FISCHER FEATURES INC.

A. H. FISCHER, Pres & Treas.; B. A. ROLFE, Vice-pres.; CHAS. A LOGUE, Sec'y.

NEW ROCHELLE N. Y.

Are There Too Many Producers?

NOT OF THE RIGHT KIND; THEREFORE HAS REALART INVADED THE FIELD.

IF you have thought of the matter at all, you must know that Realart's justifications for existence are ability and determination to give greater value to the exhibitor than he ever before has been able to obtain.

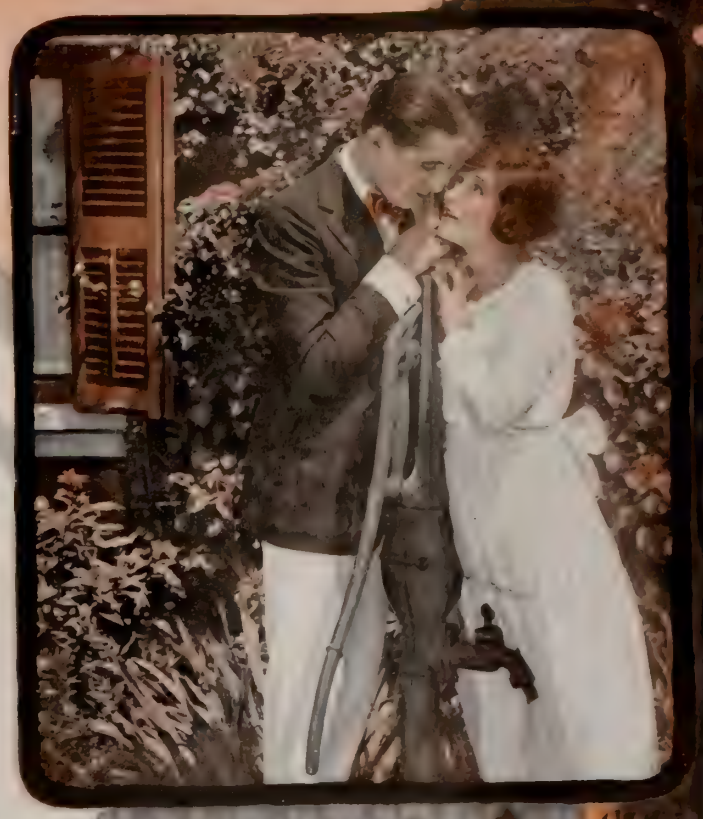
And you also must have realized that prosperity can attend even such a laudable policy only so long as it is *fully* maintained.

Realart money would be wasted if spent on one or two or three pictures exclusively. There is nothing of permanent value to be gained in any business by investing a fortune to establish a reputation and then abandoning it. As a matter of fact, responsibility grows with prestige.

Realart will make better pictures than you have been accustomed to obtain, or it will not succeed. Failure lags about one picture behind a new producing concern that does not keep faith with exhibitors.

Realart realizes all this, and it wants you to know that it realizes it. If Realart sense of honor is not sufficient to protect you, its hope of profit certainly must be.

Realart's biggest asset is your good will!



Does This Solve Your Problem?

DO YOU FIND IT DIFFICULT TO GET MATINEE CROWDS?

OR TO ATTRACT WOMEN PATRONS AT NIGHT?

MR. Max Nathanson of the Modern Theatre, Providence, R. I., is one of many progressive exhibitors who have found the answer. When

ALICE BRADY

is the matinee star at his house the attendance averages 900 women to 70 men. At night, the BRADY average is 700 women and 300 men. *It's a full house always!*

And now MISS BRADY is to be seen in productions that would themselves be notable without the added merit of interpretation by a world-famed actress!

Her first Realart picture is based on one of the stage triumphs of the decade—

"SINNERS"

the OWEN DAVIS stage drama in which MISS BRADY starred for months on Broadway, which took three companies on highly profitable tours, and which now is offered to exhibitors as a sample of the better productions awaiting them in the Brady Series.

Director, KENNETH WEBB—Scenario by EVE UNSELL

If you want early runs, the time for concluding arrangements is limited.

REALART PICTURES

REALART
PICTURES
Alice Brady

When Is A Picture Sold?

BETTER pictures, bigger stories, more thorough exploitation—these are some of the improvements that will be manifest in motion picture marketing this year.

To these, Realart adds *salesmanship that serves.* The Realart idea is that a picture is never satisfactorily sold until it has been successfully shown! *A Realart contract is a beginning, not an end.*

EXCHANGE	ADDRESS	MANAGER
Atlanta	Room 302 Hirsch Building, 146 Marietta Street	Joseph L. Marentette
Boston	5 Isabella Street	Walter R. Scates
Buffalo	221 Franklin Street	Henry E. Wilkinson
Chicago	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
Cincinnati	Room 910 Mercantile Library Bldg.	Mark Goldman
Cleveland	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
Dallas	1905 Commerce St. (Temporary Address)	Diaz Callahan
Denver	1742 Glenarm Street	Bert R. Latz
Detroit	Room 607 Joseph Mack Building	C. G. Kingsley
Kansas City	Rooms 509-10 Republic Building, Cor. 10th & Walnut Streets	John N. MacMeeken
Los Angeles	Suite 839-840 Merchants National Bank Bldg., Sixth & Spring Sts.	Oren F. Woody
Minneapolis	Room 801 Produce Exchange Bldg.	Harry L. Hollander
New York	729 Seventh Avenue	Lester W. Adler
Omaha	1216 Farnam Street	Melville E. Maxwell
Philadelphia	Southeast corner 13th & Vine Sts.	Jay Emanuel
Pittsburgh	1018 Forbes Street	Nat Barach
San Francisco	Rooms 1006-1008 David Hewes Bldg., 995 Market Street	Ralph B. Quive
Seattle	Room 216 White Building	Albert W. Eden
St. Louis	3626 Olive Street	J. C. Ragland
Washington	Rooms 806-820 Mather Building, 916 G Street, N. W.	William H. Rippard

John S. Woody, General Sales Manager Ben F. Simpson, Field Manager

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 WEST 42nd STREET NEW YORK CITY

AN ANNOUNCEMENT

THE Famous Players-Lasky Corporation takes great pleasure in announcing the extension of its distributing organization to Canada, to operate along the same lines as employed in Famous Players-Lasky branch exchanges in the United States.

Each and every Canadian exhibitor may now be assured of the ability to secure Paramount-Artcraft Pictures and Paramount-Artcraft service direct from six Canadian branch exchanges now established, operating under a company known as Famous Lasky Films, Ltd., formed for the purpose of enabling all Canadian exhibitors to share in the prosperity that goes with the exhibition of Paramount-Artcraft Pictures.

The same releasing schedule and plans in operation in this country will apply in the Canadian field.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

JESSE L. LASKY presents,
HOUDINI
"in The GRIM GAME"
By Arthur B. Reeve and John W. Gray
Directed by IRVIN WILLAT
A Paramount-Artcraft Picture
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.
ARTCRAFT PICTURES

A Box-Office Knockout!

"THE Grim Game" is a sure-fire money-maker for every exhibitor. During its New York run at the Broadway Theatre the house was sold out nightly. Crowds flocked to the theatre to see Houdini perform his famous stunts.

Critics of both trade and daily papers were unanimous in pronouncing the picture to be a wonderful thriller. All admitted that the climax of the picture—the genuine aeroplane collision—was the greatest thrill ever filmed.

For years Houdini has been the biggest drawing card in vaudeville.

See It At Your Exchange

A Sure-Fire Clean-Up!

HIS name is a household word. Everyone has heard of his world-famous feats.

All of the feats that made him famous, and many new ones, are performed in "The Grim Game." He escapes from handcuffs, a prison cell, a strait-jacket, a bear trap.

Then there is the aeroplane collision, and the frightful drop of the two locked planes to the earth four thousand feet below.

"The Grim Game" is a picture that has everything a big name, a big story and THRILLS.

See it at your exchange NOW. Then book it.

Then You'll Say So, Too!

What Did It Prove?

THE THOUSANDS of exhibitors who joined in Paramount-Artcraft Week did so for only one reason:

Because they knew it would be a big money week.

What made it a big money week?

The fact that *all week* Paramount-Artcraft Pictures were shown.

It was a week in which the people knew that no matter what day they went, they would see a Paramount-Artcraft Picture.

Every day a fine show; so they went many days, making it a top week for thousands of theatres.

What did it prove?

That the public wants Paramount-Artcraft Pictures above all others.

That the successful exhibitor is the one that gives the public just as many Paramount-Artcraft Pictures as he can get and advertises that they *are* Paramount-Artcraft Pictures.

THE HUNDREDS OF THOUSANDS of patrons who attended the theatres participating in Paramount-Artcraft Week did so for one reason:

Because they knew the show would be the best.

Because the exhibitor had advertised not only great stars and foremost plays—but also Paramount-Artcraft.

And the public, knowing what Paramount-Artcraft means, came, bringing prosperity to the exhibitor.

To advertise "It's a Paramount-Artcraft" means to bring more money to the box office.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK.

ARTCRAFT PICTURES

Paramount MACK SENNETT COMEDIES

"Uncle Tom Without the Cabin"

Mack Sennett says: "Take it from me, Ephe, this picture is a knockout. Entirely different from our different line. Better than 'East Lynne with Variations.' Release date August 31st. Reason delay—careful attention we gave assembling and titling. Length of picture 2,000 feet."

Book it now. You'll make a reputation for yourself as a picker of the funniest and best and you'll make money—much money on "Uncle Tom Without a Cabin." Featuring BEN TURPIN, Charles Lynn, Marie Prevost, Ford Sterling and Teddy as the great "bloodhounds."

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

Fulfillment

At the time of its organization, United Artists Corporation dedicated its energies and resources to the betterment of both the artistic and the commercial sides of the motion picture.

Its first release,

DOUGLAS FAIRBANKS
in
"His Majesty, the American"

is demonstrating in the leading theatres of the country today what can be done by a big star in a big picture, rented to the exhibitor on a fair and sound basis.

Its second release,

D. W. GRIFFTH'S
"Broken Blossoms"

gives to the showmen of the country the acknowledged masterpiece of the screen on a similar basis of absolute merit.

Truly, the fulfillment of the promise of better things is here.

UNITED ARTISTS CORPORATION

729 Seventh Ave., New York City
OSCAR A. PRICE, . President
HIRAM. ABRAMS, General Manager.

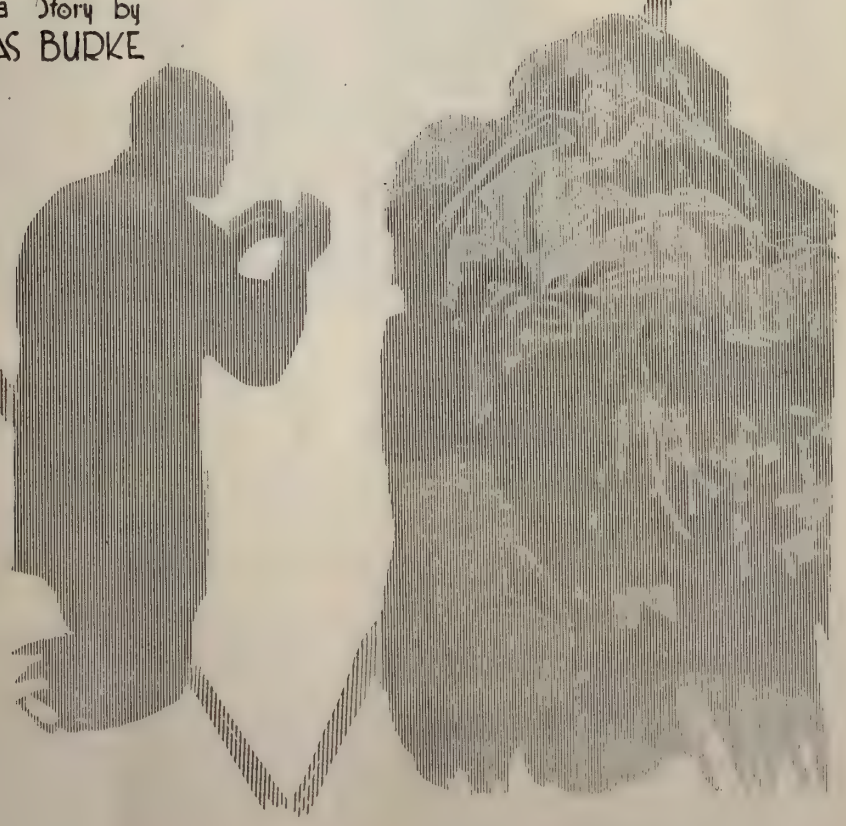
Just as "Broken Blossoms" carried the art of the motion picture to undreamed heights, so will its presentation in the foremost theatres of the country bring a newer and greater era of showmanship.

D.W. GRIFFITH'S

SUPREME CREATION

"BROKEN BLOSSOMS"

From a Story by
THOMAS BURKE



Now
Booking
at All

UNITED ARTISTS CORPORATION

OFFICES

E. K. LINCOLN

WITH

RUBY DE REMER

© LUMIERE

IN

"THE CRUCIBLE"

THE FAMOUS PLAY BY

FRANCIS NEILSON AND EDWARD G. HEMMERDE

DIRECTED BY R. WILLIAM NEILL

PRODUCED BY

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, Pres 220 WEST 42 ND ST., N.Y.

GOLDWYN PICTURES

September

Nineteen Nineteen

WE are proud of the new Goldwyn pictures. They measure up to the Goldwyn standards of good picture making, which are the severest test they ever face. Six productions are ready to be seen. They have been seen by many leading exhibitors, and *then* booked. The list of first-run managers who have already put their O.K. on them is very large.

If you can see the current films yourself, do so. How much better to book, when *you* have been the judge! In selling to the exhibitor, we like to think of him as a business man. As a business man, he will appreciate the conservative, business-like basis on which we are offering Goldwyn merchandise.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

A Picture Bigger Than its Title

Samuel Goldwyn
presents

GERALDINE FARRAR
in The
WORLD AND IT'S WOMAN
supported by
LOU TELLEGEN

By Thompson Buchanan — *Directed by Frank Lloyd*

You and the public you serve have always vaguely dreamed of a picture dominating enough to match up with the personality of Farrar. So overwhelming a personage, internationally popular—popularly enthroned—deserves a story and a production of sweeping magnitude, built on broad fundamental human emotions.

In this spectacular, epical play, the first, last and eternal impression must be that your original conception of a picture equal to Farrar at last has been encompassed.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You may see this Picture before you buy it

A Picture Bigger Than its Title

You may see this Picture before you buy it

Lives change for a Frail Woman

REX BEACH'S

Powerful story of the North

The GIRL *from* OUTSIDE

Directed by Reginald Barker
Produced Under the Direction of GOLDWYN

This master historian of the North, better than any other man, has sensed its romance and adventure. In his newest picture, taken from his popular story, he has found a new wealth of possibilities, which he has developed in a way to please his most ardent admirers.

The Story—The scum of that life which gravitates about a new settlement, where gold is just within the grasp of the adventurers. The girl fron. outside. What the girl did. What the dregs did.

You may see this Picture before you buy it

Samuel Goldwyn

presents

WILL ROGERS

in

ALMOST A HUSBAND

By Opie Read *Directed by Clarence G. Badger*

We believe it will make an extraordinary success. There is so much of the every-day, ordinary, real sort of things and people in it—good humor and considerable sentiment. When one sees it, he is not just a movie fan or theatre-goer. He is part of the action. He is one of the people there.

The charm of Will Rogers is in his lack of play-acting—he is genuine.

Samuel Goldwyn
Announces

A NATIONAL ADVERTISING CAMPAIGN

It will be the most intensive, aggressive, consistent effort ever made to create a faith in a motion picture name. There will be no effort of publicity and advertising known in modern merchandising which will not be adopted in the tremendous propaganda. The purpose of it all will be to make the public understand Goldwyn ideas, ideals; pictures, stars, authors. More particularly will the campaign gradually mould a public appreciation of the Goldwyn standard of entertainment. Gradually "Goldwyn" alone will bring the audiences.

The campaign will not be a flash. It will not be intermittent. It will not be for a week or a month or a year, but is being laid out along conservative, constructive, common sense lines, to be carried on for the length of the life of the Goldwyn Company. There will be that same perseverance and unrelenting adherence to a fixed policy, which has made for the success of the best commercial enterprises, viz: Packard Automobile; Royal Baking Powder; Fairy Soap; Waterman's Fountain Pen; Victor Talking Machine; U. S. Tire and all the other big advertising leaders.

Not one penny of the advertising will be spent except in its direct application to the theatre allied with the Goldwyn idea. The best brains in the advertising world are at work on the campaign.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You Bet!

Samuel Goldwyn
presents

TOM MOORE

in

LORD AND LADY ALGY

By R. C. Carton *Directed by Harry Beaumont*

Pull to this picture! Under three different names the stage play has been a maker of over-flow audiences. The race-track atmosphere, inevitable romance of a Tom Moore characterization, the old English home life, all contribute their part toward making an exceptionally compelling and, we believe, a money maker production.

The exploitation possibilities are unusual. Capitalize on the positive betting propensity of the crowds.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You may see this Picture before you buy it

Samuel Goldwyn

presents

PAULINE FREDERICK

in

BONDS of LOVE

By Louis Sherwin *Directed by Reginald Barker*

Elements of success strongly emphasized in this picture:

A truly popular star at her best. A convincing story of a stronger love.

Maternal passion, high life, costly attire, big business, complication of romantic heart-affairs.

You may see this Picture before you buy it

Samuel Goldwyn

presents

MADGE KENNEDY

in

STRICTLY CONFIDENTIAL

From Jerome K. Jerome's Comedy
"FANNY AND THE SERVANT PROBLEM"

Directed by Clarence G. Badger

Not a foot of film filler, not an inch of "film-flam." This substantial story appeals to the better sort of theatregoer. It is a maker of patronage which is not to be torn away from your house by sensational show of the cheap, the salacious, the suggestive, or the crudely melodramatic. It is the sort of picture on which a good house can build reputation and prestige and develop regular business. Be a good merchant—get a standing trade.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Madge Kennedy, fitly termed the first lady of the screen, has a significant theme to play on. Plenty of opportunity for exploitation. Arouse discussion on the world-old question of family trees. It can be made the talk of your local press and all its readers.

GOLDWYN SERVICE

Twenty-five Service Men to Oversell your seats

IF you are using every Goldwyn picture, or if you are using but one; if you are a first run house or a small neighborhood centre—

The Goldwyn Service is yours. It is given to you to help you fill your house, with every seat and standing room space sold.

The Goldwyn plan of selling pictures *to* you is the idea of selling the pictures *for* you. When you have selected a Goldwyn production, we have only half started. We see you through on it. We back you in every possible, modern way, so that you can make money—so that you will be with us as a regular customer, all of the time. Just as your best method of operation is to encourage *regular trade, so is ours!*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Proven Box-Office Successes!

READ WHAT EXHIBITORS SAY WHO HAVE PLAYED THEM

Opinions Selected at Random from Exhibitors Throughout America

MARGARITA FISHER in *"Fair Enough"*: "Strong competition but she drew the crowds. Pleased everyone."

Ideal Theatre, Omaha, Neb.

MARY MILES MINTER in *"The Amazing Impostor"*: "Good story—fine business—capacity house well pleased."

American Theatre, New Ulm, Minn.

WILLIAM RUSSELL in *"Hobbs in a Hurry"*: "Great picture. Pulled us a crowd of delighted fans. Give us more like it."

Princess Theatre, Elwood, Ind.

MARY MILES MINTER in *"The Intrusion of Isabel"*: "An excellent comedy-drama. Big business on a rainy night."

Diamond Theatre, Kansas City, Mo.

MARGARITA FISHER in *"Fair Enough"*: "A mighty fine picture with a dandy star. Always gets the money for us."

Mystic Theatre, Marmarth, N. D.

WILLIAM RUSSELL in *"Brass Buttons"*: "Splendid comedy-drama. Went over big to splendid business."

Garden Theatre, Kansas City, Kan.

WILLIAM RUSSELL in *"When a Man Rides Alone"*: "Good story with plenty of pep. Big business on an off night."

Casino Theatre, Chicago.

MARY MILES MINTER in *"Wives and Other Wives"*: "This star always goes strong with us. The picture brought good patronage and pleased everybody."

Grand Theatre, Marion, N. C.

MARGARITA FISHER in *"Money Isn't Everything"*: "A dandy light comedy-drama. Good business to splendid house."

Rex Theatre, Fairfax, Okla.

You exhibitors who have not yet booked these big money makers: See them NOW! Get them! Offer your patrons the best! Arrange to show the pictures listed below! See American Film Company Representative at Your Nearest Pathe Exchange!

7 PRODUCTIONS

starring

Mary Miles Minter

- "Yvonne from Paris"
- "The Amazing Impostor"
- "A Bachelor's Wife"
- "Wives and Other Wives"
- "The Intrusion of Isabel"
- "Rosemary Climbs the Heights"
- "The Eyes of Julia Deep"

8 PRODUCTIONS

starring

William Russell

- "This Hero Stuff"
- "A Sporting Chance"
- "Some Liar"
- "Brass Buttons"
- "Where the West Begins"
- "When a Man Rides Alone"
- "All the World to Nothing"
- "Hobbs In a Hurry"

8 PRODUCTIONS

starring

Margarita Fisher

- "The Tiger Lily"
- "Trixie from Broadway"
- "Charge It to Me"
- "Put Up Your Hands"
- "The Mantle of Charity"
- "Molly of the Follies"
- "Fair Enough"
- "Money Isn't Everything"

Produced by

AMERICAN FILM COMPANY, INC.

SAMUEL S. HUTCHINSON, Pres.

Distributed by

PATHE

HERE IS A

PRODUCED BY
L. J. GASNIER
GLENDALE, CALIF.

LEW CODY SPECIALS

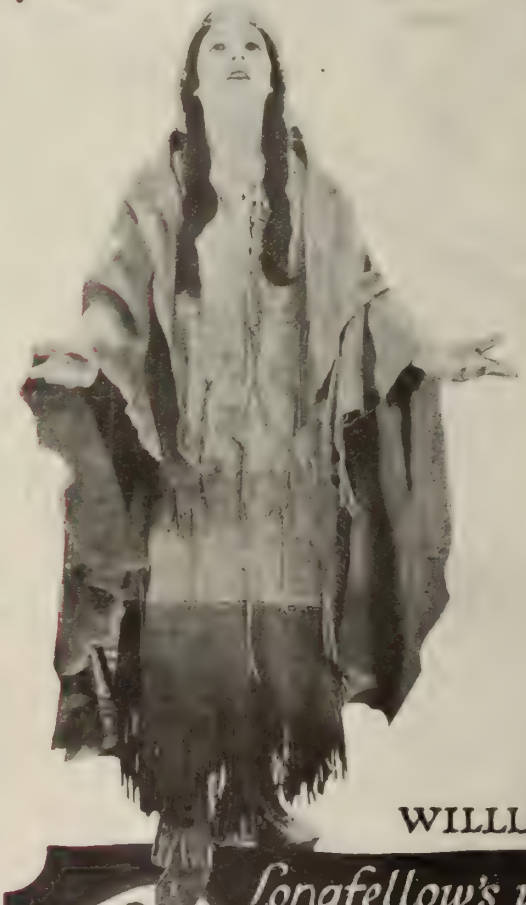
NEW IDEA

PREMIER RELEASE
"THE BELOVED CHEATER"

Direction–W. Christy Cabañne
Photography–Joseph Dubray

"The American public will unquestionably seek early opportunity to enjoy this remarkable screen production."

Special Report of National Board of Review of Motion Pictures after seeing "Evangeline."



WILLIAM FOX PRESENTS

Longfellow's vitally dramatic poem

Evangeline

with Miriam Cooper as Evangeline

Directed by R. A. Walsh

Direct from its tremendous success at the 44th St. Theatre New York.

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

WILLIAM FOX
presents

William Farnum

IN

WOLVES OF THE NIGHT

by
E. Lloyd Sheldon

For fall release
William Farnum
in
Zane Grey's
tremendous novel
THE LAST OF THE DUANES

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

WILLIAM FOX
presents
Contract NOW and fix immediate playing dates
Tom Mix
in
ROUGH RIDING ROMANCE
A mile-a-minute western drama
To be followed for fall release by
Tom Mix
in
THE SPEED MANIAC
FOX
ENTERTAINMENTS

WILLIAM FOX
presents

GLADYS BROCKWELL
in
BROKEN COMMANDMENTS

Directed by Frank Beal

A Victory picture of superb power telling the story of a woman's gamble.

FOX ENTERTAINMENTS.

from the half world rises a figure so bold, so eager, so sure to win that all barriers fail to stop him.

WILLIAM FOX PRESENTS

GEORGE WALSH

in the astonishing drama

FROM NOW ON

By Frank L. Packard
author of
The Miracle Man.

This VICTORY PICTURE
will amaze your audiences.

The play's the thing!

Frank L. Packard
wrote it!

The star is vital!

George Walsh
played it!

The director is imperative!

Raoul Walsh
directed it!

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

Filled with the supreme spirit of youth breathing the atmosphere of romance this production will fascinate the audiences of the world.

WILLIAM FOX
presents

ALBERT RAY & ELINOR FAIR

Directed by Scott Dunlap

FOX ENTERTAINMENTS

An
EXCEL
PICTURE
in
The Lost Princess
by
J. ANTHONY
ROACH
Contract
NOW
and fix
immediate
playing
dates

WILLIAM FOX
presents
PEGGY HYLAND
The Belle of London
in
MERRY-GO ROUND
Contract NOW and fix immediate playing dates
An
EXCEL PICTURE
directed by
Edmund Lawrence
FOX ENTERTAINMENTS

They stopped the show every day at the RIVOLI, New York –
and they'll lead your bill every time!
WILLIAM FOX
presents
Mutt & Jeff

in a new series of action comi-calities in cartoon by
CAPT · BUD FISHER

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

FOX

Sunshine

revive the
lost art of
laughter

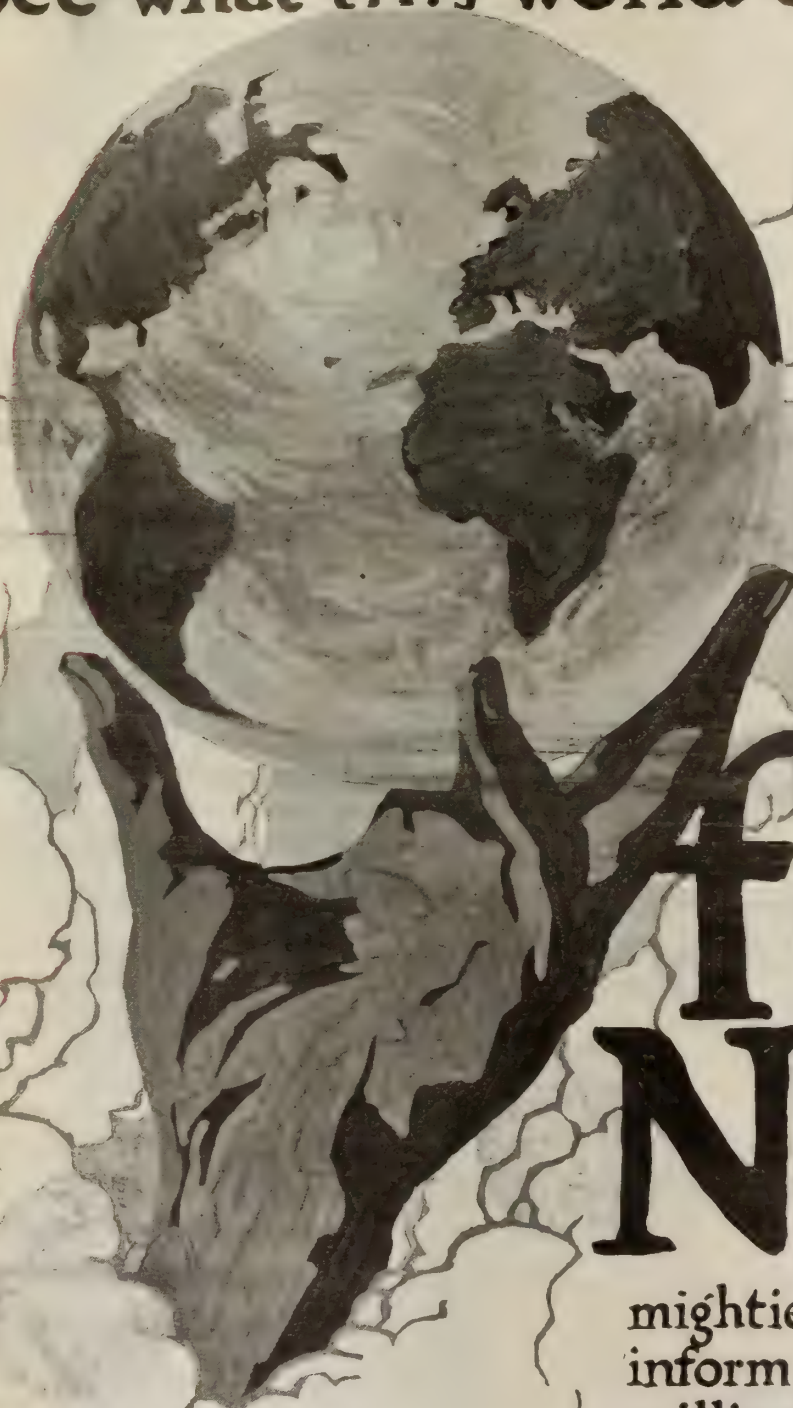
Comedies

become the big feature of every motion picture theatre

FOX ENTERTAINMENTS

Contract NOW and fix immediate playing dates

See what this world contains!



FOX News

mightiest of all, it will inform and delight the millions, surpassing all predecessors and imitators by the new, the different, the tremendously interesting.

Watch for it in October

FOX
ENTERTAINMENTS

Fresh from its Metropolitan triumph at the 44th St. Theatre, New York

An appeal to every Irish heart

WILLIAM FOX
presents

THEDA BARA

in the sweetest Irish love story ever told

Kathleen Mavourneen

Directed by Charles J. Brabin
A Super Bara Production

FOX ENTERTAINMENTS

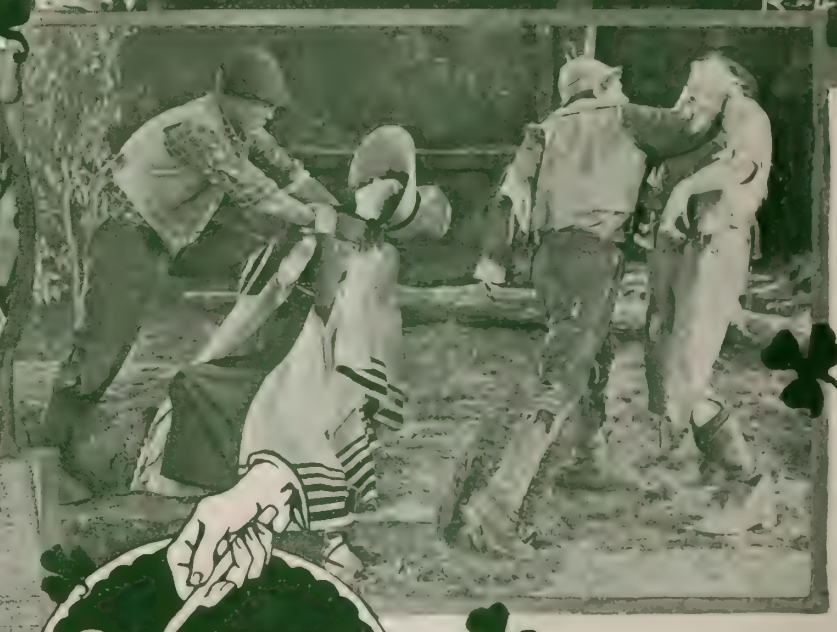
Contract NOW and fix immediate playing dates

PICTURESQUE Irish life, from the humblest to the highest, as a background for the most dramatic, the most heart appealing of great pictures

A FOX SPECIAL

FOX ENTERTAINMENT

A BOX OFFICE ATTRACTION with unlimited possibilities for every exhibitor in the world · A proved success ready for you NOW
A FOX SPECIAL
FOX ENTERTAINMENTS
Contract NOW and fix immediate playing dates



Contract NOW and fix immediate playing dates.

for your clean-up on

THEDA BARA

in

Kathleen Mavourneen

FOX ENTERTAINMENTS

FIRST NATIONAL EXHIBITORS CIRCUIT
The new First National Star will soon be known as —
The AMERICAN BEAUTY

Every First National Theatre
in every important "key" city in
the Country will advertise heavily
in newspapers covering the territory

The New First National Star

"The American Beauty"

She will soon be a ***Prominent*** Favorite
and a box office factor to be reckoned with

SHE HAS RARE BEAUTY

plus

TRUE HISTRIONIC ABILITY

A Leonce Perret Picture

Mae Murray

in the drama suggested by Wilkie Collins' novel, "The Woman in White"

The Twin Pawns

Produced by Acme Pictures Corp'n

Wilkie Collins' famous novel has fascinated readers for many years because of its strength, its many fine situations and its carefully drawn characters.

"The Twin Pawns" has those sterling qualities. The all star cast includes Warner Oland, the screen's most eminent "heavy."

Pathé Distributors

Albert Capellani Productions Inc.
presents

Dolores Cassinelli

the Latin-American beauty,
in

The Virtuous Model

Adapted from Pierre Wolff's famous play, "The Gutter"

Behind the scenes in a studio; a beautiful girl, starving in the gutter, on the verge of God knows what; a model's job, a model's temptations, a fascinating man and then—virtue triumphant at last. Full of paprika yet distinctly proper. You are set for a clean-up.

Pathé
Distributors

Perret Productions Inc. presents

Dolores Cassinelli

and E. K. Lincoln

in the six part special drama

The Unknown Love

Written and directed by Leonce Perret

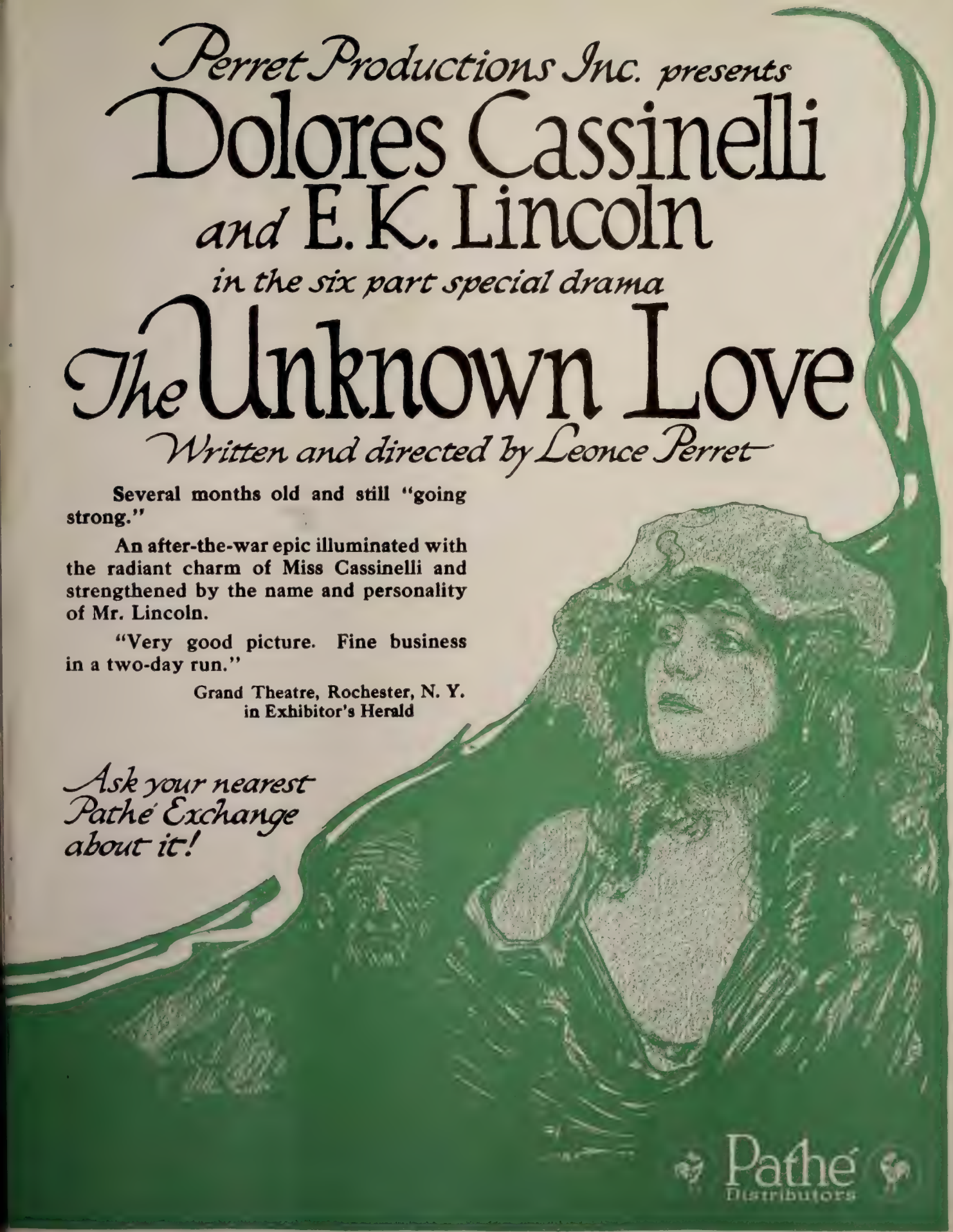
Several months old and still "going strong."

An after-the-war epic illuminated with the radiant charm of Miss Cassinelli and strengthened by the name and personality of Mr. Lincoln.

"Very good picture. Fine business in a two-day run."

Grand Theatre, Rochester, N. Y.
in Exhibitor's Herald

Ask your nearest Pathé Exchange about it!



Pathé
Distributors

FRANK KEENAN

in the drama of love, millions and revenge

The FALSE CODE

Directed by Ernest Warde

Produced at Robert Brunton Studios

Since long before the Deluge there have been the "double cross," the crosser and the crossed. Here's a granite-strong story of a big business man who lost name and fortune because of a "friend's" treachery. And Mr. Keenan, the masterful, puts it across with all its power and pathos.

Pathé Distributors

YOU WANT FACTS

on

"Back to God's Country"

Ernest Shipman

This affidavit is a guarantee from the man responsible for this picture that everything said about it is so.

On Oath

TO WHOM IT MAY CONCERN

COUNTY OF NEW YORK
STATE OF NEW YORK

PERSONALLY before me a NOTARY PUBLIC in and for the above STATE AND COUNTY appeared ERNEST SHIPMAN, who upon being duly sworn deposes and says: to wit:- That all statements, comments, facts and notices that he may publish or cause to be published at any time or from time to time, in connection with the moving picture production, entitled "Back To God's Country" by James Oliver Curwood, and produced by the Curwood-Carver Company, and to be released for distribution by the FIRST NATIONAL EXHIBITORS CIRCUIT, Inc. are in every form, shape and manner the absolute authentic and positive statements, comments, facts and notices and are in no form, shape and manner exaggerated or overdrawn.

Ernest Shipman

Sworn and subscribed before me this 26th Day of August 1919.

George R. Grant
NOTARY PUBLIC
QUEENS CO. CLERK'S NO. 2613
N.Y. CO. CLERK'S NO. 307
MY TERM EXPIRES MARCH 30, 1921

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Special Attraction

FOLLOW THE TRAIL
"Back To God's

The Slaying of Shan Tung

Love-In God's Country

A "First National" Special Attraction

The Curwood-Carver Productions, Inc.

Present

NELL SHIPMAN

In

"Back to God's Country"

Adapted from the story, Wapi, the Walrus, in Good Housekeeping Magazine

By JAMES OLIVER CURWOOD

THIS is the story of a mountain girl who knew and loved wild animals.

She followed her lover to the Arctic, where she came under the power of a man known from Alaska to the Horn as an unscrupulous trader in gold and women.

Her lover wounded, this girl had to fight alone, in the ice fields, for him, and her honor.

Then Wapi, the Killer, a savage throwback dog, came to her aid.

It is a story, rich in beautiful scenes, full of heart throbs and human interest.

BY JAMES OLIVER CURWOOD

"Country"

Sixteen Kinds of Animals in Picture

THIS is a most unique and unusual picture, one like nothing ever shown before or is likely to be.

Sixteen varieties of animals appear in their natural roles, the wild folk at peace with the world, and the wild folk battling each other and man for life.

The story was written by the greatest living portrayer of animal life, James Oliver Curwood.

The scenes were taken in the Arctic ice fields, north of 56 degrees, nearer the Pole than any other picture.

The intense cold reached sixty degrees below zero.

One player lost his life; one man was badly frozené the entire company suffered terrible privations to make this picture true to life.

It is a picture of the open spaces, of the land of everlasting snow, where the gaunt wolf stalks its prey, where men settle their feudal battles with knife and gun.

It is a story of the primitive and elemental in the play of passion and the struggle to live.

It is a picture that no one will ever forget.

Where The Gun Is Law

Sic 'em, Wapi

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Special Attraction

25,000,000 PERSONS

will look for

"Back to God's Country"

Why?

A tremendous advertising campaign is being launched that will fill your theatre.

WATCH THESE ADS.

TO THE EXHIBITOR

WILLIAM RANDOLPH HEARST, who is publishing the "Back to God's Country" stories, written by James Oliver Curwood, in the Cosmopolitan and Good Housekeeping magazines, is starting a nation wide newspaper advertising campaign on these stories.

FULL PAGE advertisements, followed by half and quarter pages, will be printed in forty-five of the largest dailies in the country. The combined circulation is 9,000,000 and these papers reach a reading public of at least 25,000,000. Can you imagine the interest this will create in this picture?

Everyone will want to see it. Watch how the first run houses clean up and then try to get an early booking in your territory.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Special Attraction

A NEW RELEASE

Distributed each week through The Best Independent Exchanges

Gaumont Co.

FLUSHING, N. Y.

Producers of those other famous one-reelers

Gaumont News

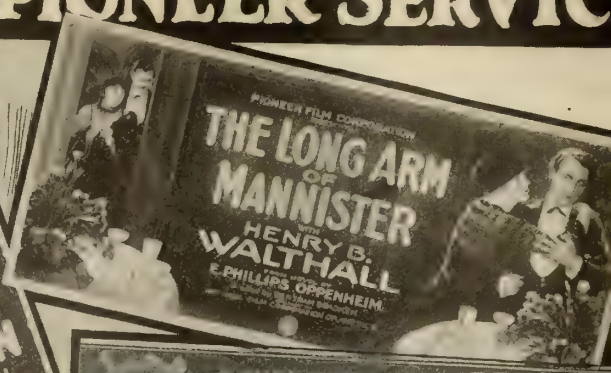
Gaumont Graphic

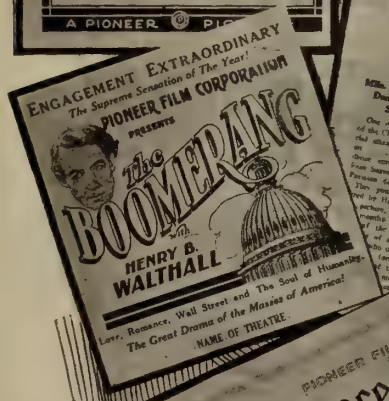
Pictorial Life

WORLD PICTURES
WORLD PICTURES present
JUNE ELVIDGE
with
SAM B. HARDY
in
"His Father's Wife"
Directed by FRANK CRANE - Scenario by PHIL LONERGAN

PIONEER PICTURES PLUS PIONEER SERVICE

"An Eye For An Eye—
A Tooth For A Tooth."
A story of a man whom the world sought to destroy
This man embittered by the treachery of wife of friends, at every one whom he held dear after a world wide allotment of vengeance discovered that it is nobler to forgive than to avenge—that love and not hate is the greatest thing in life.
The LONG ARM of MANNISTER
with HENRY B. WALTHALL
E. PHILLIPS OPPENHEIM
'TIS NOBLER TO FORGIVE THAN TO AVENGE
A PIONEER

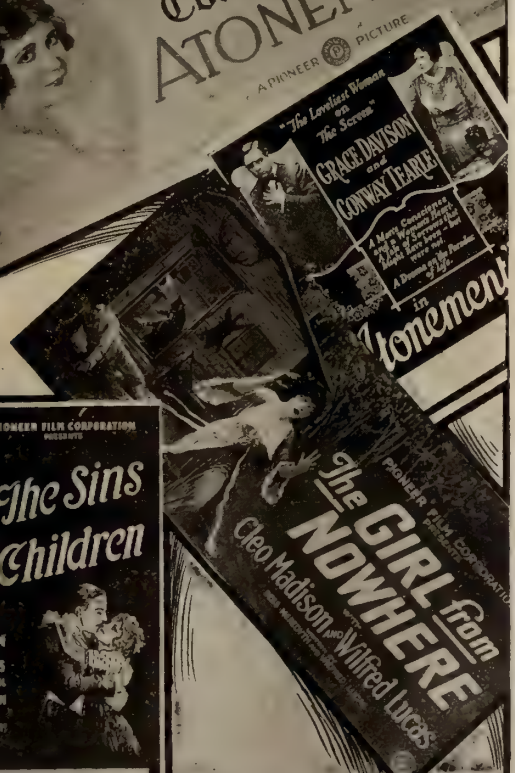



ENGAGEMENT EXTRAORDINARY
The Supreme Sensation of The Year!
PIONEER FILM CORPORATION
PRESENTS
The BOOMERANG
HENRY B. WALTHALL
Love, Romance, Wall Street and The Soul of Humanity—
The Great Drama of the Masses of America!
NAME OF THEATRE

The SINS of the CHILDREN

NEWSPAPER MATERIAL

Here is a selection of live wire newspaper stories. Use them in conjunction with your ads. Whenever you run a story always try to accompany it with a scene from the picture. If you need any assistance or advice write the Publicity Department of the PIONEER FILM CORPORATION in New York.



PIONEER PICTURES

PLUS

Paper—brilliant, strong.

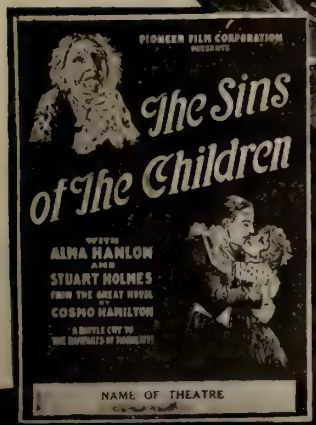
Snappy—and plenty of it!

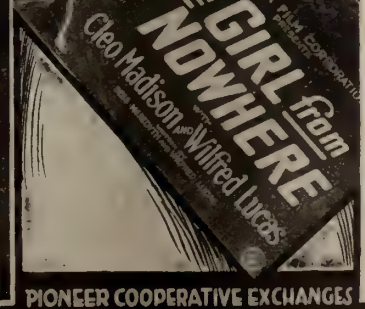
PLUS

Press material—newspaper stories—and cuts—newspaper and program ad plates—for every purpose—all designed to bring business to the box office—and the largest supply ever prepared on pictures to select from!

PLUS

Exhibitors' Service Department—A highly trained staff of exploitation experts—at the exhibitors' service, gratis. Exhibitors all over the country are availing themselves of this service—it is yours for the asking!





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145 FRANKLIN ST., BUFFALO, N.Y.
(NEW YORK AND NORTHERN N.J.)

EASTERN FEATURE FILM CO.
57 CHURCH ST., BOSTON, MASS.
(NEW ENGLAND)

MASTERPIECE FILM ATTRACTIONS
1235 VINE ST., PHILA., PA.
(EASTERN PA. AND SOUTHERN N.J.)

GREATER STARS PRODUCTIONS
716 CONSUMERS BLDG., CHICAGO
(ILL., IND. AND WIS.)

M & R EXCHANGES
107 GOLDEN GATE AV., SAN FRANCISCO
730 S. OLIVE ST., LOS ANGELES
(CAL., ARIZ. AND NEV.)

PIONEER FILM CORPORATION

NEW YORK CITY

"WHO IS MONSIEUR X?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

SCENARIO BY J. GRUBB ALEXANDER

"The Trail of the Octopus"

STARRING BEN WILSON & NEVA GERBER

15 SMASHING EPISODES

PRODUCED UNDER THE PERSONAL SUPERVISION of BEN WILSON

?

BOOK

HALLMARK PICTURES CORPORATION

DISTRIBUTED THRU

HALL MARK EXCHANGES

(Formerly FILM CLEARING HOUSE)

AND

S. A. LYNCH ENTERPRISES, INC. EXCHANGES

FOREIGN RIGHTS CONTROLLED BY DAVID P. HOWELLS

The Mystery of

In 15 two reel episodes

It will smash all Box-office records on serials · It has more thrills and · will create more interest than any other serial in · the past

produced by
LOUIS BURSTON
and featuring
FRANCIS FORD
and
ROSEMARY THEBY.

State Rights now Selling

Address all requests to—

W. H. PRODUCTIONS CO.

71 West 23 rd. Street New York

Even the Saturday Evening Post is discussing

"Everybody's Business!"

EVERY CIVIC ORGANIZATION, EVERY NEWSPAPER, EVERY STATE AND CITY OFFICIAL AND EVERY OTHER *100% AMERICAN* ARE NOW INTERESTED IN *"Everybody's Business!"*

STATE RIGHTS NOW BEING SOLD—ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.
71 West 23rd. St. New York

The Most Remarkable Picturization of THE GREATEST PAGE IN HISTORY

EDWARD A. MacMANUS PRODUCTION

The Lost Battalion

Now Drawing Capacity Audiences at the Geo. M. Cohan Theatre New York

HISTORY OF THE WORLD

And He Told Them To "GO TO HELL"

THE LOST BATTALION

The Soul of America New York Saw It Last Night

in Edward A. MacManus' Stirring Super Feature

The Lost Battalion

A romantic drama of cyclonic action that has literally become famous overnight. It rips and tears at every human emotion because it is an amazing combination of spectacle and adventure, humor and grim tragedy—and overwhelming patriotism—built around the most vivid and dramatic page in history—that's why the premier performance set a new mark in genuine enthusiasm.

Portrayed by an all star cast and every surviving member of the world's finest example of whole-hearted heroism.

GEO. M. COHAN THEATRE
B'way & 43rd St.
Mats. at 2.30
Eves. at 8.30

PRICES: MATS., 25c TO $1. NIGHTS, 50c TO $2.

ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO

71 West 23rd St New York

BLAZED TRAIL

BLAZED TRAIL PRODUCTIONS are a new kind of "Western" drama that has made an instantaneous hit. At last we have a brand of entertaining Western dramas in two reels that will play in the best houses.

THE scenery is something new and is one of the attractive features of these pictures. Exhibitors will want them because their patrons will demand them. Every story is complete within itself and each one will make your patrons want to see the rest.

A SERIES of two-reel North Woods drama with stories of the Royal Northwest Mounted Police that are as exciting and thrilling as they are artistic.

JOSEPH J. BARRY is directing these pictures, and there will be twelve in the series, being released one every other week. John Lowell, George Crosman and Dakota Lawrence are featured, and the stories are being written by L. Case Russell.

Distributed by
ARROW FILM CORPORATION
W.E. SHALLENBERGER Pres.
CANDLER BLDG; 220 W. 42nd St. N.Y.C.

FILM SPECIALS INC.

Presents

The first of the

EDWARD JOSÉ Productions

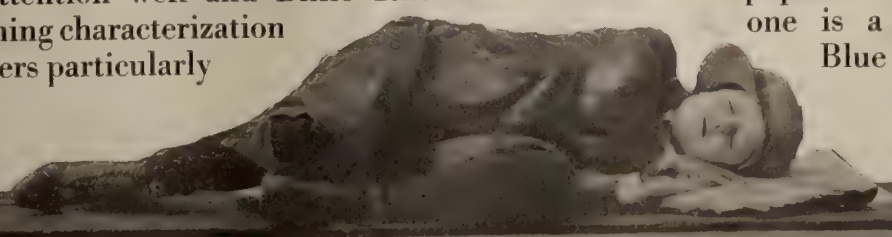
MOTHERS OF MEN

DIRECTED BY EDWARD JOSÉ

Here Is What "Wid" Says About It

I am quite sure that "The Blue Bonnet" will please generally and satisfy as "a special" in many communities because it has some good elementary kicks in it, a pleasing star and a theme that is undeniably very popular. It holds the attention well and Billie Rhodes charming characterization registers particularly well.

Also, you will realize a big benefit in playing this you if go after The Salvation Army to cooperate with you in boosting the production. The idea of giving a percentage of your profits to the Salvation Army would not hurt you and would be a popular move for everyone is a friend of the Blue Bonnet Brigade now.



W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

WHEN GENERAL PERSHING CAME HOME FROM FRANCE KINOGRAMS DELIVERED 9 PRINTS TO THE LEADING BROADWAY THEATRES IN TIME FOR THEIR FIRST PERFORMANCES ✣ ✣ ✣

BEATING THE CLOSEST COMPETITOR BY 3 HOURS AND 15 MINUTES ✣ ✣ ✣

KINOGRAMS SERVICE IS NEWS SERVICE ✣ ✣ ✣

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAMS PUBLISHING CORPORATION
Distributed by WORLD FILM CORPORATION

Miss Edith Storey

WHEN GENERAL PERSHING CAME HOME FROM FRANCE KINOGRAMS DELIVERED 9 PRINTS TO THE LEADING BROADWAY THEATRES IN TIME FOR THEIR FIRST PERFORMANCES ✣ ✣ ✣

BEATING THE CLOSEST COMPETITOR BY 3 HOURS AND 15 MINUTES ✣ ✣ ✣

KINOGRAMS SERVICE IS NEWS SERVICE ✣ ✣ ✣

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAMS PUBLISHING CORPORATION
Distributed by WORLD FILM CORPORATION

Miss Edith Sorey

ROBERTSON-COLE PRODUCTIONS

EDITH STOREY returns to the silent drama in a series of brilliantly transcendent productions released as "Superior Pictures." Her charmingly dominant *screen personality* won her a high place in the esteem of the public before her retirement to a year of unheralded war work. Her first picture will be ready in November.

Produced by HAWORTH

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Sessue Hayakawa

SUPERIOR PICTURES

No screen actor of the day has more worthily earned the right to have his productions characterized by the brand name of SUPERIOR than Sessue Hayakawa. In theme, quality of production and star ability each of his plays has exceeded the previous release.

His new series is planned upon a greater scale than ever before. They are to meet the Robertson-Cole demand for the highest standard of excellence.

Produced by
HAWORTH

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

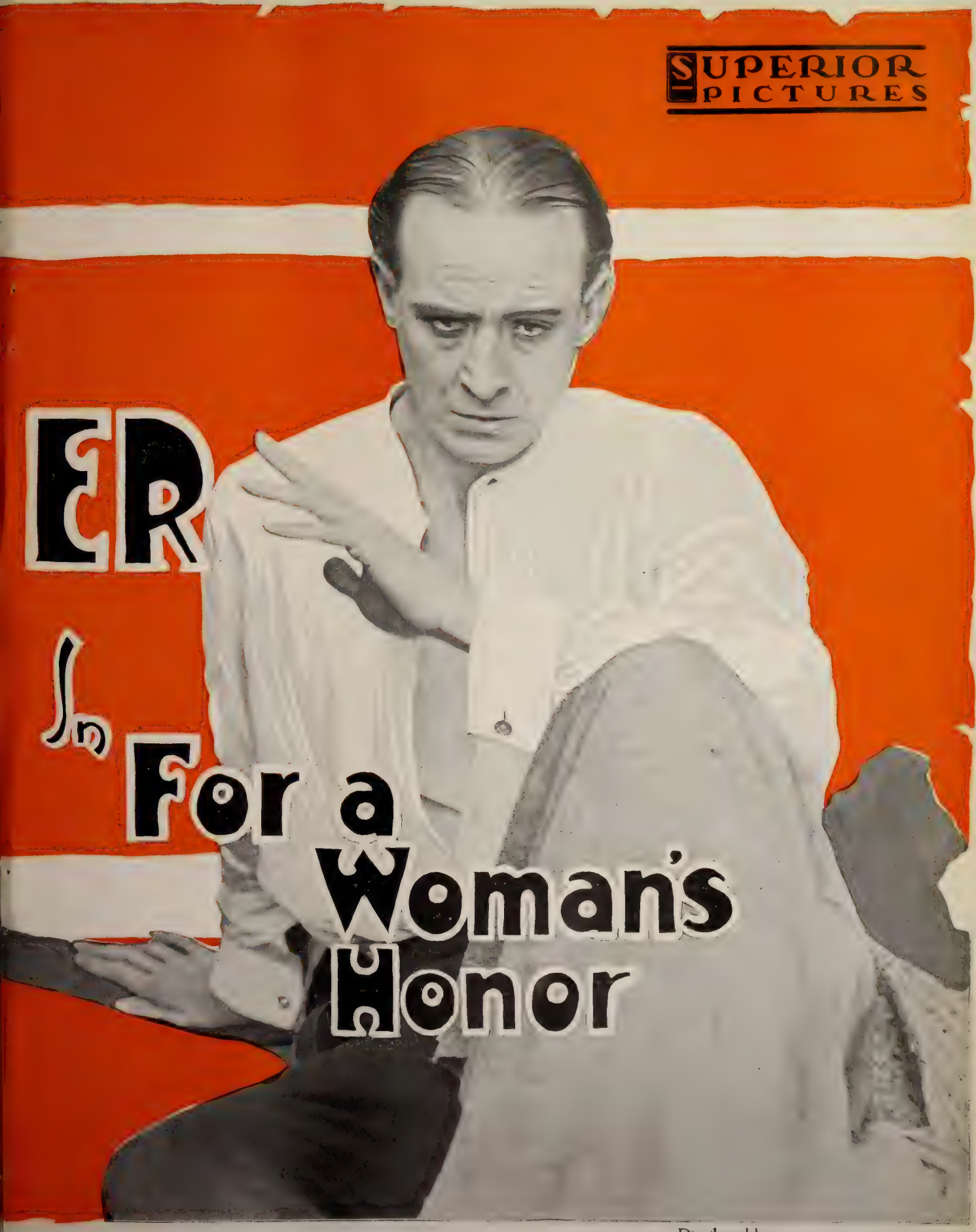
JESSE D. HAMPTON
Presents

H. B. WARN

A BIG dramatic story with a background rich in color.

To keep the name of a dead man from being tarnished, to save the name of a woman, he keeps silent under the scorn of his former friends and the taunts of his enemies. It rises steadily in tension to an exhalted dramatic finish.

SUPERIOR PICTURES



ER

In For a Woman's Honor

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Bessie Barriscale

In Her Purchase Price

THE most versatile actress of the silver screen appears in a more novel and colorful role than ever before. As Sheka, the Pearl of the Harem, she is seen in all the barbaric splendor of the treasured pleasure slaves of Egypt and is then transformed into the Woman of the East searching for the truth in London's cultured society).

Scenes of magnificence are not unusual on the screen today), but the Harem settings and the auction of slave girls are triumphs of grandeur.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Distributed by
EXHIBITORS MUTUAL

What d'ye mean the "World"

Just this—

Booming along at a terrific rate.

Covering every branch of the moving picture industry in a way that makes it positively invaluable to each and every individual commercially interested in the cinema art.

Bright, snappy and up to the minute in its subject matter.

Fresh, clean and attractive in its general appearance.

And, Most Importantly,

Carrying each week the advertising messages of all the worth-while interests in the industry.

Get aboard the Bandwagon

He Married
'Twas alimony day! So he winged his way toward Mexico — but his ex-wife and the Judge had a faster plane
A CHRISTIE Special in two reels
A FEATURE FARCE OF THE KIND WHICH MADE CHRISTIE COMEDIES A STANDARD
The husband called her biscuits "hand grenades" —Judge Dockett was more of a diplomat
EDITH
with NEAL BURNS

His Wife
He thought she thought he was dead—but the poor boob might have known he couldn't fool a woman who was once his wife.
DIRECTED by Al E. Christie
RELEASED IN SEPTEMBER thru FOREMOST INDEPENDENT EXCHANGES
ROBERTS and EDDIE BARRY
CHRISTIE FILM CO. inc.
LOS ANGELES, CAL.
KLEIN

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Pathe Exchange, Inc.....Colored Insert
Universal Film Mfg. Co.....1719-24

Gasnier, Louis 1736-37
Fischer Features, Inc., A. H.....1726
Hodkinson Corp., W. W.....1760-61
First Natl. Exhibitors' Circuit, Inc., Colored Insert, 1751-54
Kinogram Pub. Co.....1759
Vitagraph Co. 1725
Metro Pictures Corp.....Colored Insert
Fox Film Corp.....Colored Insert, 1738-50
Robertson-Cole Co.....Colored Insert
Realart Pictures Corp.....Colored Insert
Hallmark Pictures Corp.....1757
Famous Players-Lasky Corp., Colored Insert, 1727-31
Arrow Film Corp.....1762-63
World Film Corp.....1756
American Cinema Corp.....1734
W. H. Productions.....1764-66
Gaumont Co. 1755
United Artists 1732-33
Pioneer Film Co.....1758
Christie Film Co.....1768-69
MISCELLANEOUS.
Holcomb & Hoke Mfg. Co.....1845
Lightning Coin Changer Co.....1843
N. Y. Institute of Photography.....1873
National Ticket Co.....1846
Automatic T. S. & C. R. Co.....1839

Cinema, The 1870
La Cinematografia Italiana.....1870
Bioscope, The 1870
Moore, Wm. N.....1869
M. P. Directory Co.....1869
Classified Page 1875
Premier Title Co.....1870
National Elec. Ticket Reg. Co.....1846
Williams, A. F.....1870
Film Laboratory Executive.....1869
MFRS. OF RAW STOCK.
Eastman Kodak Co.....1873
Eagle Rock Mfg. Co.....1846
MUSIC AND MUSICAL INSTRUMENTS.
Professional School of Picture Playing.....1870
American Photoplayer Co.....1846
Wadsworth Music Pub. Co.....1869
Brown, Carl 1847
LOBBY DISPLAYS.
Newman Mfg. Co.....1846
PROJECTION MACHINE MFRS.
Master Machine Tool Co.....1877
Power Co., Nicholas.....1880
Precision Machine Co.....1878-79
Pathescope Co. 1840
PROJECTION SCREEN MFRS.
Minusa Cine Screen Co.....1839
Gold King Screen Co.....1840

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

CONGRESSMEN FAVORS TAX REPEAL

W. A. Rodenberg of Illinois Declares Himself Behind Movement to Lighten Theatres' Burden

MORE than sixty thousand theatre-goers have signed petitions asking for the repeal of the motion picture taxes. This accumulation of public sentiment is the result of the campaign being waged by the committee on legislation and tax of the Motion Picture Exhibitors of America under the leadership of Louis F. Blumenthal and active state directors throughout the country.

It is conceded now in Congress that something should be done to relieve the motion picture theatres of the country from the double taxation under which they are compelled to do business. Everyday brings new additions to the list of Congressmen who favor the repeal or revision of the motion picture taxes.

While it is generally known in Congress that motion picture theatres have increased their prices in many parts of the country, it is agreed that they had a right to do so and much admiration is expressed for exhibitors who have held off until this time to make the increases. The unionization of all theatre employes and increased costs all along the line make it apparent to Congressmen that exhibitors followed only a natural economic law in adding slightly to admission charges.

Congressman Favors Repeal.

Among prominent members of the House of Representatives who have come out strongly for the repeal is Congressman W. A. Rodenberg of Illinois. The fact that exhibitors pay two direct taxes out of their own pockets—the film rental and seat tax—had not been brought to the attention of Mr. Rodenberg until a representative of the legislation and tax committee mentioned it.

"That is outrageous," said Mr. Rodenberg, after the dual tax and other unjust features of the revenue law had been laid before him. "It never should have been that way and I shall do my best to relieve the situation. It is bad enough to tax the poor man for his amusement, but I can see no justice or common sense in hitting the theatre owner with two taxes. It is covering the ground a little bit too closely to be American.

"The Republican caucus went on record, and so told the people of the country, that the wartime taxes were not to remain on the statute books any longer than was absolutely necessary. As one Republican I am going to fight to bring relief immediately. I think my colleagues of the party will do likewise."

Mr. Rodenberg Is Fan.

Mr. Rodenberg said: "The members of my family and I have many motion picture houses in my district, several owned by Harry Redmond of East St. Louis. The pictures have done wonders for people of ordinary means and for civilization, and it is about time that the men who have put their money and their time into extending the usefulness of the motion pictures were considered in matters of legislation affecting themselves and their patrons. Just keep in mind the fact that I am for these repeals and for them strong."

Yakima, Washington, Will Have $200,000 Theatre

YAKIMA, the thriving metropolis of the Yakima Valley, celebrated for its fruit and irrigated ranches, is to have within a few months a motion picture theatre costing $200,000, with a seating capacity of 2,000, according to J. C. Von Herberg, of Seattle, head of a firm which completed a big theatrical merger on August 30.

Mr. Von Herberg states that the Yakima house, for which a site has been selected, though the location has not been made public, will be similar to the Liberty in Seattle, but will have a number of improvements. He promises Yakima a fireproof building with all modern equipment and conveniences.

Frederick Mercy, who is in control of all the picture theatres in Yakima, is now finishing Mercy's Palace at a cost of about $150,000.

Cleveland Musicians End Strike for $46.30 Weekly

Cleveland, Sept. 11.

The musicians' strike has been settled on basis of $46.50 weekly.

MALANEY.

EVERY moving picture in the city of Cleveland became a real "silent drama" house Monday, September 8. The members of the musicians' union went on strike.

This followed demands and offers by both the union and the exhibitors, which finally resulted in an ultimatum being given on the preceding Saturday that a strike would ensue if the demands were not met within thirty-six hours.

The union originally demanded $50 a week for musicians working afternoons and evenings, seven days a week, and seven hours a day. In most of the larger theatres they never did work seven hours. They also demanded other scales for different classes of theatres, the average increase being about thirty-five per cent. The musicians working afternoons and nights seven days a week, were getting $38.

The exhibitors made them an offer of $45 a week, six hours a day and stood pat.

The union then came out with its ultimatum, fixing the wage at which they would work as $48 a week.

And still the exhibitors stood pat. So the strike was called and there was no music in any of the houses.

The Exhibitors' League held a special meeting Monday afternoon and decided not to employ any non-union musicians but to immediately place cards at the box-office reading, "Our Performances Are Given Without Music," so that all patrons would know this before entering the theatres.

Griffith Forces Purchase New York Studio Site

ALBERT L. GREY, general manager for D. W. Griffith, following a careful survey of the available property near New York, has selected New Rochelle as the location for the new Griffith Eastern production headquarters. The site chosen is a part of the Henry Flagler estate embracing some thirty acres, and is admirably suited to picture making. Frank Wortman, technical director, and T. D. Thompson, electrician, are in New York from the Griffith studios at Los Angeles to attend to the preliminary arrangements.

Mr. Griffith and his entire Western staff of players, photographers, technical directors and business executives will arrive in New York before October 1 to begin work at New Rochelle.

Big Northwest Theatremen Acquire Seven More Houses

JENSEN & VON HERBERG have announced the purchase of four theatres in Tacoma and three in Portland, which practically gives them control of these two cities, for they already owned the Liberty and the Columbia in Portland. They bought the Majestic, the People's and the Star in the latter city, and when they took over the interests of the People's Amusement Company that gave them the Liberty in Medford, Ore., which is operated by the same company. This leaves only one theatre in Portland controlled by other interests. It is the Strand, which has heretofore run vaudeville and pictures. Walter Armstrong, the manager, now announces in the name of the owner, Martin S. Cohn, that the Strand will turn to pictures exclusively.

In Tacoma, Jensen & Von Herberg bought the Victory several weeks ago, but it was just last week that they acquired a controlling interest in the Moore Amusement Company, which operates the splendid Rialto and the next best Tacoma house, the Colonial. H. T. Moore will remain as manager of the two houses. They have also bought out J. S. Christy of the Strand. The latter house is an old vaudeville theatre built in the days when Tacoma was a sleepy little city. Mr. Christy bought it and fixed it up when the coming of tens of thousands of soldiers to Camp Lewis brought a boom to Tacoma.

Mrs. James L. Hoff, Wife of The World's Assistant General Manager, Dead

AS these lines are written a sad and lonely man is riding toward the West, and in another coach goes with him all that is mortal of the good woman who for more than six years has been the faithful helpmate of James L. Hoff, assistant general manager of the Moving Picture World. There is a house in Park Hill, Yonkers, closed, empty and silent to be henceforth denied the attention of the skillful housewife who helped draw its outlines, designed its rooms and watched the workmen build it in conformity with her desires.

Mr. and Mrs. Hoff made every possible preparation in planning their home for the many years of happiness that seemed then to be ahead of them on their journey. It was when Mr. Hoff was editor of Moving Picture World, six years ago, that he married Miss Blanche Mottran in her home at Newport, Ky. She had spent previous years of her life in alleviating the sufferings of the sick and physically afflicted in following her profession as a trained nurse. She turned from this work to her duty as a wife, and with the loyalty true to her high attainments, she lived until the end came in devoted attention to her husband and her home.

Mrs. Hoff had been ill for only a few weeks. The disease that held her was of a nature that might allow her to linger for years, or might strike her with sudden death. It developed rapidly, however, and last Friday noon, September 5, Mrs. Hoff passed on while in seemingly peaceful sleep. The funeral was held on Tuesday at the old home of Mrs. Hoff in Newport, Ky.

Through her fine traits of character, her affable and gentle manner and splendid personality, Mrs. Hoff had gained the highest regard of everyone who was favored with her acquaintance. Here on Moving Picture World she was, of course, "one of the family"—and we shall miss her mightily. Cold type but poorly expresses sentiment—but "Jim" Hoff knows we all sympathize with him and wish we might cheer him when he makes his lonely return.

Report Many Accessions to New York Exhibitors

ACCESSIONS to the ranks of the organized exhibitors of New York State are coming in rapidly. "The Motion Picture Exhibitors' League of the State of New York," said Executive Secretary Berman, in giving out a list of prominent recent recruits, "today numbers on its roll of membership the best known and the most progressive exhibitors in the State.

"I have just received applications for membership from all the Proctor-Keith houses showing motion pictures in this State. I was much gratified in receiving assurances of hearty support from the heads of the Proctor-Keith Circuit. They told me they had been watching the quiet but constructive and effective work of the League on behalf of the motion picture exhibitors. They spoke in terms of appreciation of the work done by the League and paid special compliments to the present personnel of the membership. The Proctor-Keith management has long been known for its conservatism and businesslike methods, and such a tribute from them is thoroughly appreciated by the League. Other prominent theatres have announced their intention of joining and have signed applications."

The following houses have joined the league: Brooklyn Strand; Keith's Colonial; Alhambra, 126th street and Seventh avenue; Bushwick, Broadway, Brooklyn; Royal, Westchester and Bergen street; Riverside, Broadway and Ninety-sixth street; Orpheum, Fulton street, Brooklyn; Keith's, Syracuse; Proctor's Twenty-third Street; Proctor's Fifty-eighth Street; Proctor's 125th street; Harlem Opera House; Eighty-first Street Theatre; Prospect, Brooklyn; Greenpoint, Brooklyn; Proctor's Yonkers; Proctor's Mount Vernon; Proctor's Port Chester; Proctor's Albany; Proctor's Troy, and Proctor's Schenectady.

FIRE MARSHALS DISCUSS FILM HAZARD

Canadian Fire Association Hears Paper Showing Exchanges to Be the Principal Source of Danger

THE subject of the storing of moving picture films came in for considerable discussion at the recent International convention of the Fire Marshall's Association at the King Edward Hotel, Toronto.

A. R. Small, vice-president of the Underwriters' Laboratories, Chicago, complained that the careless handling of moving picture films in many universities and other educational institutions constituted a serious fire menace and should be the subject of a wide investigation without delay. Mr. Small declared that in a great many cases these films were stored in some out-of-the-way closet with little regard for the danger which this carelessness created. There was little or no attempt to establish a fire-proof cabinet or other receptacle for the films. He felt that the use of slow-burning films should be strongly urged upon such institutions and that instructions should be issued for careful storing of the reels when not in use.

Little Danger in Theatres.

Mr. Small's remarks followed a paper delivered by George W. Booth, chief engineer of the National Board of Underwriters on "The Fire Hazard of Nitro-Cellulose Moving Picture Films and Pyroxalin Products."

Mr. Booth remarked that the use of films in the regular moving picture theatres had been so carefully safeguarded that there was little danger. He felt that similar precautions should be exercised at all times when films were shown in churches, schools and other public places.

Exchanges Considered Dangerous.

The principal source of danger, Mr. Booth believed, was the moving picture exchanges where great quantities of films are stored constantly. He urged that the logical thing to do in all places is to regulate the storage and handling of films in these exchanges so that life and property would be safeguarded. He told of the precautions which might be taken and he admitted that much progress had already been made in this connection with leading men of the moving picture industry.

The prohibition of smoking in exchanges, proper ventilation, the quick disposal of all film clippings, storage of reels in tightly covered boxes in vaults and the isolation of quarters where the films are overhauled were some of the suggestions made to guard against explosion in the exchanges.

Laemmle Confers at Chicago.

Carl Laemmle, Universal's president, returned to New York from a three months' stay at Universal City, Cal., on September 3. He spent several days in Chicago conferring with the Chicago exchange manager and representatives from the neighboring exchanges.

Seven Picture Theatres to Involve $3,075,000

FROM a list of theatres to be erected or reconstructed throughout the country we have discovered seven investments that represent more than $100,000. Scores of propositions involving more than $25,000 are found among the list of investments that are being made in moving picture theatres—but these we do not list. Let it be understood that these figures refer to the compilations of only one week.

Americus, Ga.—McCord Prather, owner of Alcazar Theatre, will make improvements estimated as involving $150,000.

Chicago, Ill.—Balaban & Katz have purchased, at State and Lake streets, a theatre site on which they will build a house involving a total outlay of $1,300,000.

South Bend, Ind.—Blackstone Theatre Co. has plans for theatre and store building; $300,000.

Newark, N. J.—Jardin Company will erect for Max Spiegel the Rialto Theatre at contract cost of $150,000.

Jamaica, Long Island.—A. A. Schwartz will erect theatre at Fulton street and New York avenue at a cost of $500,000.

New York City.—Fort Washington Circle Realty Co. will build at 4819-27 Broadway a picture theatre to cost $500,000.

Cleveland, O.—L. S. and J. Makoff will erect theatre and commercial building carrying an estimate of $175,000.

Quartet of Texas Theatre Owners Will Buy Houses in Three States

Full-Page Advertisements Indicate Declaration of War on Lynch Interests by Hulsey, Levy, Lytle and Boland—Saengers Believed in Sympathy—In Announcement of Brands To Be Featured by Four Named Paramount Does Not Appear

FULL-PAGE advertisements in Texas newspapers indicate that war has been declared between a powerful combination of theatre owners throughout the Southwest and the S. A. Lynch interests as the result of the recent aggressive policy assumed by the Lynch Enterprises in this territory.

S. A. Lynch in person has been in the Southwest off and on for the past six months, with Dallas as his headquarters. It is understood that he has secured the control of many theatres in different parts of the state. In Dallas the moving picture center of Texas, he has so far secured no foothold, although rumors fly thick and fast that he is going to build on that location or this.

The newspaper advertisements indicate a combine consisting of E. H. Hulsey, owner of the principal theatres in Dallas, Waco, Houston and Galveston; P. C. Levy, owner of the Strand and Hippodrome in Fort Worth; W. J. Lytle, owner of the Empire, Royal and Princess Theatres at San Antonio; and Tom H. Boland, owner of the Empress, Folly and other theatres in Oklahoma City. While their name does not appear in the advertisements appearing in Dallas, the general report in this section is to the effect that the Saenger Amusement interests of New Orleans, with theatres spreading through all the prosperous towns of Louisiana and Mississippi, are at least in sympathy with the Southwestern combine, if not already definitely committed.

Quartet Will Buy in Three States.

The page advertisements declare that Hulsey, Levy, Lytle and Boland are in the market for moving picture theatres if their owners wish to sell. They will buy theatres through Texas, Arkansas and Oklahoma, the advertisements proclaim, and the declaration is made that they will build new theatres on their own account at once.

"We will always have the best theatres in our respective towns. No honest man should fear honest competition. We are not afraid of the proposed plans of outside corporations to build theatres. We are not trying to put any man or corporation out of business or force any one to do business with us. If you want to sell your theatre we are in the market for theatres located anywhere in Texas, Oklahoma or Arkansas," the advertisement signed by the theatre owners mentioned reads.

Lynch Admits Fight Is On.

Goldwyn, Fox, Metro, Select, First National, United Artists, Pathe, Universal, World, Hodkinson, Realart and Mutual pictures are featured in the advertisements. The Southwestern theatre owners declare that they have booked the entire output of these producers.

The name of Paramount is conspicuously absent from their advertisements. It is understood that they have booked none of the Lynch Enterprises offerings. One tale is that Lynch has refused to sell them any of his stuff. Another is that prices were fixed by the Lynch Enterprises for these exhibitors on such an abnormally high scale that through business prudence they had to refuse them.

"We have quite a little fight on our hands. It's very interesting," S. A. Lynch remarked to a leading Dallas exchange manager who chatted with him last week. No details of the Lynch campaign plans have been made public so far. The fight is apparently in earnest and developments from the Lynch side of the camp are to be momentarily expected now that the gauge of battle has been openly displayed.

Talk of "Gang of Sharpshooters."

Mentioning no names, the Southwestern exhibitors, in their advertising campaign, warn the theatre owners against "big stick" methods. They declare that a "gang of sharpshooters" are in this territory threatening to build theatres and put the small exhibitor out of business. They denounce any plan of control of theatres on the percentage basis on the part of producers, declaring that the theatre owner will lose his holdings under this plan, and will have to be content with the job of hired man.

E. H. Hulsey has made a goodly sized fortune in the moving picture theatre business in Texas. His houses are all gold mines. He has won the confidence and respect of his patrons. P. C. Levy has coined money from his Fort Worth shows.

Combination Not to Be Sneezed At.

Besides this, he has become a millionaire through his oil investments. Lytle has the San Antonio moving picture show business cornered, as has Boland in Oklahoma City. The Saenger Amusement Company, not mentioned in the advertisements, is a vastly rich amusement corporation. Their resources are formidable, even in Eastern financial circles. So the line-up against any Lynch Southwestern control of exhibition facilities is not to be sneezed at.

Exhibitors Organization of Atlanta Appeals to Independent Managers

Exhibitors' Theatre Organization,
Atlanta, Ga., September 9, 1919.

To the Editor of the Moving Picture World.

IN a New York paper, in the issue of August 29, was carried an article headed "Southern Booking Combine," in which it was stated that Charles Kessnich, Arthur Lucas, Jake and Percy Wells and William Oldknow had started a booking organization for the booking of films in this section, with William Murray as chief booker.

We have asked the journal in question to deny this, for the reason that no man can hold any share of stock in this organization who does not own or operate a theatre.

The independent exhibitors themselves have organized what is known as the Exhibitors' Theatre Organization, to combat other interests detrimental to the interest of the independent exhibitor and the film exchanges, other than those who are fighting with this other interest.

It is not the intention of this organization to fight film companies other than those that have affiliated or aligned themselves with this other interest, which is trying to control the moving picture industry in this territory.

The independent exhibitors in the territory feel that it is necessary to form an organization of this kind, as it looks as if the other interest is not only trying to frighten the exhibitors into selling their theatres at a sacrifice but also to control every foot of film in this territory.

We invite every independent exhibitor in the territory into this organization, as we believe it means theirs and the film exchanges' very existence, rather than lose control to this (would have you believe) all-powerful organization.

We believe that it is to the best interest of all exhibitors and film companies who have been threatened to get together and talk things over. Come to see us at our general office, 35 Poplar street, Atlanta. I have been appointed general manager of the Exhibitors' Theatre Organization, and have been instructed by its members to work hand in hand with any film company or companies who have not wanted to see the moving picture industry in the control of any sort of men! The exhibitors in this section are organized and are wideawake and ready to do everything in their power to combat this evil in order to protect their interests.

Exhibitors' Theatre Organization.
W. T. MURRAY. General Manager.

"In Which I Steal from All I May Be Or Have Been Before to Mingle with the Universe."
Wherein wooded hill and winding water meet in "A Voice of Gladness," a Paramount-Post nature picture.

CAPITOL IS THE STANLEY'S LATEST

Architects of Big Philadelphia House, Which Opens September 15, Were Given Carte Blanche

THE Capitol Theatre, on Market street below Eighth, the newest motion picture theatre in Philadelphia and built by the Stanley Company of America and to be operated under its direction, will throw open its doors to the public on Monday, September 15. The finishing touches are now being placed in and out of the house and it will be one of the handsomest of its kind in the country, presenting only the highest class of film features and organ music. The site was formerly a business one, the stores being purchased by the Stanley Company and torn down for this temple of cinematic art. Work was started in the early summer and has been rushed to completion.

The house embodies the latest improvements in photoplay theatre construction, the architects—the Hoffman-Henon Company—having been given carte blanche in the way of making it a house of refinement in every detail. The Capitol is in Renaissance style, of brick and with terra cotta trimmings. The lobby and foyer are of real imported Sienna marble, with French mirrors at intervals.

Handsome retiring rooms for women and men are fitted up with taste and every convenience. The ventilation is of the latest type blower system. The chandeliers are of cast brass and crystal and harmonize with the artistic color scheme. The walls are hung in shades, damask running the gamut from deep cream through the tans to brown, the velvet carpets and draperies being of the deeper shade, as are the comfortable leather seats.

A new Crystal screen and two motor-driven Simplex type S machines, with Crocker-Wheeler motor generator, take care of the projection. The booth is of concrete, built in. A complete switchboard controls all the electrical effects from the simplest to the most elaborate. The seats are arranged in segment shape, which not only gives everyone more space but makes possible a better view of the screen from all parts of the house.

The music will be furnished by a $20,000 Kimball organ, which contains, besides all the orchestra effects, xylophone, harp, flute, glockenspiel, oboe, cello and vox humana, as well as other stops, some of which are new and unique in organ construction.

With the opening of the Capitol the Stanley Company of America will have ten strictly photoplay theatres on Market street—the main artery for travel and retail shopping in Philadelphia—one block away on Chestnut street, near from the Delaware River to Seventeenth street. In fact, there are none but Stanley Company houses in this radius. These are the Market, Ruby, Princess, Savoy, Palace, Family, Regent and Stanley. The Arcadia, also Stanley, is Sixteenth, and the Globe, at Juniper and Market streets, is popular vaudeville and picture theatre.

Quits Manufacturing Business to Buy Theatre; Kansas City Man Now Buys Three More Houses

A. K. BOUSSAD, having tried out his ideas with the World in Motion Theatre, 802 Walnut street, Kansas City, has during the past few months bought three more theatres. It is said he will increase his local string as desirable properties are offered.

Mr. Boussad had been a manufacturer prior to entering the moving picture field two years ago. His first enterprise was the World in Motion, a downtown theatre of small seating capacity. He built up the business here to a highly profitable level. Last spring he bought the Star Theatre, another downtown house slightly outside of the downtown theatre district, on East Twelfth street; this also has been developed, first through a low admission price and pictures that suited the clientele, later through the pictures alone, the price having been raised to the 10-cent standard.

Enters the Suburban Field.

Mr. Boussad then entered the suburban field, and now has the Highland, at Thirty-first and Highland, and the Colonial, at Thirty-ninth and Woodland—the two suburban houses being about ten blocks apart.

Each house has a manager who attends to his own booking, paper, transportation, advertising. Occasionally pictures are booked for all four houses, in which case the "paper" is used by each in turn, though in such instances each manager plans and executes his own advertising, in which the mutually booked picture is usually only one feature. Each house has a distinct policy to meet the tastes of its particular clientele—a phase of string management that Mr. Boussad considers important. The downtown theatres, for instance, use short subjects, comedies, serials. The suburban houses run more to features, though they can occasionally use a comedy or a news reel that the downtown houses show.

Mr. Boussad is a fine example of the business man who sees large possibilities in ownership and management of theatres; who feels his way in the business, learning as he goes, and who wastes no time expanding his operations after his ideas and methods have been proved out in practice.

Rialto Entertains Pershing

On September 9 an automobile drove up to the Rialto Theatre and immediately, from all directions, people came running and gathered around the theatre entrance. The reason for the excitement quickly became evident as General John J. Pershing stepped out of the machine and entered the theatre. "Pershing, the Weapon of Destiny," the International Special, released by Universal, is playing there this week and the general had the very human desire to see himself on the screen. This picture graphically outlines the most important events in the general's life, from the time he was a boy on his father's farm up to the moment when he won his decisive victory over the Hun and was acclaimed one of the world's greatest generals.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Managers, Actors and Playwrights in Holiday Mood as Strike Ends and Crowds Flock to Theatres

By Sumner Smith

BROADWAY theatre lights are twinkling again. The four weeks' strike, which closed practically every legitimate theatre in New York and scores of others throughout the country, costing the theatrical business an estimated total of $3,298,500, has ended with the Actors' Equity Association the winner, although everybody is being nice about it, kissing and making up and saying that nobody won—it was just a mutual agreement.

Concessions by both sides brought the long, bitter conflict to an end. Just before the final curtain Augustus Thomas, the playwright, was revealed as the champion pacifier. He it was who brought the actors and the managers together in the early morning of September 6, presided over a meeting singularly free from tempests and paved the way for a statement by both sides of what concessions they were willing to make.

Victory for Equity.

The settlement is certainly a victory for the Equity. The fight had narrowed down to one of recognition, and the managers have conceded this. The agreement provides for an open shop, but Equity leaders have proclaimed all along that they did not want a closed shop. The Equity asked for the eight-performance week and part pay for rehearsals and these were granted.

The agreement will expire in June, 1924, at the end of the theatrical season. There will be no strike within the five years unless there is a breach of contract, and not until the differences have been submitted to arbitration. Stage hands or musicians will not ask the actors to go on a sympathetic strike. Existing contracts will be faithfully observed by both parties. All lawsuits growing out of the strike will be dropped. There will be no blacklists. Chorus girls will receive a minimum of $35 a week on the road and $30 in New York. Returning players will have their former parts unless others have already replaced them. In that event, the manager has thirty-five days in which to find the actor an equally favorable part. Failing, he will make a cash settlement.

Three Contract Forms.

There will be three forms of contracts for the individual actors and managers. One will be for Equity members and the Producing Managers' Association, another will be for Fidelity members and the managers and the third will be for actors who belong to neither the Equity nor the Fidelity. The provisions in all will be substantially the same. The actors will rehearse four week without pay for a dramatic play and five weeks for a musical or spectacular play. After that they will get full pay. Eight performances will constitute a week, and one-eighth of a week's salary will be paid for each additional performance.

These concessions—the limiting of the number of rehearsals without pay and pay for holiday performances—were at the root of the whole trouble. The managers had said that making these concessions would put them out of business.

Some Dissatisfaction.

There has been some dissatisfaction expressed by Equity members, who fear that they will be discriminated against by the managers, but they are said to be very much in the minority. They created a commotion in a mass meeting on September 7 by groaning at mention of the open shop and hissing the Actors' Fidelity League, but there were only about a dozen staging the demonstration. The chief fault found was that the heads of the Equity were not prepared to read the peace treaty, and the malcontents adopted the role of Republican senators to the Wilson and House played by Charles C. Shay and Frank Gillmore. The treaty was read and unanimously indorsed the following afternoon.

In a statement dictated by Augustus Thomas, he said that the decisive meeting was probably "the outgrowth of the suggestion made by the playwrights and the committee composed of Gene Buck, Eugene Walter, Rupert Hughes and Augustus Thomas."

Shay Sees Everybody Happy.

Charles C. Shay, president of the Stage Hands' Union, said that "everything has been amicably settled and everybody is happy. I believe that from now on everyone is going to play fair. It has been a temporary evil to have passed through the conditions of the strike, but it will be a great permanent good."

George M. Cohan announced that the settlement was a victory for everybody, including the Actors' Fidelity League. Speaking for the league, of which he is president, he said that "we bear no malice, we condemn no man, but we shall always demand our rights."

As for the managers' attitude, it is shown by notes found by striking actors of A. H. Woods' companies when they returned to their old familiar dressing rooms. There were cigars and candy in each dressing room and a note, which read: "Welcome home. Let's all be pals. Your pal manager, A. H. Woods."

Clubhouse for Chorus Girls.

Miss Marie Dressler, speaking at a meeting of the Women's Trade Union League, on September 8, told of the benefits that chorus girls have derived from an Equity victory. She criticized those members of the Equity who are not satisfied with an open shop. She also said that the chorus girls during the strike had had the support of Mrs. John D. Rockefeller, Jr., and that Mrs. Rockefeller is going to give them a clubhouse.

Theatres are reopening all over the country. The last New York theatre closed by the strike will reopen within a very few days. Practically all of them are already open. Word comes from Chicago that those theatres not already open will be as soon as the casts can be assembled. The Shuberts are com-

Then the Adding Machine Broke.

Eddie Lyons and Lee Moran in "Earning Money" have earned so much they're going to get a month's rest in this Universal comedy.

pleting plans for sending out no less than fifteen road companies. That New Yorkers are hungry for theatrical amusement was shown by the attendance at the first five plays to reopen September 6. Equity booking and production plans have been suspended. Members say that their profit-sharing arrangement worked out exceedingly well.

The Peacemakers.

Those who met at the St. Regis Hotel and brought about peace represented the managers, the Equity, the stagehands, the musicians and the playwrights. They were:

Managers—William A. Brady, Arthur Hopkins, Sam H. Harris, Henry W. Savage, David Belasco, A. H. Woods and John L. Golden.

Equity—Francis Wilson, Frank Gillmore, Marie Dressler, Ethel Barrymore and Lilian Russell.

Musicians—Joseph N. Weber, president of the American Federation of Musicians.

Stagehands—Charles C. Shay, president of the International Alliance of Theatrical Stage Employes.

Playwrights—Augustus Thomas and Eugene Buck.

Bainbridge Colby and William Kline represented the interests of the managers, and Paul Turner, W. B. Rubin and Justus Sheffield the Equity. Augustus Thomas presided.

Film Players to Ask Closed Shop and More Pay; New Union Now Recruiting in New York Studios

THE membership of the Moving Picture Players, the new labor organization referred to in the last issue of the Moving Picture World, was reported as 700 at a meeting held in New York on September 8, and Mrs. Mary P. Scully, general organizer of the American Federation of Labor, said that when the membership has reached 1,000 the union may be in a position to formulate and present demands for more pay and better working conditions. Members insisted that the organization is not composed of all "extras" but of actors who have nearly all played parts in various pictures.

In addressing the meeting Mrs. Scully said that until the Moving Picture Players are strongly organized it will be useless to talk of demanding a closed shop and a flat rate of $7.50 a working day. Her announcement that the organization will be affiliated with the "Four A's" and will soon be granted a charter was cheered by the 200 men and women at the meeting. She asked that the names of any producers who refuse to employ members because they belong to the Moving Picture Players be reported, saying that a new law made blacklists illegal and permitted her to push their prosecution through the district attorney.

Recruiting at Studios.

The Moving Picture Players was first conceived by Mrs. Mary Manning, of 320 West Forty-fourth street. She enlisted the aid of Hugh Frayne, local organizer for the American Federation of Labor, and Mrs. Scully later took over the work. A temporary office for the enrollment of members has been opened at 146 West Forty-sixth street. The present fee is $1.

Reports made at the meeting showed that representatives of the union had been assigned to enlist members at all the studios in the vicinity of New York. It is hoped eventually to persuade nearly all motion picture players to join. Mrs. Scully declared that when the organization has been perfected she is sure that the Moving Picture Players will gain its demands as the Actors' Equity Association has done, "and in less time."

The officers and trustees are as follows: President, D. J. Carew; vice-president, Harry Pike; secretary, R. M. Bennett; financial secretary, Gus Pearl; recording secretary, Charles Harris; treasurer, Mrs. Mary Manning; sergeant-at-arms, William Nally; trustees, Patrick McCauley, Miss May Matthews and George Robbins.

New Capitol Theatre, Elizabeth, N. J.
Showing the crowd during the opening week of H. F. Jans' house for "His Majesty the American."

Blanche Sweet Deviates from Usual Line of Acting

EXHIBITORS who have been in the habit of looking forward to the Blanche Sweet productions for character portrayals of a unique kind, associating all those previously done with the Griffith school of acting, will find "A Woman of Pleasure," the star's first independent picture, as a Pathe Special, marks the stepping stone of her screen career.

Up to the time she embarked on this venture, exhibitors and public alike and expected to see Miss Sweet in picture after picture enacting roles in which the manner of registering emotions was suppressed; in which the star, no matter how trying the situation, would exercise the greatest control of her feelings. In "A Woman of Pleasure" Miss Sweet does the unexpected. In fact the role is different from anything she has ever attempted or played.

The story, by James Willard, which was a success as a melodrama of the early nineties and ran for years at the Adelphi Theatre, London, is itself out of the ordinary, and different. "A Woman of Pleasure" is a combination story of sensational climaxes. There are many spectacular effects. The locale is shifting.

The factors of uncommon strength in the story have contributed to Miss Sweet's out-of-the-ordinary delineation of the "Woman of Pleasure," coupled also with a desire to free herself and exhibitors of the impression that one style of acting and one style alone is to be expected from her productions in the future.

Wallace McCutcheon
Has an important role in the forthcoming Pathe serial, "The Black Secret," starring Pearl White.

Circus Atmosphere Is a Big Feature of Fox Film

A CIRCUS under the "big top" or on the motion picture screen has always exercised an extraordinary drawing power. In producing "The Merry-go-round," Fox Film Corporation has secured what both the executives and the directorial staff believes to be the most accurate reproduction of a circus ever staged for pictures.

In this photoplay Peggy Hyland is starring in a role which gives her ample scope for dramatic as well as light comedy work and she is equally at home in both lines of artistic effort.

Surrounding Miss Hyland are many circus characters, from the strong man to the living skeleton; from the snake-charmer to the tiniest midget.

Everything that goes to make up the attraction of a full-fledged tent show, with trick horses, elephants, lions, dogs, apes is seen in this picture.

Exhibitors have a picture that can be exploited as a circus and one that reflects from the screen all the attractions of the circus minus the hard plank seat for spectators.

In the supporting cast are Jack Mulhall, Edward Johnson, Edwin B. Tilton, Vera Lewis, Robert Walker, Willard Louis and Lule Warrenton.

"The Merry-go-round" is an adaptation of an original story by Richard Washburn Child. Douglas Bronson adapted it and has given to it a breezy, swift continuity designed to put over in fullest measure the lure of the circus.

Operators' Strike Runs for Week in Indianapolis; Adjustments Pend

OPERATORS of Indianapolis who have been on strike at theatres throughout the city since August 29, when they presented demands for a new wage scale of $1 an hour, returned to their booths in the downtown theatres on September 5, following an agreement reached the day before by a committee of downtown theatre managers and representatives of the operators' union.

The operators, according to the agreement, will receive the scale they were paid when they went on strike, pending an adjustment of the wages.

The agreement, however, does not affect the neighborhood houses, sixteen of which are employing operators at $1 an hour, with a minimum of four hours work a day, pending an agreement.

Theatres Continued in Operation.

Practically all the picture theatres in the city continued in operation after the operators had walked out at 3 p. m. on August 29, the hour set for the strike in case the members of the Indianapolis Exhibitors' Association did not concede the men's demands. Non-union operators were placed at the machines in many of the theatres and in some of the others the managers turned the cranks until operators could be obtained. S. Barret McCormick, of the Circle, Roltaire Eggleson, of Keith's, and Fred B. Leonard, of the Rialto, were some of the managers who, for a time, assumed the role of operators.

Neighborhood Theatres Sign.

Officials of the operators' union say the owners of twelve of the neighborhood theatres agreed to sign the new wage scale soon after the walkout, the agreement being made under protest and pending the outcome of the strike. In making the concession the neighborhood theatre managers, the members of the operators' union decided, were entitled to the use of union operators in their theatres and operators were supplied to them. The theatres said to have signed the agreement were the Savoy, the Hilltop, the Garfield, the Prospect, the Scenic, the Strand, the Mecca, the Two Johns, the Jewel, the Castle, the Oriental and the Idle Hour.

Local exhibitors say the wage scale for the operators has ranged from $19.50 to about $30 a week, and they state that the scale asked by the strikers would practically double the operators' wages. Both sides in the controversy charge the other with breaking a contract entered two years ago in which the wage scale that has been prevailing was agreed upon.

Managers Expected Increase.

Gustave G. Schmidt, city councilman and proprietor of the Crystal Theatre, who is chairman of the committee of theatre managers, said the downtown theatre owners had intended giving the operators an increase in salary to begin on September 1. This increase, he said, was to be from $2.50 to $5 a week. An increase of $3 a week over the contract wage was given to the operators a year ago, he said. The contract does not expire until September 1, 1920.

"The only way the contract of the operators and the exhibitors has been violated is that the exhibitors, of which I am one, gave the operators a voluntary increase in pay," said Mr. Schmidt. "I raised my men a few dollars about three weeks ago and was to give them another increase at the opening of fair week."

The other members of the exhibitors' committee are Frank J. Rembusch, owner of the Manhattan Theatre, Charles Olson, of the Lyric, Alhambra and Isis, and Harry Cohen, of the Colonial and Regent theatres.

Picketing Frustrated.

The striking operators at first stationed pickets in front of a number of the downtown and neighborhood houses but soon abandoned this plan after the police had started arresting the picketers on charges of obstructing the sidewalk. The cases of more than a dozen of the striking operators, who were arrested while doing picket duty, are to be heard in city court some time next week.

Strikers Damage Projector.

The Bijou Theatre, 130 East Washington street, was entered by two men, shortly after the strike was declared, who took from the projection booth the non-union operator who had taken the place of a striking operator at the theatre. They also knocked over the projection machine, causing considerable damage, according to Harry Kiene, manager of the theatre, which is owned by Edward G. Sourbier, treasurer of Marion county.

S. Barret McCormick, managing director of the Circle Theatre, in commenting on the situation, said:

"The sudden demand of the operators came to us as a complete surprise. We have at no time had any difference with the union and have always paid a wage considerably above the scale. When we received our notice of the impending strike we immediately got in touch with the committee of the union and suggested that our operators remain at work and that whenever the new wage scale was agreed on we would be glad to pay it if we were not already paying more than the amount, and that we would also let the new wage scale apply beginning August 29.

"This the union refused to do and called out our operators with the others of the city. We did our best to bring about arbitration between the employers and the employes, but this was refused by the union. We did not even have the chance to give the matter of the wage increase careful consideration and therefore were forced to allow our employes to walk out and continue to operate our theatre without them. We regret, of course, that this situation has arisen, but our theatre will not close for a minute and our regular performances will be given."

Brooklyn Strand Books the "Topics."

The new Strand Theatre in Brooklyn, operated by the same interests as the original Strand in New York, has followed the example of the parent theatre and booked "Topics of the Day," the screen program of timely and witty paragraphs selected from the world's press by The Literary Digest, adapted to the screen by Timely Films, Inc., and distributed by Pathe.

Louis B. Mayer Officials See How Rothacker Handles Their Prints.
At the Rothacker plant in Chicago to arrange for the developing of the new Anita Stewart and Mildred Harris features. Left to right: Waldemar Young, scenario editor; Bennie Zeidman, general manager; George Gibson, Rothacker factory superintendent; Billy Shea, manager of productions.

How Panos Kalleres of Gary Put Over Half Page on "Bill Apperson's Boy"

A NEW manual of advertising aids for exhibitors, with every hint a guaranteed money-getter, has been brought to light out in Gary, Ind., as a result of the practical showmanship experience of Panos Kalleres, manager of the Grand Theatre of that city.

How other exhibitors may benefit at Kalleres' cost and experience is not difficult to understand. Were he to be assigned by a united body of exhibitors to compile for them, at any cost whatsoever, a pamphlet of ideas for making an exhibitor's advertising and exploitation pay, he could offer nothing more sincere nor more certain than what he has set forth in the following account of his experiences.

Gary, Indiana, is no different from hundreds of other cities that range in between fifty and one hundred thousand population. The exhibitors of that city have the same difficulties in making their advertisements readable, interesting and attractive, the same trials in keeping their show houses inviting and their programs up to the scratch, as every other exhibitor.

Gary Good Type of Average Town.

And the population of Gary is no different from the population of any other typically American city. And this is the reason that Kalleres' hints can be well applied.

In the first place, Kalleres has switched routine and form advertising off on a side track. Instead he is using a system, unquestionably his own, and which, although perhaps not artistically up to the standard of his competitors, undoubtedly is far more arousing on account of its unusual arrangement.

Instead of a half-page ad laid out along the well-defined lines of the best advertisers and which is characterized by rather large type, a striking photograph and a coherent appeal, Kalleres uses his space for an entirely different purpose.

Splits Ad Into Sections.

Kalleres' system is to divide his space up into a number of regular or irregular spots and to locate a separate ad about his attraction in each of these spots. Balancing an ad is immaterial with him. He sizes his type according to the way he feels. There is one guiding rule he uses in measuring his advertising and that is cheerfulness.

During his exploitation of "Bill Apperson's Boy," Kalleres used a half page. There were four ads in that half page spread. Each of one of these ads was a separate appeal. He used one ad showing Pickford embracing the heroine. Another merely described the nature of the picture. A third section of the advertisement contained some unusual display type and practically the same information as that in the ads above.

Puts in the Personal Touch.

And Kalleres "jazzed up" his entire advertisement by running a personal notice in bold face type.

At the extreme left of the advertisement Kelleres ran a notice of the show in straight newspaper form. Among lines which he used in his "ears" were:

"Fresh air continually supplied by our perfect ventilating system. Let our fans keep you cool. The House of the Bartola orchestra and perfect projection; every little bit of better is added to the best and that makes our best just a little bit better. Going to the Grand? You don't need to change your white dress—our chair covers will take care of it."

Kalleres Outlines Policy.

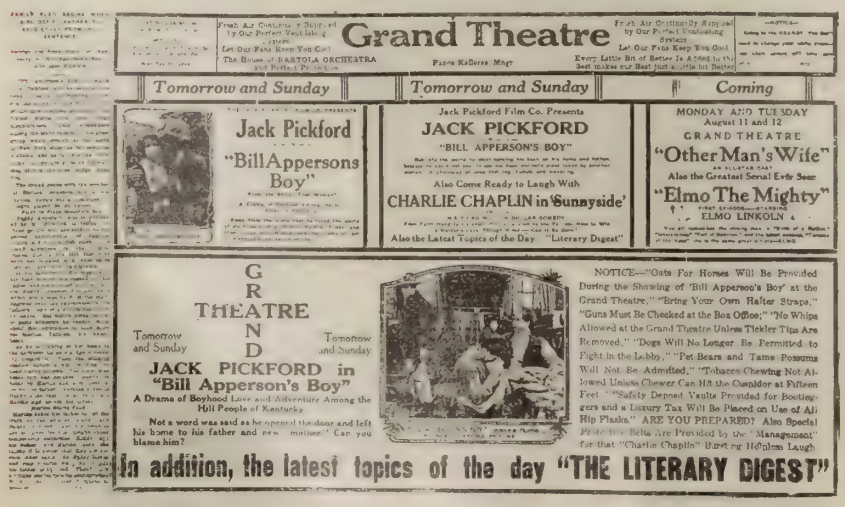
Asking Kalleres the why of his policy on advertising, the exhibitor finds that the Indiana exhibitor has reached the conclusion that the following are the fundamentals:

1. Art is only an asset when it aids the exhibitor in selling admission tickets.
2. It is better to sacrifice sequence in advertising than to have an empty house.
3. If you can't be self-confident and independent in your advertising, you're not writing much of a recommendation for your show.

Kalleres has further found that the general public is apt to either skim casually over the big smash ad, or skip it entirely. So he writes his ads in sections, each of which is enough to sell an admission ticket.

Perhaps Kalleres is a little bit radical about the fact that eccentricity in advertising pays. But he backs up what he preaches by practice.

And he's a mighty successful exhibitor! Results count!


Grand Theatre
Panos Kalleres Mngr
Tomorrow and Sunday
Tomorrow and Sunday
Coming
Jack Pickford
"Bill Appersons Boy"
Jack Pickford Film Co. Presents
JACK PICKFORD
"BILL APPERSON'S BOY"
Also Come Ready to Laugh With
CHARLIE CHAPLIN in 'Sunnyside'
Also the Latest Topics of the Day "Literary Digest"
MONDAY AND TUESDAY
August 11 and 12
GRAND THEATRE
"Other Man's Wife"
Also the Greatest Serial Ever Seen
"Elmo The Mighty"
ELMO LINKOLN
G
R
THEATRE
N
D
Tomorrow and Sunday
Tomorrow and Sunday
JACK PICKFORD in
"Bill Apperson's Boy"
A Drama of Boyhood Love and Adventure Among the Hill People of Kentucky
Not a word was said as he opened the door and left his home to his father and new mother. Can you blame him?
NOTICE—"Oats For Horses Will Be Provided During the Showing of 'Bill Apperson's Boy' at the Grand Theatre," "Bring Your Own Halter Straps," "Guns Must Be Checked at the Box Office;" "No Whips Allowed at the Grand Theatre Unless Tickler Tips Are Removed," "Dogs Will No Longer Be Permitted to Fight in the Lobby," "Pet Bears and Tame Possums Will Not Be Admitted," "Tobacco Chewing Not Allowed Unless Chewer Can Hit the Cuspidor at Fifteen Feet," "Safety Deposit Vaults Provided for Bootleggers and a Luxury Tax Will Be Placed on Use of All Hip Flasks," ARE YOU PREPARED! Also Special Prize Time Belts Are Provided by the Management for that "Charlie Chaplin" Burning Hopeless Laugh
In addition, the latest topics of the day "THE LITERARY DIGEST"

Panos Kalleres Sizes His Type According to the Way He Feels.
Gary, Indiana, saw this half-page during his exploitation of First National's "Bill Apperson's Boy."

Famous Players Signs for Entire Morosco Output

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of productions, announced on September 2 the acquisition of another source of play material in an arrangement just closed with Oliver Morosco, the noted producer of the "legitimate" stage.

Under this contract the producers of Paramount-Artcraft pictures obtain an option on plays produced by Mr. Morosco in the past and on all plays which he will produce in the future for a term of years.

While a complete list of the Morosco plays affected by this arrangement is not available at this time, it is announced that the first Morosco success to be turned over to the Famous Players-Lasky Corporation for the screen under this contract is "Cappy Ricks."

Dramatized by Edward E. Rose from the stories by Peter B. Kyne, "Cappy Ricks" was one of last season's new York hits. It drew crowds for six months at the Morosco Theatre, and only the advent of hot weather caused it to close for the time being. This season the play opened at the Cort theatre in Chicago, and for two weeks did S. R. O. business, with a promise of a successful and indefinite engagement, but the theatrical strike forced it to close.

Large Circuits Continue "The Westerners" Booking

BENJAMIN B. HAMPTON'S first Great Authors' production, Stewart Edward White's "The Westerners," has been booked by Charles H. Miles for a two weeks' run at his Detroit Majestic and Regent or Orpheum theatres. The past week witnessed the closing of contracts for all of the key cities in the Chicago territory, this making the third Hodkinson sales zone whose managers have made a clean sweep of bookings in the United States within thirty days after the first release of the production, the other two zones being New York and Denver.

Among the big exhibitors of the country who have contracted for "The Westerners" this week are A. H. Blank for his Des Moines Theatre, Des Moines, and Harvey C. Horater for his Pantheon Theatre, Toledo. The Denver office of the W. W. Hodkinson organization is just now placing a road show company on tour with "The Westerners" throughout the Black Hills region, the locale of Stewart Edward White's story.

"The Westerners" next week begins playing over the entire United Booking Offices, Keith and Keith and Proctor circuits in the New York metropolitan districts and simultaneously over the Ascher and Lubliner & Trinz circuits in Chicago.

Congress Will Not Repeal Movie Tax While Treasury Is Short Two Billions

MEMBERS of the Ways and Means Committee of the House of Representatives are not looking favorably upon the proposal that the moving picture tax provisions of the existing revenue law be repealed. Following the receipt of a request from some western readers of the World to "kindly advise us of the exact situation with respect to the probability of the repeal of the motion picture taxes" and the inquiry if there is "any possibility of Congress taking action during the present session," the Washington Bureau instituted an inquiry among the members.

There seems to be a great deal of optimism among the exhibitors. This is apparently based on letters received from members of Congress pledging their assistance in the matter or stating that they will give it their attention and study. These letters are for the most part the usual, non-committal type affected by members of Congress. Their tone is reflected in the statements given to the World representative when it was thought that the speakers would be quoted, but getting down beneath the surface an entirely different condition of affairs is found.

May Extend Tax Provisions.

"I do not see how we are going to raise sufficient revenue from the existing law to meet the expenses of the Government next year, without even considering any proposals to take off taxes," said a prominent Republican member of the Ways and Means Committee. "It looks to me as though we would have to extend the tax provisions, on the other hand, and possibly, as a last resort, to authorize another bond issue."

"I am for the removal of the motion picture taxes," said an equally prominent Democratic member, "but not at this time when we are short something like two billion dollars. If we ever come to a point where we can begin to cut out some of these taxes, I would be for dropping those on amusements among the first. Cut down the cost of living and provide cheap amusements for the people and you will have a contented country."

Could a Substitute Be Found—

Chairman Fordney, of the committee, is a friend of the industry. He says he would favor the removal of the motion picture taxes if a substitute that would work no greater hardship upon the people could be found. He declines to be quoted on the subject, but it is understood that if a substitute be offered he would be inclined to adopt it in conjunction with existing provisions as a means of cutting down the shortage that exists between the amount of revenue collected under the bill and the amount expended to run the Government.

If a poll could be taken of the committee it would be found that a very large majority of its members would be opposed, under existing circumstances, to repeal any of the existing tax provisions. Even if the Republican members of the committee, as a party issue, should vote out of committee a tax repeal measure, it would be so bitterly opposed on the floor of the House that it would fail of adoption, would be badly defeated and would jeopardize the chances of any future measure.

Senate Has Information.

In the Senate even greater opposition would be met. Congress has before it the needs of the Government. It has quite a full knowledge of the motion picture industry. The members have the benefit of printed hearings containing the life history of the industry. There is little more that can be offered in the way of testimony.

A group of Congressmen were at luncheon at the Capitol the other day and were casually discussing tax requirements.

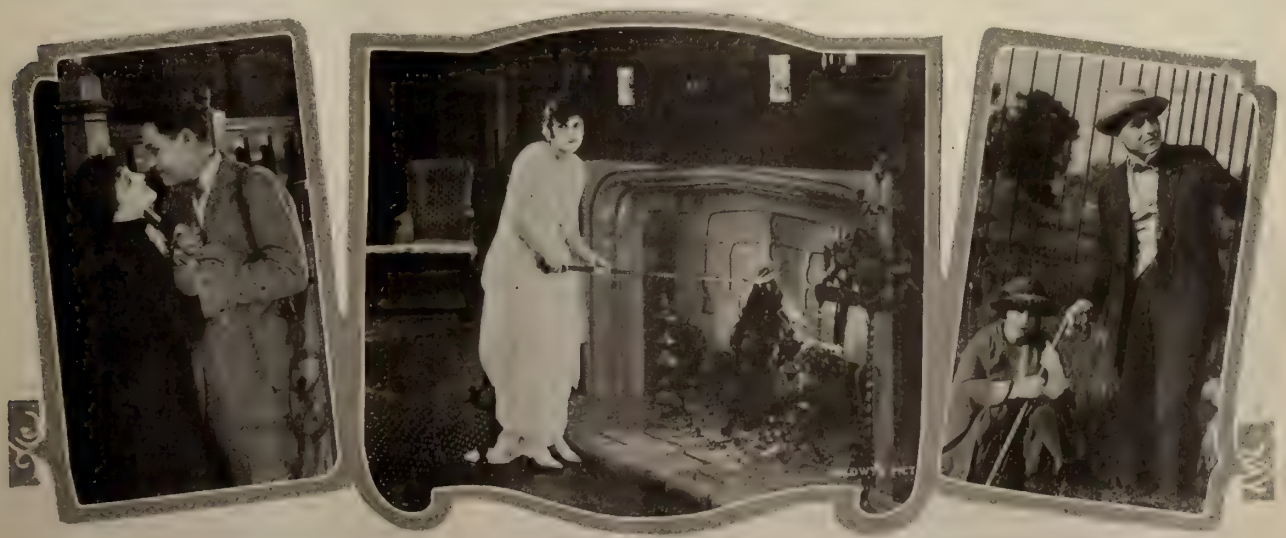
"The motion picture taxes," said one of this group, "are about the easiest of all from a collection standpoint, and, while they are highly productive to the Government, they are not a burden on the people.

"It would be rather a poor argument to say that the man who can afford to pay 25 cents for admission to the movies would have his resources strained through the addition of a three-cent tax, especially when, if we did not collect it in that way, we would have to resort to some other means that would bring about the same result. I am for the repeal of these taxes at the earliest possible moment, but not when there is a deficit in the revenues."

This is the general attitude of members of Congress. They are for the repeal of the taxes—these and other taxes that are annoying. But with the Treasury Department urging that no action be taken looking to the revocation of any of the tax provisions, and pointing out also that there is need for increased returns, they cannot, as representatives of all of the people, take any steps toward repeal now.

Louis F. Blumenthal, chairman of the taxation committee of the National Exhibitors, when the foregoing was called to his attention, made the following statement:

"I have read the article and I do not doubt that several of the representatives advanced the arguments which are set forth, but from experience I have found that when the matter was properly presented to the members of Congress by their own state exhibitors and the various agencies working with them, such as chambers of commerce, press associations and labor organizations, the Congressmen began to study into the inequities of the many taxes on the



She Wieldeth Ye Meane Toastinge Forke.

Doth Madge Kennedy, a regular littel devyle, at the fireside in her cominge Goldwyne, "Strictly Confidential."

moving picture industry and a great many of them have expressed a decided change of mind since they have become more fully conversant with the matter.

"The members of the House should bear in mind that the same arguments for the necessity of providing substitute revenue should have been considered when they removed the postage stamp tax and the soda water tax, and when they voted for prohibition."

Repeal of Film Rental Tax Provided in Bill in House

THE repeal of the tax on film rentals and theatre admissions, contained in the present revenue law, and the imposition of a substitute tax of one-half of one per cent. on all manufactured articles, with the exception of manufactured foodstuffs, is provided in a bill just introduced in the House of Representatives by Congressman A. W. Jefferies, of Nebraska.

The bill provides for the repeal of sections 628 and 629, sections 700 to 704, inclusive; sections 800 to 802, inclusive; sections 900 to 907, inclusive, and section 1,002 of the revenue act of 1918.

"In the latest census on manufactures made by the Department of Commerce in 1914," said Mr. Jefferies to the Moving Picture World correspondent, "the total value of manufactures in the United States was $24,246,435,000. Deducting $4,661,826,000, the total value of manufactured foodstuffs for that period, and we have remaining $19,584,609,000. A tax of one-half of one per cent. on this amount would yield $97,923,345 annual revenue. As the value of manufactures has greatly increased during and since the war, it may be seen that such a tax would net at least $100,000,000 yearly revenue.

"Although no figures are available on the probable cost of collecting the tax now in force, reports from business men in my district with whom I discussed this matter have convinced me that in many cases the cost of collecting the present tax is nearly as great as the amount of the tax collected. When the returns are made to the internal revenue collector, that official will require an army of clerks, auditors and accountants to tabulate them. By collecting the tax at the source on manufactures this cumbersome method will be obviated and cost of collection will be less."

House Passes Bill Which Makes Possible the Reshipment of Film Without Waiting for Postage

ONE of the most important pieces of legislation from a film standpoint passing through the House of Representatives during the week is the bill authorizing the return to the sender or the forwarding of undeliverable second, third and fourth class mail matter. Under existing law matter other than of the first class which can not be delivered at the post office to which it is addressed may not be forwarded to the addressee or returned to the sender at another post office until the postage for its forwarding or return is first prepaid. In the case of parcels containing motion picture films, the exchanges are deprived of the rental for the films during the period they are held for the forwarding of return postage, while in some cases a theatre is compelled to remain dark when prompt action by the postal authorities would have resulted otherwise.

The bill provides that hereafter, under such regulations as the Postmaster General may prescribe, fourth-class matter of obvious value, which is of a perishable nature, may be forwarded to the addressee at another post office charged with the amount of the forwarding postage, and when such matter of a perishable nature is undeliverable to the addressee it may be returned to the sender charged with the return postage. Other undeliverable matter of second, third and fourth classes may be forwarded to the addressee or to such other person as the sender may direct, at another post office, charged with the amount of the forwarding postage, or it may be returned to the sender charged with the return postage, when it bears the sender's pledge that the postage for forwarding and return will be paid, such postage to be collected on delivery. The bill further provides that when the sender refuses to furnish such postage in accordance with his pledge, the acceptance from him of further matter bearing such pledge may be refused.

The bill now goes to the Senate. It will very likely receive favorable action there because of its having the indorsement of the Post Office Department.

Big Merger in Portland Disturbs Local Film Men

WHAT will undoubtedly develop into the largest theatrical transaction that has ever taken place in the Pacific Northwest is rapidly materializing in the merger of the Liberty, Columbia, Majestic, Peoples and Star theatres, of Portland. Jensen & Von Herberg, owners of the Columbia and Liberty, are the nominal holders of the majority of the stock in the combine which is being effected, according to all reports.

The wise ones on Film Row maintain that a large film company is backing the Seattle photoplay magnates in their venture. At any event there are some Portland exchanges that are feeling down in the mouth and bookings have been at a standstill for a week.

The merger gives Jensen & Von Herberg the control of all the big downtown theatres, which means the control of the suburban houses as well from a film buying standpoint. If the scope of the merger is as wide as reported, it means the extinction of the Northwest Exhibitors' Circuit. The one big house in Oregon upon which the Northwest people depended for their top film rental was the People's. It is understood that the Liberty Theatre in Medford also is involved in the deal.

"Some Baby," Covington-Simonson Stage Farce, May Be Metro Starring Vehicle for Viola Dana

"SOME BABY," the successful stage farce by Zellah Covington and Jules Simonson, has been purchased by Metro Pictures Corporation for production by Screen Classics, Inc., as one of Metro's "fewer and better" pictures.

Announcement by Metro of the acquisition of "Some Baby" as one of the thirty-six famous stage plays and celebrated novels to be picturized by Screen Classics, Inc., during 1919-20, follows closely the purchase, announced last week, of Rachel Crother's comedy, "Old Lady 31." "Some Baby" will be produced under the supervision of Maxwell Karger, director general.

So far as is known now, Viola Dana will be starred in the Covington-Simonson farce. Metro expects her to win fresh laurels in the part of the peppery old professor's attractive daughter.

The farce "Some Baby" was an instantaneous success when it was first produced in New York at the Fulton Theatre. It enjoyed a run of twenty-eight weeks in the metropolis, and thereafter took the road, where as many as three companies at one time played it throughout the country. Later, in London, where the farce was next produced under the title of "Three Teaspoonsful," the success was as great as in America

A Story About Edith Storey: She Did Some Fine Work Overseas.
To continue the story, she will be starred by Robertson-Cole in features distributed by Exhibitors Mutual.

In days when the "store show" represented the showmanship end of the picture business, somebody applied the name "Exhibitor" to the man who ran the nickleodeon. While pictures are now screened in million-dollar theatres, the showman is still called an "Exhibitor." Don't be an "Exhibitor." Be a picture showman.

Witnesses Hidden in Hotel Room Assist in Arrest for Film Theft

Vigilant Committee of National Association Jails Suspect After Staging Bogus Transactions in a Hostelry and an Apartment; Two Others Plead Guilty on Charge of Abstracting Reels from Pioneer Exchange

THREE arrests made under dramatic circumstances on August 29 marked the latest development in the campaign being waged by the film committee of the National Association against those responsible for the numerous robberies in the picture business which have occurred during the past year. Concurrent with the arrest of Morris Cohen, alias Mike Coan, one of the three men apprehended, two features which had been stolen from the Pioneer exchange in New York early in the morning of August 19 were recovered. The two other arrests made were those of Thaddeus Potter, colored night elevator man employed in the building which contains the Pioneer office, and his accomplice, a boy of nineteen. This accomplice has made a full confession. Both he and Potter have pleaded guilty to the charge of robbery of the exchange.

Some days before the arrests were made, a western exporter, who had become suspicious of some films with which he had traded, visited the chairman of the theft committee in an effort to straighten out matters. As a result, Special Representative Hawkins conceived a scheme the execution of which resulted in the arrest of Cohen. This scheme involved the "planting" of the exporter in a hotel room, in the cupboard of which were concealed witnesses, and the invitation to Cohen to transact business in this room. A similar "plant" in an apartment completed the committee's coup.

The exporter was asked to get in touch with Cohen, who had previously been in correspondence with the exporter and had offered him large quantities of film. The exporter thereupon communicated with Cohen and arranged for Cohen to deliver to him two features within the next forty-eight hours, as the exporter was to leave town the following evening.

Conversation Overheard.

Witnesses were concealed in a closet in the exporter's room in a New York hotel. These witnesses overheard a conversation in which Cohen offered various films to be delivered at a future date and two to be delivered immediately.

Arrangements for the delivery of the features to the exporter falling through on account of the early departure of the exporter from New York, it was arranged that the two pictures in question should be delivered to a person in an apartment on Thirty-fourth street. The committee arranged that Cohen would deliver the films at 7 p. m. in the apartment.

Hawkins, posing as the man to whom the films were to be delivered, met Cohen on his arrival and received the two features, which proved to be "Carmen of the Klondyke" and "The Lady of the Dugout." This was no surprise to Hawkins, since he knew of the robbery of the Pioneer exchange and of what productions had been abstracted therefrom.

Witnesses Discovered.

Before Hawkins could pay Cohen $260 for the films, Cohen, on the pretence of going to lock the front door, opened the door of the closet and discovered Police Detective Sergeant Joseph Russo, who is attached to the District Attorney's office, sitting within. At the same time emerged from the adjoining bathroom Julius Bellman, manager of the Pioneer exchange, and H. Minot Pitman, chairman of the theft committee, and the owner of the apartment. After listening to Cohen's explanation of how the films happened to be in his possession, Russo, at the suggestion of Bellman, placed Cohen in jail.

Further Arrests Made.

Bellman, Pitman, Russo and Hawkins immediately proceeded to 130 West Forty-sixth street, the building containing the office of the Pioneer exchange, where Thaddeus Potter and the lad mentioned were arrested. Information concerning these two persons had not been obtained from Cohen, but had been in the possession of Hawkins for some time.

The robbery of the exchange had taken place early in the morning of August 19, when forty-two reels were removed. Two days later an episode missing from the serial which had been taken was obtained in a similar way. It is alleged that the robbery of the Merritt, Fox and World exchanges was also meditated, and that arrangements had been made for the disposition of certain films thus to be acquired.

Confession Made.

Potter was taken into custody by Russo without any difficulty, and his associate was arrested at about 4 a. m. The lad, whom it is alleged had been led on by older men, made a full confession before Assistant District Attorney Albert Blogg Unger, and offered to turn state's evidence. Mr. Unger, by skillful examination, later succeeded in obtaining corroborating confession from Potter.

Prisoners Plead Guilty.

It was found at Police Headquarters that Cohen had a record dating from 1907, his last offense having been a conviction for burglary in 1915. On September 3 Potter and his accomplice pleaded guilty before Magistrate McAdoo in the West Side Police Court, New York, and were released on bail of $1,000 each. Cohen, who had previously obtained bail of $10,000, was held after an extended hearing before Magistrate McAdoo on $5,000 bail for a hearing before a Grand Jury.

The arrest of Cohen came in connection with the efforts of the committee against a dangerous organized gang of film thieves operating in and about New York, the head of which gang is thought to reside in Philadelphia. It is alleged that this gang has a large sum of money at their disposal to assist those of their members who may get into trouble; men who were wanted by the police have been known to have been sent out of the country. The committee hopes shortly to make further important arrests of members of this gang.

That Dazzling Pershing Smile
Seen as John Joseph caught his first view of the Statue of Liberty from the Leviathan in Universal News Reel 37.

"The Wreck" Is a September Release.

One of Vitagraph's September releases will be "The Wreck," with Anita Stewart. The cast includes Harry T. Morey, Gladden James and E. K. Lincoln. The picture was directed by Ralph Ince.

Although the story deals with the romantic side of railroad life, it is not from this fact alone that it takes its title. The wreck of human lives is the basic theme of the play, with a realistic head-on collision between two passenger trains worked in as a thrill.

Reviews in Moving Picture World are available for publicity use in your newspapers.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Strike Victory for Everyone Concerned.

NO happier outcome of a strike by the world's consolidated artistic talent could possibly be imagined. The amalgamated Managers are satisfied. The allied Equitists are satisfied. The associated Fidelitists are satisfied.

So what could be very much more sweeter?

Followers of the fruitless chase of statistics will be interested in this round-up of outstanding results of THE strike:

Number of names never in New York papers outside of reprint of the casts, 6,798.

Number of miles walked by pickets in front of theatres before their shoes wore out.....5,789

Total voltage of lung-power expanded by both sides in declaiming the low-down on the situation....100 billion wats

(Nobody allowed to ask wats wats.)

Number of pictures used in New York papers reproducing faces nobody ever gazed upon in print before.....6,000

The Dear Departed.

Total of White Heather Scotch consumed by "the newspaper boys" while they waited for Arthur Hopkins to finish his statements.....312 bots.

Names reclaimed from Col. T. Allston Brown's "History of the American Stage": Francis Wilson, Jeff De Angelis, John Drew.

Batting average, based on number of times name appeared in print:

Arthur Hopkins	974
Frank Gilmore	951
Harry Mountford	16
Walter Kingsley	5

Names invented on the spur of the moment and applied by each faction to the other (average estimated on preponderance of numbers):

Managers (called by the actors), 7,000,000 different things.

Actors (called by the managers), 500,001 different things.

Number of actors' names printed in New York papers that can be recalled off-hand right now..... 3

Amount of sleep lost by actors from 5 a. m. until noon..... 7,000 years

Consolation Epigram.

W. B. Rubin, lawyer for A. F. of L.: "If this contract is satisfactory to Samuel Gompers, can you say that it is not satisfactory to you?"

Applause: Ethel Barrymore.

Groans: Julia Arthur.

How to Keep a Contract.

There are two ways to keep a contract:

1.—In a safe.

2.—In a trunk.

Written Gem of the Strike.

Johnny O'Connor's article in Variety on George M. Cohan.

Send Johnny a stamp—2 cents—and get one.

—x—

It was a mean-dispositioned bird-man who landed on the roof of a fruit stand in Newark and flew away again just as Arthur James was telling that William Fox was going to use the expansive dome of his new studio as a wharf for aviators.

Equine in a Hurry Reads Sign: "Cut Rates on Horses' Necks."

I looked out of my Forty-eighth street window the other afternoon just in time to see a horse walk straight through a glass door into the Palais Royal.

I would say that he had a high-priced taste but displayed the usual horse-sense by not reading the sign, which says it is closed for re-decorating.

—Lowell Cash.

—x—

Memory-test in headline:

Baby Show Recalls Alice Brady's Debut. —Motion Picture News.

—x—

Insidious teething-ring propaganda is disclosed by Hal Hodes when he surmises that the Goodyear Rubber Co. is behind "The House Without Children."

—x—

Good Singers Are Quick Readers.

While in the act of reading a two-page announcement, Julius Singer remarked:

"I see Carl Laemmle is advertising his ability to play pinochle."

The advert referred to "The Pinnacle."

—x—

Ben Grimm is becoming so technical tha the criticises scenes in which a restaurant has two sugar-bowls.

—x—

Seasonable musical diversion:

Playing "Home, Sweet Home" on an ear of corn.

—x—

"GOB" O'CONNOR HURRIES HOME TO WELCOME "BLACK JACK" PERSH

Walt. K.—The police seized 62 cases of booze at the Hotel Sherman this morning, and Johnny O'Connor of Variety left for New York on the Century at noon.

Wad'yer make of it Walt?

Chi., Sat., Sep. 6. —J. R. M.

—x—

Exchange Management Becomes Most Prosaic of All Occupations.

In most of the film exchanges throughout the country departments have been established for the employment of "bathing beauties" who fit into films and one-piece beach uniforms.

Practically everything in short subjects is now presented to exhibitors with the "original New York cast" of kitchen-sink and stationary washtub "swimmers."

Since the new idea was put into practice there has not been one resignation sent to the home office with an exchange manager's name attached thereto.

—x—

When the Clove of Truth Kills Breath of Scandal.

OUR spend-thrift subscription hound, Nat Bregstein, was getting his shoes shined in an Ohio town. While the colored man worked, Nat sought information, with this result:

Nat.—How many picture houses in this town?

Shine.—Two, boss.

Nat.—That one across the street is closed up.

Shine.—Yes, boss; for a long time.

Nat.—'Smatter. Did they run good pictures?"

Shine.—They shore did. I used to work there. Janitor.

Nat.—Didn't they do any business?

Shine.—They shore did. Lots of customers—only one too many.

Nat.—Why one too many?

Shine.—Well, boss, the extra one done run away with the manager's wife.

LATE MOVES IN FILMDOM

Up-to-Now Details of Quick-Action Jumps In An Ever-Shifting Craft.

ADOLPH ZUKOR, president of Famous Players-Lasky, has appointed his son as assistant to the president.

Albert E. Smith, president of Vitagraph, has appointed his brother as assistant to the president.

Carl Laemmle was seen coming out of Brentano's with a book under his arm. The president of Universal will soon announce a new film.

Robert H. Cochrane, vice-president of Universal, was seen coming out of the Sub-Treasury. His wife now has a $1,000 Liberty Bond.

Richard A. Rowland, president of Metro, was awakened by a great noise in front of his home on Riverside Drive last Friday morning. Mr. Rowland now has his coal in for the winter.

James D. Williams, manager of First National, was surprised at the size of the package an expressman left on his desk last Thursday afternoon. Mr. Williams is now possessor of the fish that piloted German ships to their destruction on the Australian coast.

Samuel Goldwyn was held up while on a Sunday visit to Rockaway. If the structure on which he was walking had caved in he would have fallen into Canarsie Bay.

Arthur James is on his way to the Coast. If he don't turn to the right or left when he gets there he will walk into the Pacific Ocean.

B. A. Rolfe is so busy producing the Robert W. Chambers series of pictures that he has no time to keep up his cornet practice.

Arthur S. Kane filled Realart's windows on West Forty-second street with members of the Kansas Society to see Pershing's Parade. Kansas was that night represented by a delegation of sore necks, Fifth Avenue being a long half-block to the westward.

William Fox was greatly flattered when a dancer at the Audubon Fox-trottery said: "The man who owns this building is a Bear."

Mrs. Bill Rudolph has an amazingly delicate sense of hearing. She can tell which suit of clothes Bill has put on for the day three rooms away from the breakfast-table and she seated there pouring the coffee.

If Mark Dintenfass ever changes the brand-name of his black-face comedies (which is not saying he will), Watermelon will be the word.

Edward A. McManus bought the first box that was sold at auction for the opening presentation of "The Lost Battalion" at George M. Cohan's Theatre.

F. C. Zittel has hauled out on the shores of Schroon Lake his motor-yacht, entitled "Zit," as winter is expected up that way before long.

If you want the News buy the World. (I'll bet that cut.)

—x—

Ned Wayburn is to be "Director of Presentation" at the new Capital cinema.

Which same indicates that they must be going to specialize in bathing girl pictures.

—x—

Lee Kugel is perfectly neutral.

Although pufflicist for World Pictures he sells "Old Lady 31" to Metro.

—x—

Alice Joyce must be preparing for a fall.

Vitagraph is going to present her in "Pride."

—x—

Playing "Checkers" is the exhibitor iden of crushing nation-wide competition from the general store.

—x—

No longer will there be a shortage of material for the screen.

Jack Lait is going to write for pictures.

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DISPLAY ADVERTISING RATES made known on application.

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Saturday, September 20, 1919

Hard Fighting Has Won Before

WORD has been received from Glenn Harper, secretary of the Theatre Owners' Association, Inc., of Los Angeles, that the full membership of that organization, 115 strong, has sent individual telegrams to all California Senators and Representatives soliciting their co-operation in the repeal of the admission, rental and increased seat taxes. Furthermore, assurance is given that all branches of the industry are circulating petitions to the same effect. This is effective work, the kind that makes headway if there is a chance that headway may be made.

A number of years ago measures were instituted before the Supreme Court of the United States to have declared unconstitutional an income tax law that had been passed by Congress. They were successful. The declaration by the Supreme Court that the measure was unconstitutional furnished occasion for the utterance of remarks by two men that at the time attracted attention.

When Joseph H. Choate, who had been chief counsel for the protestants, was told of the action of the court he said: "That just goes to show that some things may be done as well as others." William J. Bryan, a prominent defender of the tax, later on was subjected to criticism for inquiring: "How did we know one man was going to change his mind?"

It is not impossible that those Congressmen who now privately are insisting that there is not a ghost of a chance that the measures will be repealed may experience a change of heart. If all over the country there is a display of the same degree of activity as that which marks the work of the Los Angeles theatre men and their film associates we may be able again to employ the quoted phrase uttered by the late Mr. Choate, and also perhaps in less plaintive vein the lament of Mr. Bryan.

Actors' Strike Is No More

THE forces that for thirty days contended for supremacy in the theatrical field have signed a treaty of peace. It has ended as many of those on the outside looking in had for three weeks believed it would end—that is, so far as discoverable in a victory for the actors. By themselves, "on their own," it was an open question in the early days of the conflict as to whether the players could win. When the stage hands and musicians entered the dispute the entire aspect of the trouble was changed. It became a row not between artists and their employers, but between the latter and well organized groups skilled in trades union methods.

The interest of the screen in the fight was contingent—on the possibility of being drawn into it. How that became a real possibility and how the danger was dissipated have been told. The controversy was not and had no business to be made a screen players' battle. The inequities of which the stage players complained were not a part of the daily life of the men and women who made their living by working in front of the camera. Compared to the former theirs was "the life of Reilly," and there was no dispute on this point. By this we do not mean to say that in the screen working world everything is serene, that no complaints are registered on the part of extras, for instance, against conditions of employment. But in a comparative way they do not loom large.

We congratulate the contenders on their action in getting together and closing a fight that was costing both sides a lot of money. The experiences accumulated by the factions will linger in the memory and should go far to prevent similar misunderstandings in future. It's an old maxim, one which has been quoted on floors of trades union meetings: "If you can't crush an enemy conciliate him." In the present instance there would seem to have been mutual recognition of its truth.

Rounding Up the Film Thieves

THE National Association of the Motion Picture Industry, through its stated committee, is continuing its good work of ridding the trade of parasites that for many years have been extending their hands into the treasuries of the distributing companies. Film stealing has been a profitable business. Due to absence of organization among film men illegitimate operations had grown in magnitude until at the time the National Association took hold of the problem the thievery in some cases turned probable profits into actual losses.

In the single instance of sending film thieves to jail and frightening and discouraging other would-be

thieves the National Association has justified its organization even if there were no other achievement to its credit.

War On in Texas

FEARS have been expressed in recent months by many exhibitors that the business of showing pictures soon would be monopolized by one concern. One of the uneasy persons would mention Marcus Loew, another William Fox, another Famous Players-Lasky, and in certain districts local powerful chains would be specified.

As indicating that all the money in the country is not controlled by any one man or group of men is the news that comes from Texas telling of the battle for acquisition of houses instituted by Messrs. Hulsey, Levy, Lytle and Boland and directed against the Lynch interests, who it has been believed are not indisposed to pick up anything good in the way of bargains in theatres in the Southwest. It looks like a merry fight.

Presenting the Photoplay

WITH the advent of the feature picture a new expression found its way into tne vernacular of the screen: Presenting the photoplay. Exhibitors, with varying degrees of artistic preception, sought to enhance the attractiveness of a picture by creating an appropriate atmosphere about it through the aid of light effects, tableaus, acted prologues and interpretative dances. In all such presentations a carefully selected musical setting accompanied the picture. In almost every case each exhibitor followed his own fancy in working out the details of a presentation. This method is still in force.

The last four months have seen the greatest number of feature picture presentations ever shown on Broadway. The grades of merit in these presentations have been widely apart, ranging from the top mark of screen showmanship to the merely commonplace or positively inartistic. No argument is required to convince the exhibitor or his public of the value of a properly conceived presentation; or the harm that results when these atmospheric aids fail to realize the purpose for which they are intended. While it is evident that the matter is of vital importance to the screen and that it will repay the closest study and the application of the most expert skill, it also has been demonstrated that the resources of this new art are far from being understood.

The first point to be learned is that stage art is one thing and screen art is another, and never the two shall meet without disaster to both. That lamentable monstrosity, the talkie-movie, is a solemn warning not to attempt to blend the art of the stage and the art of the screen in a composite telling of a serious story. The next point to be remembered is that the moment the light effect, acted prologue or dance fails to foreshadow the mood of the picture to be shown it becomes a serious discordant element and kills the very atmosphere it is intended to build up in advance.

These danger points were exemplified on Broadway by two presentations made by the same producer. The first presentation was without a jarring note of any sort. The lights, the music and the acted prologue were kept within the domain of screen art. The human voice was never heard. All the colors of the painted scenery were subdued under the same atmospheric effect the camera imparts to its scenes, and the change of tableaus were made in the same way that the action of a picture is thrown on the screen. Everything suggested the screen, and not the stage.

The next presentation of one of the same producer's pictures was an attempt to blend singing and dancing numbers, given in the full glare of the footlights, with a picture subdivided into acts. The result was a singie-dancie-movie that lacked artistic form, and sounded this warning: Moving picture exhibitors, stick to your screen and to screen art.

Real Showman's Logic

SAYS Jack Farren of Rochester, N. Y., in talking of his downtown Victoria: "I don't get all the business, but I do get about all that I can handle. I don't worry much about increasing business. What concerns me most is giving a hundred per cent. show and convincing the public it can always find the same quality in my house."

Real showman's logic is that. Confining his attention to getting out a hundred per cent. show relieves him of concern as to what his competitors are doing. When a man is filling his house he is doing about all that can be done with one theatre; and when he is doing that he is filling a hundred per cent. man's job.

Another item in the story we print this week about Mr. Farren is worthy of comment. It is the fact that he is fond of taking his public into his confidence, that he likes to foregather with his customers in the lobby and "talk shop." He knows that there are many things about the conduct of a theatre that interest the patrons of the house; so he talks with them informingly as to problems of booking, of the making of pictures and of his projection room.

Mr. Farren also invites letters from his patrons, communications suggesting anything in the way of improvement in presentation or service. He makes it a point to answer these.

Your active exhibitor has abundant opportunity to keep in keen mental trim, to avoid the monotony that always is a part of many occupations; in fine, to realize that life is worth living.

PAYMENT of approximately $5,000,000 for a home office and theatre site indicates no absence of confidence by Famous Players-Lasky in the future of the screen. The working out of a scheme for reserving seats in a motion picture house will be keenly watched.

As to a German Loan

A REPRESENTATIVE of the British and Continental Trading Company sends an interesting communication to his firm wherein is set forth statements of conditions in Germany that will interest Americans. It is set forth that the German Government has been induced to continue the embargo on films, to retain them in the category of luxuries, and consequently forbidden for importation. The letter further states that the producers have forced their customers to close contracts for service until the end of 1921.

One of the officials of the concern receiving the letter calls attention to the reported efforts of the German Government to obtain in this country a loan of $25,000,000. He suggests that American film men co-operate in an effort to bring the German embargo on film to the attention of the United States Government to the end that if the loan be granted it be contingent on the amelioration of the film situation.

Keeping in Personal Touch

By Sam Spedon

FLORENCE TURNER, universally known as "the Vitagraph Girl" and the first recognized motion picture star, is now with the Universal at Universal City, directing and acting in one reel comedies. Miss Turner is one of the most versatile women who has ever appeared in pictures, both from a histrionic and technical standpoint. She was one of the first players to join the Vitagraph staff; has played every known character, and during her spare moments occupied her time as a scenario writer, and did much executive and mechanical work at the studio. In short, she has been through the business from soup to nuts.

* * *

D. G. Good, manager of the Stradford Theatre, Poughkeepsie, N. Y., wishes, in behalf of the Poughkeepsie Theatre Company, to deny the rumor that the Stradford has been sold.

* * *

C. F. Chandler, advertising manager of Essanay for five years, is now associated with C. L. Yeardsley, advertising manager of the First National.

* * *

Sol and Abe Coleman, old time New York City exhibitors, and prominently identified with local exhibitors organizations, have transferred their two theatres, the Coleman and the Coleman Avenue, in the Bronx, to the Coleman and Needle Theatre Corporation, which will control a number of theatres in New York and vicinity. Morris Needle and family, together with the Coleman family, will go to Palm Beach for a month, before Messrs. Needle and Coleman will engage in their corporate interests.

* * *

T. J. Connors, of Metro, has been made manager of the New York branch of the Metro Distributing Organization. Joseph Klein resigned.

* * *

Leon Young, formerly manager of the Strand Theatre, Hartford, Conn., one of the finest picture houses in the state, has resigned his position to join the Fox Film Corporation in the exploitation department.

* * *

At Middletown, Conn., a new theatre is to be erected to be known as The Rialto. It will open shortly under the management of B. Eisner.

* * *

Sam Zierler, associated with the Universal distributing organization for a long time, has resigned his position and will open an independent sales exchange of his own. Mr. Zierler leaves the Universal with its esteem and respect, and he certainly has the best wishes of all his friends to whom he has endeared himself by his gentlemanly and courteous bearing.

* * *

Harry Orear, for some time division manager of the General Film of Cincinnati, has been appointed branch manager of Pathe at Des Moines. Mr. Orear, through his long association with the G. F., is one of the best known and popular film men in the Middle West.

* * *

Joe Grossman, owner and manager of the Standard Theatre, on Prospect street, Cleveland, has disposed of the theatre to the Universal, which will insure first run showings of Universal pictures in that city.

* * *

David Lustig, former manager of the Empire Theatre, Bridgeport, Conn., is now affiliated with the Fox publicity department.

* * *

John Sembler, who was recently associated with the Robertson-Cole publicity department, has resigned his position and launched out in the independent sales market. He has just returned from a trip to the Coast, where he says he made arrangements to take over several productions which will keep him busy for two years. Mr. Sembler was at one time editor of the motion picture department of the New York Evening Mail.

* * *

H. E. Elder, formerly with Pathe, has taken over the Pittsburgh office of Paramount-Artcraft.

* * *

Paul Sarrazan, of the First National publicity department, has composed the words and music of a song for the big special feature, "Back to God's Country," to be released with the picture.

* * *

Lieutenant Calvert, familiarly known as "Cal," who has returned from service across seas, is now in charge of the New Garrick at St. Paul, for Ruben and Finklestein.

* * *

Joseph Reed, of New Haven, Conn., has been appointed special cameraman for Fox's News Weekly in Massachusetts and Connecticut.

* * *

Jerome Herzog was in Connecticut, this week, screening Frank Hall's serial, "The Trail of the Octopus."

Filling the Cup.

A shot from "The Cup of Fury," Rupert Hughes' first picture for Eminent Authors-Goldwyn.

Fire completely destroyed the Art Theatre in Seymour, Conn., Thursday, September 4. The place was owned by I. Hoffman, who controls several houses in the State.

* * *

Paul Elliott, of the Pathe sales organization at Pittsburgh, was in New York, Friday of last week.

* * *

George Roberts, of the Hudson, Albany, was in New York this week. He says: "Business is wonderful and things booming in my section."

* * *

Mack D. Weinberger, who lately resigned his position with the Realart Corporation, is now sales representative with the Griffith Productions in New York and surrounding territory.

* * *

L. A. Quill, formerly with Fox at Atlanta, is now acting as Pathe's special feature representative at Des Moines.

* * *

Nat Bregstein, the Moving Picture World man, during his recent visit to Cleveland, came in contact with a lot of our old friends. They include E. J. Smith, of the Universal; W. W. Kulp, of the Exhibitors Mutual; William Shapiro, of the Fox office; S. S. Webster, of the Select; Nate Fleischer, manager of Independent Sales; L. D. Netter, with the Masterpiece Films, presiding over the destiny of Mack Sennett's bathing girls on the Lake front; E. Elder, just previous to his going with Fox; Dave Warner, who just bought out the Capitol Film Corporation; F. L. Greenwald, specializing Mack Sennett comedies, located in the Sloan Building; Big Chief Abe Gersen, of Buckeye Poster Renting Company, who is an old subscriber to the Moving Picture World, and Bert Barnett of the Star Feature Film Service, who is doing big stunts with the first Houdini serial.

* * *

Paul Bush, who has been connected with Goldwyn and the Universal, has come back to his first love, and is now located at Pittsburgh with Pathe.

* * *

Doc Willat is titling and editing the Jack London picture, "The Star Rover." He expects to have it ready for showing by September 15.

* * *

Eddie Wentworth, one time connected with the Vitagraph studio as boss stage carpenter, is now living on the coast in proximity to the studio villages.

* * *

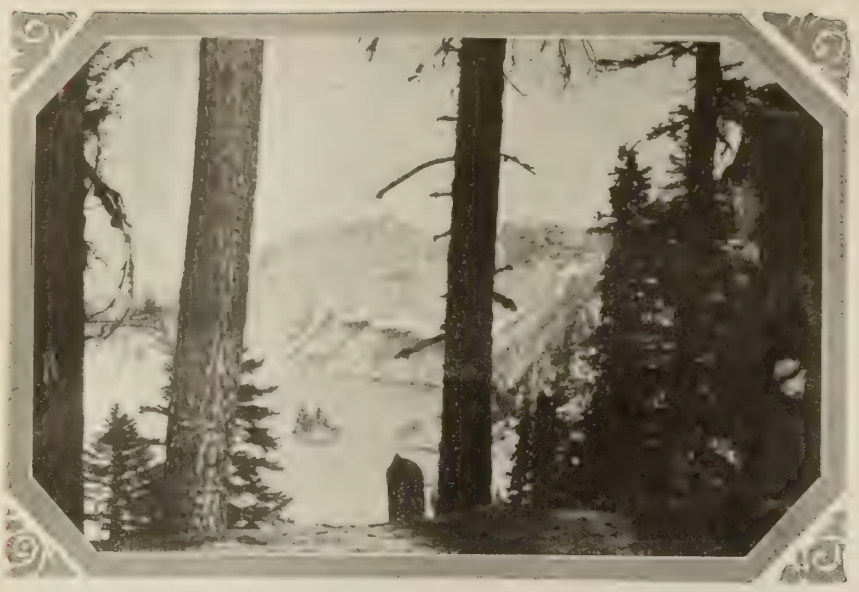
Dr. Charles Hespe, president of the New Jersey State Exhibitors' League, was in New York this week. He says: "If the exhibitors of New Jersey work in co-operation with their officials, they have a splendid chance of getting Sunday opening in the State of New Jersey."

* * *

Sol F. Klarberg, who formerly operated the Orpheus Theatre at Pine Bluff, is Pathe's special feature representative at Little Rock and Oklahoma City.

* * *

C. R. Seelye is no longer with the United Pictures Theatres Corporation. He resigned this week. Lee Ochs, of the company, has returned from the Coast, where it is reported that the United will establish a studio.



"There Is a Pleasure in the Pathless Wood; There Is a Rapture on the Lonely Shore."

A typical shot from one of the Adventure Scenics which Robertson-Cole will release through Exhibitors Mutual.

ROBERTSON - COLE OFFERS SCENICS

Thirty Single Reels Will Be Distributed in Which Will Be Incorporated Stories

CONTRACTS have been closed by which Robertson-Cole secures a series of thirty one-reel out-door pictures, which, it is claimed, will be among the finest of their kind. These pictures will be released under the title of "Adventure Scenics," which name has been trademarked and registered by Jesse G. Sill, H. H. Brownell and John Rantz, the personnel of the new Adventure Scenics Corporation.

Sill and Brownell need no introduction to those in the trade and their names are also well known to many exhibitors. Their work has been mostly along scenic lines and it is acknowledged to be some of the finest of its kind, John Rantz is one of the Pacific Northwest's biggest and most progressive exhibitors. His principal theatre at Bremerton, Wash., is declared to be a model of its type. Jock Rantz, the scenario editor, has made a special study of scenic and educational pictures and is now taking up post-graduate work at the University of California.

"The titling and story enable essential facts to be brought out which it would be impossible to show in scenes. This adds historical value, accuracy, interest-sustaining qualities and general appeal."

Speaking of the first four, the Robertson-Cole reviewing committee stated that for sheer thrill and realistic beauty it would be hard to equal, much less surpass them. "The Forbidden River," showing the Salmon river in Idaho, has some of the most awe-inspiring scenes of shooting the rapids ever taken. They are so realistic that one in viewing them is carried along, and the feeling of being dashed on the rocks at any moment is ever present.

"I and the Mountain," another of the series, shows the wonderful natural beauty and solitude of the famed Oregon mountains. "Just Over Yonder" presents some of the picturesque mountain trails of another region and "The Last Resort" was taken in one of the famous national parks of the Northwest. Some of the latter's views of clouds forming around the mountain peaks are believed to be among the finest examples of photographic art.

Rounds Out Program.

The closing of this contract marks a new step in the broadening of the Robertson-Cole policy to include all pictures essential to complete an exhibitors' program. A series of thirty scenics, said to be of exceptional merit and originality, will place Robertson-Cole in a good position to supply the ever-increasing demand for short reel subjects of a high standard of excellence. It is the first step toward the increasing of its releases announced recently in a statement covering the schedule and policy of that organization for the coming year.

The series of pictures will be lasting records and mute testimonials to nature's beauty manifested in the various mountain ranges, valleys, islands, seas and rivers. "Adventure Scenics" now has its representatives searching broadcast for places of special beauty and unique picturesqueness that will meet with the high standards demanded for screen presentation. The pictures will show natural beauty rather than phenomenal happenings.

In Story Form.

Besides unusual and original locale and high artistic standards, the Robertson-Cole scenics will have a feature new to the production of scenics—a prepared scenario. Each picture will be photographed and edited according to a scenariarized story prepared beforehand. Still photographs of prospective locale will be available for Mr. Rantz to build his continued stories around.

Each single reel picture will be produced as a feature, five to eight thousand feet of negative being shot to supply the one thousand feet necessary for the released product. It was found necessary to take this amount of footage in making the first four pictures of the series. It permits the scenes to be shot from various angles and also allows for numerous incidental views. "The results of this method more than warrants the additional expense," declared an official of Robertson-Cole after viewing the four completed pictures.

Will Take Much Footage.

"The preparation of scenarios, the producing of available locale having the essential elemental beauty and above all, the wastage of hundreds of feet of negative which will be thrown away after cutting, raises the cost of production to almost that of a feature. However, in the estimation of Robertson-Cole it is more than justified, for, according to the beauty and general high standard of the pictures already produced. The scenics will be among the best on the market both from an educational and entertaining viewpoint."

Bathing Girls and Lions in New Century Comedies

SURROUNDED by a galaxy of bathing girls, elaborate swimming tanks and other natatorial equipment, Walter Stevens is finishing his Century brand comedy, "Low Tide and High Frocks," in the Los Angeles studio. The gist of the story is how two effete noblemen get slightly mixed up and how two knights of the road obtain their passports and clothes, impersonate them and lay a series of mischief and crimes at the door of the imported innocents.

Extensive cages, special safety cells for the cameramen and the directors and numerous expensive mechanical devices are now being added to the equipment of the Century Company's lot at 6100 Sunset Boulevard. One of the trainers from the largest zoological garden in the British Empire has been put in charge of the lions, while the other animals are kept in spacious enclosures at the opposite end of the studio.

What can be really done with wild animals is just being realized by the company, and in its two last comedies the value of the hazards and thrills furnished by wild animals acting with men as a drawing feature has been shown to be greater than expected. In the hands of clever trainers the brutes prove very valuable in producing thrills for the film.

"The Sacred Flame" Half Finished.

The making of "The Sacred Flame," in which Miss Emily Stevens is starring, is now half completed, according to an announcement made this week by Abraham S. Schomer, of Schomer-Ross Productions, Inc., producers of the big feature.

Mr. Schomer is directing the filming of the feature, of which he also is the author. In the supporting company are Earl Schenck, Maude Hill, Lionel Adams and Fred Clayton.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Rhode Island Court Stops Selznick's Pending Hearing of Nathanson Suit

A SECOND point was scored by Max Nathanson, prominent Providence exhibitor, in his suit against the Providence Theatre Company and allied interests when Judge Sweeney in the Rhode Island Superior Court granted the prayer for a preliminary injunction restraining the respondents from showing in Rhode Island eight first-run films of the Select and Selznick pictures corporations. At the beginning of the trial the court had granted Mr. Nathanson a temporary injunction enjoining the photoplay houses from exhibiting the pictures while the testimony was being heard.

Injunction Stands.

After listening to testimony from both sides for a week, Judge Sweeney announced from the bench that there was some arrangement about the sales of the pictures in question between David J. Selznick, Boston manager of the Select and Selznick corporations, and Mr. Nathanson. Irreparable damage would be done to Mr. Nathanson if the other Providence playhouses were allowed to show the pictures, Judge Sweeney said. The respondents, on the other hand, the Judge added, could easily obtain other pictures. Therefore, he thought the temporary injunction ought to stand pending a full hearing at a date to be announced later.

The films involved star Eugene O'Brien, Olive Thomas, Elaine Hammerstein, Constance Talmadge, Alice Brady and Norma Talmadge. Nathanson contended that he had made a contract, both written and oral, with the Select and Selznick corporations for the exclusive rights to show the films in Rhode Island. In proof of this contention he showed that he actually booked the film "Marie Limited" and exhibited the picture during the week of August 11. About this time he was informed that he could get no more of the pictures, that other Providence exhibitors had outbid him and that his initial payment of $3,300 was returned to him.

It was claimed by the Selznicks that there was no contract made by them with Mr. Nathanson. All that Mr. Nathanson had done was to send in an application for the contract, they said. No official had placed his name on a contract, the Selznicks claimed.

Admits Cashing Check.

Charles R. Rogers, sales manager of the Selznick interests, followed Mr. Selznick on the witness stand. He testified that a contract between David J. Selznick, the Boston manager of the Selznicks, and Mr. Nathanson required the signature of officials in New York before the contract could be binding. Under cross-examination, Mr. Rogers admitted that Mr. Selznick and Mr. Nathanson got together on certain prices. These prices, Mr. Rogers said, did not meet with his approval and they were rejected by him when they arrived in New York on July 9. Mr. Rogers said that the Boston manager delivered the first film to Mr. Nathanson without consent from the New York offices. Admitting that Mr. Nathanson's check for $3,300 was cashed, Mr. Rogers said it was accepted merely as part of an application for a contract.

The next witness was Samuel E. Morris, general manager of the two moving picture corporations. Mr. Morris declared that he had never approved any contracts with Mr. Nathanson and that he (Morris) was the only person who could approve contracts for the Selznick and Select companies.

On cross-examination Mr. Morris admitted that he did consider the question of prices with Mr. Nathanson, but added that he did not consider contracts. It was by his orders, Mr. Morris said, that the check returning to Mr. Nathanson the $3,300 was sent. This was done, he testified, at the request of David J. Selznick in Boston.

David J. Selznick followed Mr. Morris on the stand. He told of discussing prices with Mr. Nathanson and identified a paper signed by the Providence showman. The witness laid the blame for the showing of "Marie Limited" in Mr. Nathanson's Modern Theatre, Providence, to Mr. Browning of the Boston office and said that it was allowed because Mr. Nathanson had advertised the picture.

Deny Conspiracy.

Charles Lovenberg and the other Providence exhibitors denied in their testimony that they had entered into any conspiracy to deprive Mr. Nathanson of the films.

Arguments by counsel concluded the hearing and the preliminary injunction was granted.

Florida Exhibitors Meet; See Films and Make Steps Toward Organization

AT the invitation of C. E. Kessnich, manager of the Metro Exchange at Atlanta, Ga., motion picture exhibitors from all parts of South Florida gathered recently in Lakeland, Fla., to review current releases of the larger bookings and for an interchange of ideas on exploitation. The gathering was the first of the kind ever held by these Florida picture men, who were so enthusiastic over the possibilities of mutual profit embodied in Mr. Kessnich's innovation that they decided to meet again and also took steps toward the formation of a permanent state organizatic n.

The exhibitors gathered in the Auditorium of Lakeland, and were presided over by George Hoffman. Mr. Kessnich and Dan Webster, also of Metro's Atlanta exchange, entertained the assemblage with special projections of Nazimova's newest production, "The Brat," and the Screen Classics, Inc., mystery and adventure drama, "The man Who Stayed at Home."

The South Florida picture men plan to hold another meeting at Lakeland the latter part of October, when, among other things, they will view special preshowings of the first three of the new Screen Classics, Inc., "fewer and better" productions which Metro will distribute. These comprise "Lombardi, Ltd.," with Bert Lytell; "Fair and Warmer," with May Allison, and "Please Get Married," with Viola Dana.

Ben Wilson
Star of the Hallmark serial, "The Trail of the Octopus," nearing completion.

Those Present.

The South Florida exhibitors who attended the meeting were as follows: J. D. Woodbeck, Casino, Kissimmee; F. E. Williamson, Grand Theatre, Winter Haven; H. L. Pittman, Royal Theatre, Clearwater; Clarence Rawlings, Royal Theatre, Clearwater; G. C. Koons, Virginian Theatre, Sarasota; H. G. Griffin, Rex Theatre, St. Petersburg; Jno. Slyvester, Plaza Theatre, St. Petersburg; D. O. Sutton, New Wallace Theatre, Bradenstown; A. Kirkuff, Palm Theatre, Palmetto; Jno. Cole, Majestic Theatre, Ft. Meade; F. C. Harris, Grand Theatre, Winter Haven; D. V. Marquis, Orpheum Theatre, Bartow; H. C. Goldstein, Plaza Theatre, Punta Gorda; D. A. Raglan, Abott Theatre, Plant City; Herb. La Belle, Spanish Casino, National and Rivoli, Tampa; F. M. Catron, Bonita Theatre, Tampa; L. P. Davis, Star Theatre, Arcadia; B. B. Garner, Casino, Lakeland. Several of the exhibitors were accompanied by their wives.

If you run a transient house and depend upon your lobby showing to get them in, don't make the mistake of filling your lobby so full of attractors that they cannot get in. Give them a chance.

Seeing Life Whole

By Edward Weitzel

LET us write down the names of two screen dramas and then consider them in connection with the earnestly expounded theory of a certain school of criticism of the silent stage.

"Broken Blossoms," "The Miracle Man."

Both stories depicting men and women in scenes of the lowest moral depravity. Physical suffering, murder, baseness and crime in their most repulsive forms are interwoven in theme and action. These two pictures are the finest achievements of the screen.

What becomes of the insistent cry of those well intentioned advisers of the exhibitor who hold that the moving picture should limit its stories to those with happy endings and with leading characters in whom dwell all the virtues and who have not the slightest moral flaw or imperfection of disposition to remind the world at large that they are honest-to-goodness human beings?

Would Bar Suffering in Any Form.

This class of advisory-reviewers refuse the screen the right to "see life whole" and proclaim that no normal person wants to look upon any form of human suffering enacted before the camera or witness any celluloid reproduction of the unlovely traits of erring human nature. The theory of the old Greek dramatists, that to show man defeated in his attempts to break the moral law and made to suffer the consequences of crime cleanses the soul of the spectator of such tragedies, is ignored by these self-appointed censors, who would limit the product of the screen to a mental pap fit only for children or grown-ups of partially developed brains.

Screen, However, Will Be Heard.

Fortunately, the screen itself, at irregular intervals, takes part in the discussion. Pictures like "Broken Blossoms" and "The Miracle Man" walk boldly into the abode of sin, lay hold of men and women from whom properly reared persons are taught to shrink, turn the light full upon the sinner's viciousness and reckless delight in crime, and then, aided by the powerful law of contrast and a revelation of the low cunning and acute sense of humor possessed by these willing dwellers in the tents of the wicked, show how faith and hope and Christian charity can reach down to these apparently lost souls and lead them upward to lives of usefulness and the respect of the right-minded members of their kind.

Narrow Visioned Theorists Shocked.

The loudly voiced creed of all narrow visioned theorists gets a terrible dent in its smug sides when a girl of loose morals, her criminal lover, a dope fiend and a mendicant of the lowest order are taken as the central figures of a screen story and shown plying their despicable trades in the slums of a great city, and from such a beginning is built up a drama of human experience which is essentially true in fact and actually so in precept, and which awakens in the heart of the onlooker those feelings which clean his soul.

No sane supporter of the screen will demand a preponderance of underworld stories. Neither will he contend that only the pleasant side of human experience should be shown or shining examples of all the virtues be used as the leading characters of every screen drama.

The domain of the screen should be as wide as that of the stage and the novel.

The moving picture should see life whole.

Screen dramas like "Broken Blossoms" and "The Miracle Man" are indisputable evidence of the depth and clearness of the screen's vision in the darker walks of life, and of the value of the lessons to be drawn from such a forbidding and strongly condemned source.

After all, it doesn't much matter what the theorist cries aloud. It is only a question of the skill and understanding of the makers of the drama whether or not out of the gutters of Limehouse or the crooked length of Doyers street shall come a beauty that shall be as a radiant light to the soul of him who beholds it.

Famous Players-Lasky Purchases Site for Home Offices and Theatres

THE Putnam Building and the property on which it is situated on the west side of Broadway, between West Forty-third and West Forty-fourth streets, with a frontage of 200 feet and a depth of 207 feet, was purchased September 10 by Famous Players-Lasky Corporation.

Adolph Zukor, president of the corporation, announced that the purpose of the purchase is to provide a permanent home for the main offices of the company. A handsome office building will be erected on the site. Operations will not commence, however, until after the expiration of the present leases of the three floors occupied by the company in the Rogers-Peet Building at 485 Fifth avenue, the Godfrey Building at 729 Seventh avenue, the Winfield Building at 469 Fifth avenue, and other locations.

In addition to the office building, a motion picture theatre will be erected of greater seating capacity than any at present in the Broadway district. It will be devoted to the exhibition of the best photoplays, under a policy of engagement of indefinite length, all seats to be reserved. Such a theatre will be unique.

The transaction for the transfer of the property, which occupies one of the prominent locations in New York, was completed between Mr. Zukor and Robert E. Simon, a prominent real estate operator who headed a syndicate of capitalists that purchased an option on the plot from Vincent Astor last June. No definite announcement of the sum involved in the transfer was made. Mr. Simon in June said the property had been offered at that time at $5,000,000.

"Skinnay's" Heroine.
Object of his devotion in the Paramount-Briggs comedy, "Skinnay, School and Scandal."

Theatre Taxes Collected Totaled $21,079,535

TAXES collected on admissions under the revenue act of February 24, 1919, totaled $21,079,535.76 to June 30, last, according to a preliminary report just made public by the Commissioner of Internal Revenue. Taxes on film leases totaled $23,915.98. Special taxes on theatres amounted to $666,824.04.

Total admission taxes collected during the fiscal year ending June 30 amounted to $50,919,608.42, according to the report—an increase of $24,500,000 over the collections for 1918, which totaled $26,357,338.80.

The total seating tax collected was $1,349,742.22, an increase of nearly a half-million over the $865,360.19 collected in 1918.

Corbett to Feature in "The Prince of Avenue A"

JAMES J. CORBETT'S first feature to be made under the Universal banner, when he returns from New York where he has been vacationing after completing the serial "The Midnight Man," will be "The Prince of Avenue A." It is a story from the pen of the prolific writer of stage melodramas, Charles T. Dazey.

It will be directed by Rex Ingram, who is now producing "The Beach Comber," starring Elmo Lincoln.

The story concerns political circles in a big city and Corbett will be seen as the boss of his ward.

No lost copies, no delay, if you send $3 for an annual subscription to Moving Picture World. And you save $4.80.

MEDITATIONS ON SALES MANAGERS

Jimmy Kelly, the Smiling Sage, Breaks Into Speech With Some Gems of Thought, Characteristically Worded, and Directed Toward "The Man Behind the Mahogany"

Smiling Jimmy.

I'LL take my hat off to some of the sales managers in N. Y. and say "Yea, Bo, you've the right idea, I'll say so." But to the large majority of them I am compelled to say, "Boy, you're all wrong! Go out and get some practical field knowledge; then get back to the mahogany and slip the boys a little heart to heart stuff along sympathetic lines instead of the hard boiled stuff. Believe me, little one, you'll get results that will knock your eye out, unless your salesman happens to have a weak heart, in this case it would be better for you to break it to him gently that you have come down to earth—or the big boss will have to slip the tidings to the undertaker!"

When the Big Cheese Talks.

Imagine a sales manager up in the big burg sitting behind the big mahogany dictating a letter to his representatives every Monday morning (after a hard night at Coney Island), and balling each and every one of them out about this and that, telling them in plain language that they are a "bunch of crums" and don't know the film business "a tall;" or explaining every week to them that he is the only original and knows more about selling film to the customers in their territory than they will learn in a million years! He tries to buffalo them into thinking that he is the big cheese; and he really is, although I would substitute the letter "a" in place of "the."

Gang! I have actually seen a bird of this class who was a pretty good sort of a scout when he met you personally—at which times he seemed to be almost human. But when he got behind the mahogany and began to realize his importance—with the Film Peddler about a thousand miles away—he was a great "big hard boiled woolly bear." He had a good reputation as something else around the home office, but when it came to being a sales manager he was "Minus" with a big "M." Maybe he's peddling suspenders now, as I have missed his name from the weekly papers of late. In fact he really should have a close hair cut, and be labeled with a number.

"Take to the Road!"

I believe if I were some sales managers I would appoint an assistant for about two months, assume a fictitious name and go out in the sticks as a plain ordinary Film Peddler. After this experience your value to your company would improve about 100 per cent., you would be human in your dealings with your representatives, and it's a cinch that you would get better results all the way around.

Every time I see one of these "desk boys" that never got further away from N. Y. City than Summit, N. J., or maybe Red Bank, I think of the guy that stood on the rostrum and announced to his unsuspecting audience the following logic:

"You don't know anything about it, and I don't know anything about it, so I'll explain it to you."

Only he's worse than that ram, for the average Film Peddler really knows as much, if not more about what he is doing and how he should do it, than ninety per cent. of the "high collar boys" in the big town.

Give the Local Man a Chance.

If Mr. Sales Manager would invest a little more authority in his local manager, it would help, as the local branch manager should be conversant with every detail, individuality and condition that exists in his own certain territory. Maybe you thing that you can determine exactly what John Smith in Broken Arrow, Nev., should pay for his film, but you're wrong! You know the amount you want from him, but your branch manager knows a whole lot more about what John can afford to pay and will pay. Therefore, why not let your branch manager determine this or fire him for incompentancy, and get a new one who may be worse.

A sales manager should have a personal acquaintance with every salesman, representative and branch manager employed by his company. Now, which one of you in the "big town" has this acquaintance at his finger tips? Don't crowd boys, plenty of time, there'll be a second show in five minutes.

Answer: None of you.

You make expensive trips all over the U. S. A.; stop at the best hotels; meet the branch manager; invite his stenographer to come down to your hotel for supper; try to pump her about all she knows; go back next morning and find fault with this and that; discover that the reel bands are not put on the film right (they are left-handed ones); explain to the porter that in using a broom properly he must always keep his left foot forward and hold his breath; impress it upon everyone about the office (the office I said) that you are the real important being, and spend about ten or twelve hours in each town where you have an office impressing upon the branch manager that you are in a hurry to get back to N. Y. on account of an important engagement you have with J. P. Morgan, Jack Dempsey or some other celebrity. Sometimes these same S. M.'s only stay in a town three or four hours. However, with their "exalted interlect" they can solve every problem in the territory in from one to four hours—perhaps.

Love at First Sight.
A little monkey business in one of Harold Lloyd's Pathe comedies, "The Rajah."

A Novel Idea.

Say, boys, wouldn't is be a novelty to have Mr. Sales Manager drop a line to the local office that he would be in next Monday and expected to stay a while; instruct the branch manager to have all the salesmen in when he arrives; meet them all; make them all stick around for two or three days so he could learn their eccentricities, hobbies, etc., and then possibly pick up a sample case and "dig out" into the sticks for a week with the boys, living with them, and proving to them that he is human and nearly civilized and really does know a lot about the film business.

Gracious, wouldn't you work with all your heart and soul for a man like that, especially if to top the climax you received almost every week a letter from him full of "pep" suggesting some new ideas that he has learned from some other traveling man, asking about the folks, how Bill Smith is getting along with his new show, why Henry Peters won't give you that order he promised you, congratulating you on the big business you turned in last week, and a lot of good human stuff like that. Good lord, wouldn't that be a novelty, and wouldn't it fill you full of the Old Pep?

It Is Done.

Say bunch, they do it in other lines of business and it's a success, but half of the sales managers in the moving picture industry have never had any experience in other lines of commercial endeavor and therefore are not "hep" to these little matters that look ridiculous to them from their exalted standpoint. Some day they'll wake up with a jolt and find themselves acting like an ordinary Film Peddler, and it will do them good, for if they ever get back on the sales manager job again they will know a lot of stuff that you can't learn in books.

A little of the down to earth, mix with the real boys, practical road experience, follow up letter with old "hop"

every week will work wonders men. Try it on, and if it doesn't fit, get a new job. You're off your beat! I don't know it all, but I've got a few bright ideas left in the solid "old soup bone."

Next week we will have a remedy for the Poor Benighted Exhibitor. Au revoir.

Metro Makes Offer to Purchase Any Famous Story Exhibitors Recommend

RICHARD A. ROWLAND, president of Metro Pictures Corporation and Screen Classics, Inc., announces that in its determination to co-operate with the exhibitor by producting "fewer, bigger and better" pictures, Metro will buy any successful stage play or notable novel that a sufficient number of Metro and other exhibitors may name, regardless of the market price.

"If there should be, among the prosperous showmen who exhibit Metro pictures now, or who plan to show them in the future, a favorite drama or book to which the screen rights are available," says Mr. Rowland, "Metro will purchase that play or that novel and make it into a motion picture special. A producers are aware that the prices of plays and books have been skyrocketed to unbelievable heights; but Metro is game enough to pay the price for a vehicle that the judgment of experienced exhibitors decides is worthy.

"Fewer and Better" Progress.

Metro's "fewer and better" pictures' policy for 1919-20 contemplates the production, as de luxe specials, of thirty-six world-famous stage successes and novels by celebrated authors. A majority of these vehicles have already been acquired. They will be produced by Screen Classics, Inc., stars, Bert Lytell, Viola Dana and May Allison in stellar roles. A few of the thirty-six stories remain to be selected.

"We want plays of the high standard of Maude Fulton's 'The Brat'," states the Metro president. "Or of the quality of 'Lombardi, Ltd.,' by the Hattons, just completed by Bert Lytell; 'Fair and Warmer,' the Avery Hopwood farce that is May Allison's."

Mr. Rowland declares he realizes that in offering to buy any play or novel that exhibitors demand, Metro is undertaking a large order; but the offer is in the nature of a challenge and a confident reliance upon Metro's ability to convert any written work into a successful screen production.

The Metro studios in Hollywood, where the Screen Classics, Inc., specials are made, is the last word in efficiency and completeness of equipment. No production is too ambitious for it to cope with, and all the Metro directors have supreme confidence in the judgment and artistry of Director General Karger, their guide, mentor and friend.

Universal City Now Working on Two Melodramas, "Clothes and Treachery" and "Beyond Price"

TWO feature productions which are being widely heralded by the producers at Universal City are "Clothes and Treachery" and "Beyond Price." Both pictures are now under way, but due to the large amount of studio work which is necessary, their completion is some time off.

"Clothes and Treachery," written by Baroness de Meyer, is to star Eric von Stroheim, who recently completed "The Pinnacle," an eight-reel Alpine melodrama, and who is perhaps better known as the hated Hun officer of "The Heart of Humanity."

"Clothes and Treachery" shows the Bohemian circles of Paris, and is a tale of intrigue and blackmailing. It concerns the wife of a young struggling playwright. The wife has a penchant for pretty clothes and a designing modiste gets her badly in debt.

Prominent in the cast will be seen Una Trevelyn, Clyde Fillmore, Sam de Grasse and Lillie Leslie. Many of the scenes are laid in a fashionable dressmaker's showrooms, and the amount of money expended on the costumes is said to be considerable by the company's publicity man.

Dowlan Directing Ethel Grandin.

"Beyond Price" is the temporary title of the Spanish melodrama which William C. Dowlan is directing with Ethel Grandin, of "Traffic in Souls" fame, in the leading role, that of a hot-blooded Castilian maid. The story concerns the love of a Spanish nobleman for a young convent girl, who, after being expelled from the convent, first finds work as a cigar maker, and later marries the nobleman, deserts him through a misunderstanding, to become a dancer in a low dive in Cadiz frequented by sailors and fishermen.

"I Must Have Insomnia; I Can't Sleep."
Says the unfortunate fellow with only two arms in "Wild Waves and Women," one of the Fox Sunshine comedies.

First Edith Storey Picture To Be November Release

EDITH STOREY'S first Robertson-Cole picture, produced by Haworth and distributed by Exhibitors Mutual, will be released in November. This will be Miss Storey's first screen appearance in a year.

Prior to her temporary retirement from the screen in order that she might devote her time to war work, Miss Storey was acclaimed by critics, exhibitors, and the motion picture public as one of the best actresses in the silent drama. The large number of contrasting roles that she played not only showed ability but versatility as well.

Miss Storey will make a series of eight Superior Pictures for Robertson-Cole. They will be produced by Haworth and distributed by Exhibitors Mutual. Work on the first picture will be started within a short time. The story has been selected and the scenario completed by the Haworth staff. The studio is being enlarged and will be ready when Miss Storey arrives.

Material is now being considered for the remainder of the series. Several novels, especially suitable for Miss Storey, have been selected and will probably be purchased.

Parisian Star with Geraldine Farrar.

Madame Rose Dione, the former Parisian stage star who was forced to come to America on account of the war, will appear in the third Geraldine Farrar Goldwyn picture this season. Her specialty has been tragedy. For the past year she has been living quietly in a Hollywood bungalow, learning the ways and speech of the United States. She played the heavy in "The World and Its Woman."

W. H. Productions Employing Novel Methods of Exploiting Three Films

By Sumner Smith

THREE feature films which are being exploited from almost every conceivably effective angle are "The Lost Battalion," "Everybody's Business" and "The Mystery of 13." By its selection of these three films for exploitation, the W. H. Productions Company of New York has obtained pictures which do not appeal to one class of people alone, but to everybody. The first is a historical drama played by American soldiers who chose to die rather than to surrender, the second is a timely warning against the peril of Bolshevism and the third is a mystery plot.

The exploitation of a picture is fascinating work because originality can be given free play, and the methods of the W. H. Productions Company in exploiting these pictures are interesting. The company did not limit the scope of its endeavors to the always essential trade journal and newspaper advertising, nor to ordinary advertising by means of heralds.

Possesses Historic Value.

In the years to come "The Lost Battalion" will be a historic reminder of the dauntless courage of the Yankee doughboy fighting his way through the wilderness of the Argonne. With this thought in mind, the W. H. Productions enlisted the co-operation of the American Legion, the representative organization of veterans of the world war. The American Legion gladly agreed to co-operate in acquainting the public with the historic as well as emotional appeal of the picture. The Legion has posts in every state in the Union, and the Seventy-seventh Division, when it returned, had replacements that made it a division representative of almost every state in the union, although it started out as a typically New York division.

Preserved at Washington.

The picture was shown to government and army officials and is preserved in the archives at Washington. After the showing it was indorsed by 100 representative Americans, including Secretary of War Baker and General March, as typifying the spirit of the doughboy in the years of 1917 and 1918. One of the most remarked features it possesses is the photograph of the original German note demanding the surrender of the battalion, addressed to "Commanding Officer, Infantry, Seventy-seventh American Division," which called forth Major Whittlesey's famous reply, "Go to hell!"

The W. H. Productions Company has also secured the services of some of the biggest artists in the country. They have been designing a series of beautiful posters, and it is possible that one of these posters will be eventually chosen as the representative picture to go down in history of the stand of the Lost Battalion. The battalion has been immortalized by a poem by Gardner Weeks Woods and one by Lieutenant McKeogh on his buddy, Quinn, who was killed after he had accounted for three boches. The latter poem appeared in the Saturday Evening Post of August 10.

MacManus Saw Possibilities.

The credit for visualizing the possibilities of the picture really goes to Edward A. MacManus, who arranged to have the original soldiers, including Major General Alexander and Major Whittlesey, appear in it, thus making it of real historical value. The picture follows facts. There was no need of embellishments, for it had all the elements of a story—pathos, thrills, romance and history. A history will be written of "The Lost Battalion" that will show how closely the picture is modeled after the facts and the photographs in the history will be those in the picture. The story teaches that all men are created free and equal, and that the greatest battle that was ever fought was fought by the mothers of men. The film is now showing at the George M. Cohan Theatre at evening prices ranging from 50 cents to $2.

"America First, Old Dear."
The motto of the big chap and the keynote of "Everybody's Business," a W. H. attraction.

"Everybody's Business."

"Everybody's Business" is also benefitting by large exploitation. The film production of this 35,000-word story by H. C. Witwer, one of the more promising of the younger authors, is tied up with a song, "It's Everybody's Business Now," by Louis Weslyn, composer of "Send Me Away with a Smile." When the picture opens in New York, it will have been preceded by a volume of exceptionally fine advertising. The New York World will issue 600,000 four-color supplement magazines in a Sunday edition that will give Witwer's popular story illustrated with photographs from the film. This will probably be about two weeks in advance of the showing of the film. The World also will advertise the film on its multitude of billboards throughout the city and suburbs. Other newspapers throughout the country which have Sunday editions will tell the story, and daily papers in many cities and towns will publish the story in fourteen instalments.

National Security League Helps.

But this is not the greatest stunt put over by the W. H. Productions Company. The aid has been enlisted of Miss Leighton, chairman of the educational branch of the National Security League, who is in charge of the league's co-operation with all schools and colleges for the promotion of Americanism. Miss Leighton is enthusiastic about the picture, recognizing it as typifying Americanism in the highest sense and as showing the proper method of combating Bolshevism. She will notify every superintendent of schools in the country and every civic organization that the picture should be seen by all. She has selected paragraphs from Witwer's story and will include them in every letter she sends out, to show how particularly apropos the picture is at the present time.

The W. H. Productions Company points out that Witwer's stories are so much in demand that the newspapers will be eager to give publicity to the film. The governors of every state, senators, mayors, chambers of commerce, the clergy and all prominent citizens will gladly aid in putting over the picture because of the Americanism it typifies, and it will also go over on its own merits as a big melodrama. "Everybody's Business," the film, promises to be as widely seen as the column, "Everybody's Business," in the Saturday Evening Post, is widely read.

The plot in "The Mystery of 13" is based on the part which the much-maligned number plays in the lives of many people who deem it lucky or unlucky. The W. H. Productions Company points out that the name lends itself to exploitation by the individual exhibitor, and declares the film "the greatest moneymaker it is possible to secure."

The company is the one which put over "Mickey." It lays claim to being the only independent organization giving to the exhibitor through state-right buyers a complete exploitation campaign.

Pershing Picture Released

For timeliness few pictures have equaled "The Land of the Free," in which William Fox presents the only pictured story of the life of the returning commander of the American Expeditionary Forces, General John J. Pershing. Richard Stanton, director of "Checkers," has made this production one of the features of the year. Coupled with the fact that General Pershing is the hero of the hour, the film possesses much interest.

SENDS REPRESENTATIVE TO FAR EAST

G. F. Todd, of Australasian Films, Ltd., Leaves Home Office in Sydney on Six Months' Trip

DURING the month George F. Todd left Sydney for the East in the interests of Australasian Films, Ltd. He goes to the Dutch East Indies, Malay Straits, Straits Settlements, Philippines, Shanghai and Japan. When finished with this lengthy trip he will return via India.

In an interview Mr. Todd stated his mission. "I am going to further the interests of my firm in this particular territory," he said, "and shall endeavor to strengthen the links in our chain by replacing agents with branches. Australasian Films, Ltd., are certainly the pioneers in this part of the world, as they were there before most of the American manufacturers. Therefore they look upon the Far East as the natural channel for the extension of their business, which, despite conditions during the war period, has been of a gratifying character. In addition to other contracts handled by us, Harry Musgrove has concluded negotiations in New York on his recent visit whereby we will control the entire output of all Vitagraph and World productions in the East. For the most part, the subjects will be shipped direct, as the days of well-worn Australian shown films are now past.

"Where conditions warrant such special treatment, we shall send out films to the various countries titled and subtitled in two languages. For instance, to Java our new World and Vitagraph contracts stipulate English on the left and Dutch on the right side of all printed matter. Immediately on my arrival we will assume the control of the Simpang Theatre, Sourabaya, and several other houses, which will be conducted as far as possible, on the lines of the leading Sydney houses.

Mechanical Side Neglected.

"While the Far East today appears to be well catered to by film manufacturers, it would appear that the mechanical side of the business has been somewhat neglected, and to modernize screen presentation I am taking over thirty cases, embodying such important lines as Simplex projectors, Martin rotary converters, Universal electric generating units, and our new National Silvertip carbons."

Mr. Todd expects to be away five or six months. He has long been a popular figure in the film trade, and has the best wishes of all in this important mission.

Australasian Films, Ltd., has purchased a controlling interest in the Co-operative Film Exchange, and will in future release Metro Pictures each week, as well as the other features handled by the exchange. The amalgamation is the biggest thing in the film trade here since the taking over of the Waddington circuit of theatres some time ago by the exhibiting branch of Australasian Films, Ltd. (Union Theatres, Ltd.).

The big firm now has the rights for Vitagraph, First National, Select, Triangle and Jewel productions, so that the securing of the Metro rights gives it a formidable list of weekly releases. It is also rumored in film circles that this concern has also secured the exhibiting rights for Goldwyn productions, but at the time of writing no definite news can be had on this subject.

Censor Board Rouses Ire.

A strong objection to the decision of the Censor Board in prohibiting the Frank Keenan production, "The Midnight Stage," has been lodged, and several picture journals are protesting.

By THOMAS S. IMRIE
Sydney

Australian Showmen Like Lobby Displays

MILLARD JOHNSON, New York representative of Australasian Films, Ltd., brought with him on his recent visit many new ideas on film presentation. In the course of a talk he stated that none of the high-class New York theatres use lobby displays, or even posters. The scheme of elaborate stage settings used in these houses is hardly likely to come into vogue in this country, as the cost would be too much, no big admission prices being charged here as in the United States, even for special superfeature attractions.

Many local showmen are somewhat disheartened after reading American trade papers because they cannot do things on the elaborate scale they adopt there. Of course the huge difference in population is largely the cause of this, together with the average low cost of admission.

While on the subject of lobby displays, it might be mentioned that several showmen here have spoken to the writer regarding an article in the Moving Picture World of March 22, in which an exhibitor says that lobby displays cheapen a theatre, and do not attract attention. Our local men greatly disagree with this, as speaking from experience, they find a good lobby display often means a full house, under general conditions. As one exhibitor said, "It might just as well be argued that dressing a window cheapens a shop."

PARAMOUNT'S PROGRESS IN AUSTRALIA

Alec Lorimore Has Overcome Many Difficulties in Placing Feature Films, Ltd., in Its Present Position

IT is two and a half years since Alec Lorimore arrived in this country to take charge of Feature Films, Ltd., and during that time he has undoubtedly put Paramount Pictures on a very sound footing in Australia. When he took charge the company had one of the smallest film exchanges, but in spite of big handicaps the distributing business has grown till now the Paramount exchange is one of the largest in Australia.

Probably no greater problems have ever faced any organizer of the film business than was presented by the position of Paramount. The trade was practically controlled by one exchange, which had a monopoly of the business as well as the control of many theatres. The shows not controlled did not have the advantages offered by this exchange, and were bad advertisers. This to a great extent prevented any application of the particularly vigorous type of advertising that is so essential to making a film production popular with the public.

First Runs Closely Watched.

So after much opposition the Haymarket Theatre, Sydney, was taken over for first-release purposes. It might be explained that the picturegoing public is largely influenced by the reception of first release films in the city shows. A production that is widely advertised and is favorably commented upon on its initial screening receives good business when shown in the suburban houses. Brands of films having no first-release house in the city are therefore practically unknown.

An immediate success was registered by Paramount productions at the Haymarket, and since then they have been looked upon with increasing favor by showmen. Another thing which helped success was the securing of the old Ince-Triangle stars, who had been widely advertised when with Triangle, and were without doubt the most widely popular artists with Australian audiences.

Similar difficulties were overcome in the other capital cities with the result that a wide chain of Paramount houses is now to be found in every city and big town through Australia. The foregoing were not the only difficulties encountered, however, for only eight months after Mr. Lorimore took charge the business offices were entirely destroyed by fire, the damage amounting to over $150,000. A large building was then secured in a central position in Pitt street, where all the business is now carried out, and all the different departments are together under one roof.

Weekly News Gazette Feature.

The organization issues weekly a news gazette, and any special happenings are filmed and exhibited within a couple of hours at the Haymarket. Arrangements are also being made for the filming of local industries and manufactures, helping an effort in advertising goods "Made in Australia."

With the idea of helping exhibitors to make a success of their business Mr. Lorimore has formed a Paramount Success League, in which every week the showmen are invited to meet and talk over their business. It gives them advice regarding accounts, management, advertising and general matters of value to every showmen.

Up to the Minute Australian Correspondence

the decision. It is pointed out that the time of what might be termed the "questionable" picture is over. The great majority of picturegoers have no desire to see such productions, while the minority, is too small to make the importation of such subjects profitable.

Gets Chaplins for Orient.

E. J. Tait, one of the biggest Australian theatrical managers, who returned from a business trip to the United States a couple of weeks ago, stated that he has secured the rights of the Chaplin features for the whole of the Orient. He says that the success of these pictures in China, Japan, Java, and the Philippines is greatly beyond his expectations. The titles, of course, had to be translated, but the comedies seemed to be as funny to the Oriental as to other races.

* * *

"Cut-outs" Attract Attention.

A matter that is engaging the attention of publicity men at present is the "cut-out." This means of advertising was introduced some few months ago, and has been adopted to a great extent by not only theatres, but other businesses. The ordinary strawboard cut-out has therefore largely depreciated in value as a medium for attracting attention, but other simple and effective methods are hard to find.

A rather successful variation from the usual scheme was, however, carried out recently in the presentation of the Norma Talmadge picture, "The Forbidden City." This subject was released at the Crystal Palace, a house which offers exceptional facilities as regards attractive displays. Lattice frames were built for each side of the lobby, decorated with wistaria, and the figures, cut from six-sheeters, were pinned on to them. It was a successful departure from the usual cut-out treatment, and in addition achieved a striking and artistic effect.

* * *

Marcus Heads Paramount Publicity.

The publicity department of Paramount Pictures has been entirely reorganized, the national and exhibitors advertising departments being now under one head. The chief of this branch is H. H. Marcus, who came out from America about six years ago to do advertising work for an Australian theatrical firm.

Alec Lorimore, Paramount chief, announces that showmen screening Paramount features will not be barred from exhibiting other brands of films. The action is much appreciated by many exhibitors.

* * *

Mason Back in Old Position.

The news has reached Sydney that Harry Mason, London buyer for the Mason Superfilms Company, is back at his old position. Mr. Mason is a brother of the late Clement Mason, one of the pioneers of the film industry in Australia. Notable among the pictures secured for this firm were the topicals of the Russo-Japanese War.

Mr. Mason was one of the first to show pictures in ordinary shops before "picture palaces" were thought of, and then when the popular fancy ran to pictures to such an extent he was the first in England to introduce combined picture and concert programs, with afternoon tea to patrons, in such places as the Manor Theatre, Hackney, and at Bexhall-on-Sea.

* * *

Many of the picture theatres in the suburbs of Sydney have grown with the popularity of the movies, and are built of wood and iron. Of course, while some are very well fitted up, they have not the advantages of a brick building, and recognizing this, several new and modern houses will soon replace them.

The first proprietors to take this forward step are the firm of Reid Brothers, directors of the Audley Pictures, Ltd., Petersham. Plans are under way for the erection of a fine new house, to be built on latest approved American lines, at a cost of approximately $70,000.

FAVORS CENSOR BOARD WITH POWER

Calcutta (India) Commissioner of Police Says Broader Results Are Needed—Notes of the Trade

By S. J. BANERJEA
Staff Correspondent
MOVING PICTURE WORLD

Calcutta, India, August 5.

IN the course of his annual report on the police service in Calcutta, the commissioner of police observes as follows regarding the working of the local censorship boards: "The Cinematograph Act, passed by the Imperial Legislative Council during the year, has not yet been brought into force, but the voluntary censorship board established in Calcutta has continued to do valuable work and its control and advice are readily accepted by bioscope proprietors. There are, however, obvious objections to a voluntary system applicable only to a single city and with no legal basis for its operations, and it is hoped that the issue of regulations under the new act will not be long delayed." Comments are superfluous.

"The Hindu Patriot," the oldest Indo-English paper of Calcutta, has the following in a recent issue: "Are not some of the films demoralizing and denationalizing? Do not these exercise a most pernicious effect on immature minds? We are not Puritans, but there is a limit which can be exceeded." The paper then refers to the censorship boards in Japan and what improvements they effect and adds: "The result? Not a decrease in the number of children attending the shows, but a three-fold increase each month. When will there be a rooting up of the tares from our cinema shows?"

I understand that the authorities are not sitting quietly, but arrangements are being made to censor all films more strictly than before.

Building Reforms in Calcutta.

The Calcutta civic authorities are going to effect important modifications in the existing laws relating to theatres and other public places of amusement. I quote two by-laws here, which will be modified immediately:

(a) Existing law—All exits and other doors or openings which are used by the public for purpose of exits shall be indicated by notices clearly painted to the satisfaction of the chairman.

Modification proposed.—All exits and other doors open to the public shall be clearly indicated by notices or illuminated signs painted to the satisfaction of the chairman and no such exit door or opening shall open directly on any step or flight of steps without the permission of a landing as required by By-Law 26. Painted or illuminated "No Exit" signs shall also be affixed to such doors or openings not affording an exit from the theatre as the chairman may direct.

(b) Existing law.—No soft wood or other inflammable partitions, screens or barriers shall be used in any part of such premises (except for stage scenery) and no cavities shall be left behind any linings. All woodwork of the stage shall be rendered non-inflammable or be hard wood.

Modification proposed.—No partitions, screens, or barriers of soft wood or other inflammable material shall be used in any part of such premises (except on stage scenery) and no cavities shall be left behind any linings. All wood work of the stage including flooring shall be rendered non-inflammable or be hard wood. And all hangings, curtains, draperies and scenery shall be rendered fire-resisting.

First Kinema Day Disappointing.

The All-India Kinema day has brought in only Annas 18,814-5-3. Very poor result this, no doubt—but, to quote Mr. Madan, "This first effort of the picture showmen will encourage them to greater efforts in the future." As may be expected. Mr. Madan's contribution is the highest. It amounts to Annas 5,001. Mr. Ducasse of the Picture House, Calcutta, sent along Anna 1,026; the Phoenix Theatre forwarded Annas 1,000; but the Bombay theatres made a poor contribution—the Excelsior and Empire theatres (combined) sent only Annas 750.

It was expected that Bombay would top the list, but the hope was not realized. The amount referred to has been credited to the Imperial Indian Relief Fund by the Viceroy.

Notes of the Trade.

A FIRE broke out recently in the premises of the Artistic Cinema Company of Calcutta, the damage amounting to about Annas 5,000. A similar fire broke out less than a year ago at the same shop. The business is owned by an Indian gentleman.

* * *

The various cinema houses in India celebrated Peace Day in a fitting manner. The Picture House management gave two free shows, while at the Elphinstone Madan arranged an all-comic program. At the Albion, the serial, "The Eagle's Eye," was started. All of the four shows were well attended.

* * *

I understand certain enterprising people in Calcutta are filming certain famous novels of the late B. C. Chatterjee. I trust care is being taken to avoid the mistakes of Phadke and Patankar, of the Bombay Presidency—whose films I have criticised in these columns on more occasions than one.

Among other films screened at the

Wellington Cinema of Madras, we may mention "Quick Sands," "The Human Orchid," and "The Brass Bullet."

At the Excelsior (Bombay), the following films have been screened: "Winning the Future," "Womanhood," "Submarine Pirate," and "The Tailor of Bond Street."

The Empire has shown "Border Raiders," "Midnight Stage," "Splendid Coward," "Peggy," "Mrs. Slacker," "The Easiest Way," "Milady of the Beanstalk," and "The Tenth Case."

At the West End, "Ultus," "Wife's Sacrifice" and "The Count of Monte Cristo" have been screened.

The authorities of "The Empire" have shown "Today," "Winning Grandma" and "Love's Mask."

At the New Alexandra, "The Spindle of Life," "Saordas," and "The Pearl of the Army" have been shown.

The Cinema Majestic has shown "Smashing Through" and other interesting films; while at the Royal Opera House many excellent films have been screened.

Every show was well attended.

* * *

The authorities of the Elphinstone, Calcutta, have shown the following: "My Official Wife," "The Mad Lover," "The Voice of Destiny," "Miss Jackie of the Army," "Convict 993," "Faith," "The Woman Between Friends," "The Women Who Win" and "La Tosca."

At the Ripan, the serial story, "The Bull's Eye," has been exhibited. "The Voice on the Wire" is now being seen.

At the Kidderpur Cinema, "Samson and Delilah," "King Lear," "Graustark," and "The Mysterious Client" have been shown.

"The Sirens of the Sea," "The Mark of Cain" and "Ultus" have been exhibited at the Cornwallis Theatre.

* * *

The management of the Grand Opera House has screened "The Purple Lady," "The House of Gold," "A Yellow Streak," "The Trail of Yesterday," "An Enemy to Society," "With Neatness and Dispatch," "The Chattel," "A Bunch of Violets," "The Winding Trail," "The More Excellent Way," "Ghost of the Rancho" and "The Divorcee." Crowds attended each show and were pleased with the fare provided.

* * *

At the Picture House, Mr. Ducasse has shown "God's Man," "The Heart of the Sunset," "The Grain of Dust," "A Burglar for a Night," "Lest We Forget," "The Silver King," "The Chorus Lady," "Undying Fame," "Caprice of the Mountains," "Fighting Hope," "The Man on the Box" and many good comics. The anniversary of the Picture House will be celebrated on August 1 with a special program. I wish Mr. Ducasse all success and many, many happy anniversaries.

* * *

The Phoenix Theatre has shown "A Successful Adventure," "Man's Law," "Her Great Match," "Darkest Russia," "The Soul of a Magdalene," and the serial "Stingaree." The comics were all good. For the first time in the history of an Indian-owned theatre, negro songs and dances were provided here and these created much interest. The negro dancers came from an American hall of amusement and proved a draw.

The authorities of this theatre have no four-anna seats. Their lowest rate of admission is six annas, and they do not lack patronage. At the Sunday matinee performance only they charge four annas. The moral is obvious. The public will not hesitate to pay well for good shows.

Robertson-Cole Film Shows Plague Conditions in India

PLAGUE conditions in India, which held such a prominent place in the news columns during the past year, form a basic part of the New Robertson-Cole feature, "For a Woman's Honor," distributed by Exhibitors Mutual and in which Jesse D. Hampton presents H. B. Warner. The bad living conditions of the natives, the self-sacrifice of the English doctors and the status of Europeans living in India are all shown with remarkable accuracy.

Mr. Warner plays the role of an English army medical officer who gives his time and jeopardizes his life, treating the plague-stricken natives.

In order to show native life with accuracy it was necessary to build an entire native village. This covered an area of more than an acre and numerous houses with thatched roofs and bamboo side walls were erected. It was also necessary to construct a European section of a city of India showing the European Club and native houses and bazaars, a principal thoroughfare with cross streets being used. Everything in the picture was of authentic design.

E. H. Hulsey Arranges for Vatican Choir in Dallas

BECAUSE he did not wish Dallas to lose an artistic attraction such as the Vatican choir, which is to tour the United States, E. H. Hulsey, owner of moving picture playhouses in all parts of the state, has made a departure from his usual business rules and has underwritten the appearance of the celebrated Italian singers for both Dallas and Houston during Christmas week.

The singers demand a $10,000 guarantee for one night performances in Texas. This was rather a staggering figure for local musical clubs to handle. E. H. Hulsey stepped into the breach and has arranged to bring the singers to the two Texas cities. He says that he does not expect to make a cent out of their appearance but that he merely wants Dallas people to get the very best in the entertainment line that is securable.

The Vatican singers will be in Texas during Christmas week, thanks to Mr. Hulsey. In Dallas they will appear at the State Fair Grounds Coliseum, which seats 7,000 people.

Yukon and Hawaii Shown in Latest Prizma Pictures

TWO latest Prizma pictures in nature's colors are "Eden of the Pacific" and "The Hell of the Yukon."

In "The Eden of the Pacific," which is a trip through the Hawaiian Islands, one is taken back to the spots where the white man first landed on Hawaii. It shows the old fort overlooking Kilauea beach, the King's home at Kilauea and the monument erected to the memory of Captain James Cook, who discovered the islands in 1778. Prizma has photographed with wonderful coloring the night blooming cereus, which displays its full glory only after sunset.

In "The Hell of the Yukon" is photographed the White Horse Rapids. This dangerous water course in the days of the gold fever in Alaska was the only exit for the miners returning from the gold country and many went into the rapids and never came out again. The trip through the water was made by Lieutenant Surgeon Leonard Sugden. The distance covers five miles, yet was traversed in twelve minutes.

Sponging.
A bit of testimony from the investigation of the milk situation in "The Messenger," one of the series of single-reel Hank Mann comedies released by Arrow.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

RUBBERNECKING IN FILMLAND

Clarence the Goat Loses "His'n" When the Pelican Goes Up in the Air and Grabs Off a Billful

By Giebler

The Rubbernecker.

WE are in the second week of our street car strike, but things are better than they were. For a time the situation was aggravated by the steam railroads, who added to the mess by stopping all trains in and out of our fair city. There was a period of five days when, with the exception of the relief afforded by Cecil B. De Mille's and Syd Chaplin's airplanes, Filmland was completely isolated from the outside world. And to further gum up the situation, we got no mail from the East and the East got no mail from us.

Stars who wanted to run over to New York champed the bit with impatience, and two of them, Marguerite Clark and Violet Heming, simply took the bit in their teeth and motored to Frisco, from which point they wended their way eastward.

Players Really Stuck On Locations.

Several companies out on long vacation trips were unable to get back. Charles Swickard, who is directing the Carlyle Blackwell Company, got stuck with his star and number of players, on the return trip from Laguna, New Mexico, and had to be rescued two hundred and fifty miles from home by automobiles.

The strike on the electric lines is still on, and the cars run only during the day, but since the schedule of a blameless life does not include many hours spent away from the fireside after sunset this does not give the Rubbernecker any trouble worth speaking of.

If everyone was as thoughtful as the Sunshine Comedy company I could stay right at home and collect the news. Realizing that the transportation tie-up makes it difficult for news gatherers, these kind people sent an automobile loaded with four stage carpenters and Polly Moran, bumped it into another car, smashed the windows of a grocery store and cut a citizen on the nose with a piece of glass from the wind shield right on the corner of Eighth and Burlington, scarce a stone's throw from our humble cot.

A Story of a Nut by a Bird.

I tried to make this installment of Rubbernecking really high brow-y by acting on the advice of a friend and reading a book supposed to be a great help to all writers who yearn to turn out classy copy.

According to the learned bird who wrote the book: "One should not burden one's word paintings with detailed descriptions. After one has walked on the mountain top or strolled in the wildwood, one should indulge in retrospection and then in sharp, short, snappy sentences, pen the pictures that flash across the mirror of one's memory, dwelling only on the high lights of one's impressions."

One gathers something of the intensive method recommended by reading one of the erudite gent's pieces. Here is how he wallops "The Wildwood":

"Trees, big trees, little trees, old trees, young trees, trees. A carpet of fallen leaves, a pale flower, a tree trunk riven by lightning, a boulder and a bubbling spring, a toadstool, a violet, a squirrel, a buttercup, a nut——"

Retrospection All That's Left.

There is more, and all as sweetly pretty as the above, but this is enough to show what is meant by hitting only the high spots.

I took a long trip through Filmland. I filled my mind until it slopped over with impressions. I indulged in retrospection, which is about the only thing one can indulge in nowadays. I put down the high lights that flashed across the mirror of my memory:

A pelican fighting with a billy goat; a lady slaving over a hot cook stove; George Loane Tucker; a duck riding a donkey; a director with a roll of money saying to an actor, "Jimmy, give me the proper thrill and you get this jack for keeps"; a wrecked airplane; Billy V. Mong; "Don't call him Al, he's a star now"; a beautiful girl, another—three, five, nine, sixteen of 'em; Jack Blystone; Gus Meins, gag writer; a press agent; a long press agent; a short press agent; press agents; Dennison Clifts; property cliffs; Roy Stewart; Hardee Kirkland—

List to the Tale of a Goat.

One might be able to put that kind of stuff over on the wildwood, but it won't work in the movies. One just cannot dismiss that goat and pelican fight with a high light, especially as the goat, a noble creature named Clarence, was getting the worst of it.

One feels that the reader would also like to know something more about the duck and the donkey, Dennison Clifts, the lady and the cook stove, and the rest of it.

The goat fight was part of a thrilling scene being made by Eddie Cline for a Fox Sunshine comedy.

Eddie Cline said he didn't figure on the fight at first, and Gus Meins, the scenario writer, didn't write that kind of a gag into the script, but Al Stein, the assistant director, noticed that the pelican seemed to regard Clarence, the goat, as a mere butt-in and told Eddie that it would take but a few more insulting remarks from the bird to start something.

The Pelican Gets the Goat's Goat.

"All right, let 'em start it," said Eddie.

Al let Clarence in the scene and the bird made the first aggressive move by taking a nip at Clarence and getting a bill full of goat hair; then Clarence lowered his head and charged. The pelican didn't believe in charges, he was doing a strictly cash business. He simply stepped up in the air about four feet, presented his bill, collected more goat fur, and came down on the other side.

Clarence came up to the scratch again and got a scratch on the nose for his pains. I think he tried to get that pelican's goat about six times, and lost his own every trip. It's a sad thing to see a goat lose his own goat.

And Then the Cyclone Struck.

After the fight Eddie Cline staged one of the big moments of his comedy. He had the goat, the pugilistic pelican and another one like him, a mule named Marie, a duck, a dog, Viola Dolan and Inez MacDonald all cooped up in a room about eight by ten feet in size. He had about six bushels of torn newspapers scattered about the room, then unleashed a property cyclone through the window.

It was a terrible blow. The cyclone whipped the papers around and around like a thousand banshees; the pelicans flapped their wings and circled the room like mad; the duck got on the donkey's back; the dog howled.

Mule Injects a Little Action.

Viola and Inez ran around with the current of the wind and held their hair on their heads. And on top of this Cline had Harry Cornell mount a bucking mule and ride him through the scene once or twice just to get a little action in the stuff.

I saw the lady and the cook stove across the street, on the dramatic side of the Fox lot. There she was, a frail young thing, bending over a red hot cook stove on a red hot day, just to give the fans a thrill.

'Tis to weep when we think of how our poor stars have to slave to earn their slender stipends. And to make it harder, the director who was driving her to the toil was looking as cool as a large juicy cucumber in a suit of white duck.

The lady was Gladys Brockwell, mak-

"Fencing and Parking."
Two sports favored by Albert Ray and Elinor Fair in their Fox comedy, "The Lost Princess."

ing a play called "The Devil's Riddle." Frank Beal was the cool looking cuss. Billy Scott was supporting.

Sweat in Summer, Freeze in Winter.

I tried to sympathize with Gladys, but didn't get very far with it.

"We always make outdoor stuff, like desert island and garden party stories, in the winter," she said, "and Klondyke scenes, where we have to wear furs and leather coats, in the summer. It's all in getting used to the system. I don't mind it, besides, I've just come back from a two weeks' vacation, where I had just a glorious time."

I saw a lot of people at Fox: Jack Blystone and Joe Bordeaux, who had moved a bunch of comedy beauties over from the comedy lot, were making a hotel scene on one of the big stages.

Al Ray, called Albert now that he's a star, and Elinor Fair, who doesn't want her name spelled "Eleanor," were busy with a scene from "A Little Prayer for Rain," with Scott Dunlap directing, and Charles Arling, John Cossar, Jack Rollins, Lloyd Bacon in the action.

Peggy Hyland was there getting ready for her next play, "The Web of Chance," which will be engineered by Director Howard Mitchell.

Mix Back from Oklahoma.

Tom Mix, fresh from Oklahoma and the 101 Ranch, where the action of his last film was shot; Eddie Rosenbaum, Mix's manager and all-around mixer; Carl Downing, publicity director, who personally conducted me through the works; Edmund Lawrence, who is going to make the next Madlaine Traverse picture, which will be called "The Heritage of Eden," and is laid in South Africa. Frederick Starr will be the hero, in the part of Ox Lanyon, a superman type; Edwin Booth Tilton, his father, and H. E. Heerbert, the heavy.

I talked to Dennison Clifts, who has just been appointed, crowned, inaugurated, and seated upon his throne as scenario editor in chief of the Fox western plant.

Tucker Shoots An Airplane.

After Fox I stopped at Brunton and saw George Loane Tucker shooting a "busted" airplane surrounded by a garden party, with Robert Ellis, Mahlon Hamilton, Betty Compson, Billy Mong and Hardee Kirkland among the high lights in the crowd.

Then I stepped over on stage four, where Allan Dwan was making "The Luck of the Irish."

Did you ever hear the story of the father who gave his little boy a nickel to go to bed without his supper, and after the kid was asleep took it away from him and the next morning made him do without breakfast for losing the jitney?

Well, that bird wasn't so bad after all. Wait until you hear what a hard boiled director did to his leading man.

Allan Dwan was making a scene with James Kirkwood, who is the lead in "The Luck of the Irish," and Fred Warren, who is taking the part of a lawyer.

Dwan "Kids" Jim Kirkwood.

Kirkwood, who is a poor plumber, is at the lawyer's office to get the fortune left to him by his uncle. The fortune was over $28,000, and they used real money, a certified check for $28,000, and two hundred and fifty-six dollars and thirty-one cents in real jack.

After they got all set, Dwan took up the money and waved it before Kirkwood's eyes.

An Anti-Climax.

"Look at this bundle, Jimmy," he said, "real spondulix and big enough to choke a cow. Now when Warren hands it to you, you being a poor boy, are supposed to be very much delighted, and I want you to show it. Give me a thrill, and if the thrill is big enough you get the bundle for keeps."

Did Jimmy Kirkwood try hard? Did he give Allan a thrill? I'll say he did. I never saw better acting in my life. And did he get the jack? He did not. Dwan was only kidding him along, and I'll say that's a rotten trick to play on a hard working actor.

Los Angeles Critics Unanimous in Praise of "The Brat," Shown at California Theatre

NAZIMOVA, in her latest production, "The Brat," scored a tremendous hit in the pre-release showing of the special at Miller's California Theatre in Los Angeles, according to the Los Angeles newspapers. The morning and evening press of the city of the angels and motion picture stars, is quite unanimous in declaring that the film is from many angles the best thing the brilliant Russian actress has made for the screen.

Los Angeles was the first big city to see "The Brat." By special arrangement with Metro, the California showed the Nazimova picture for the week beginning August 25. At the time Los Angeles was in the throes of a traction strike. Despite the complete paralysis of the transportation system, tremendous crowds made their way to the theatre—on foot and in every sort of emergency conveyance.

Speaking of Nazimova in the role of the chorus girl waif, Olive A. Cook, critic of the Los Angeles Record, said:

Critics Delighted.

"Nazimova, the wonderful, the versatile, the inimitable, has created the very delightful Brat that Maude Fulton intended and portrayed herself. She has put into the part all her artistry and charm, and has made the little, half-starved, 'hard-boiled' chorus girl a real living, breathing force."

Henry E. Dougherty, in the Evening Express, said:

"We say 'The Brat' is a smashing photoplay, not because it is spectacular, but because it is a story that deals with human beings and gives us a taste of real drama and real comedy. To see it is to enjoy it."

Florence Lawrence writing in the Examiner said:

"Nazimova is not only a tragedienne and emotional actress of high power, but she is a comedienne of supreme art as well. . . . 'The Brat' will be Nazimova's most popular film."

The photoplay reviewer of the Los Angeles Times, Edwin Schallert, said:

"'The Brat' is a photodrama that you will thoroughly enjoy, because it is an adequate transcription of Maude Fulton's play, and because it has Nazimova's charming presence."

"Tower of Jewels" for Corinne Griffith.

Corinne Griffith's feature, following "The Climbers" by Clyde Fitch, which is now nearing completion, will be "The Tower of Jewels," written especially for the Vitagraph star by Lucien Hubbard. The play is full of thrills, mystery, surprises, wealth, pretty girls and beautiful gowns.

The Fame of Luke McLuke Was a Mere Myth to That of Luke, Fatty Arbuckle's Cherubic Canine.
A trio of views takin during Fatty's latest "at home" day between the "makings" of a Paramount-Arbuckle comedy.

Chicago News Letter

by Jas. S. McQuade

"The Brat" Opens at the Ziegfeld to Capacity— Will Remain as Long as Business Warrants It

"THE BRAT" opened at the Ziegfeld Labor Day to capacity and has done excellent business all through the week. It will remain at this house just as long as the business warrants it. District Manager S. A. Shirley, of Metro, states that "The Brat" has done just as well at this house as "The Red Lantern" thus far.

He informed me that this feature opened at the Merrill Theatre, Milwaukee, Sunday, August 31, for a run and that the attendance for that day and Monday was 16,000, eight performances being given daily. The general admission was 28 cents, war tax included.

Manager E. C. Bostick created several attractive electric displays for the theatre front. One of the most striking of these showed a reproduction of a Nazimova poster in water colors, in which the Brat appears in one of her most impudent poses. The background of this water color painting and also of the entire electric display was black velvet, which brought out the entire display with artistic brilliancy. Manager Bostick, who has presented all the Nazimova features at the Merrill, pronounces "The Brat" Nazimova's masterpiece.

Opens in Omaha to Big Business.

In Omaha, this feature opened a run at the Sun Theatre, owned by Harry Goldberg, Sunday, August 31. Mr. Goldberg has reported satisfactory business and writes enthusiastically about the great drawing power of "The Brat." Before the opening of this Nazimova feature at the Sun, it had been a 15-cent house and never presented any of the big, prevailing productions; but Mr. Shirley finally induced him to change his policy to 25 cents admission and big productions.

Frank Newman, who owns and manages the Newman Theatre, Kansas City's finest picture theatre, is now contracting for all the Nazimova features and the other big Metro productions. Needless to say, he has booked "The Brat," and it will make a record at his beautiful house. The admissions at the Newman are 30 and 40 cents.

During his recent tour of the Middle West, District Manager Shirley booked the Nazimova features and other Metro productions with the Greater American Company, of St. Louis. This organization controls about 15 high-class houses in that city and "The Brat" will open there Sunday, September 21.

Abe Frankel, owner and manager of the Rialto Theatre, Des Moines, has also booked all the Nazimova and Metro productions for that house. The Rialto charges an admission of 28 cents, which includes the war tax.

Short-Reel Exchange Is a Success in San Francisco

D. J. CHATKIN, who for many years was connected with the exchange business in Chicago, as employe, manager and owner, made a short stay in the city last week, on his way from New York to San Francisco, where he is now associated with M. H. Kohn in the Consolidated Film Corporation, of Los Angeles and San Francisco, of which he is secretary and treasurer.

Mr. Chatkin spent six weeks in New York looking after business for his company. While in that city he purchased the Helen Holmes serial, the Hall Room Boys serial, the Lightning Bryce serial and the Gaumont Current Daily Topics for the territory covered by his organization.

Mr. Chatkin states that the Consolidated Film Corporation is the largest short-reel exchange on the Pacific Coast, furnishing only one and two reel subjects, handling fourteen subjects weekly and covering California, Arizona and Nevada. His company has now been three years in the short-reel exchange business, and through the persistent efforts of Mr. Kohn and himself, coupled with a firm belief that the short-reel business would eventually come into its own, the organization has been successful. He makes the claim that his company is the first in America to handle short reel subjects exclusively.

Mr. Chatkin stated that the recent railroad strike on the Pacific Coast, which tied up Los Angeles and San Francisco communications for ten days, was a heavy blow to film distributors. During this time only a few shipments were made by his company to nearby points by motor trucks. According to Mr. Chatkin's preview, the fall trade promises to break all records.

Mr. Chatkin left for San Francisco September 6. The San Francisco head office is at 90 Golden Gate avenue.

Crawford and Madison Square Leased by Lubliner & Trinz

LUBLINER & TRINZ have leased, for a term of five years, the Crawford Theatre and the Madison Square, owned by the West End Amusement Company, and took them over Labor Day. The Madison Square, at 4374 W. Madison street, was built two years ago and is a thoroughly modern house with a beautiful interior. It seats 1,367 persons and was formerly managed by C. G. Stuart, well known in exhibiting and exchange circles. The Crawford, at 19 S. Crawford avenue, was built five years ago and will undergo renovation by Lubliner & Trinz. It seats 1,280 and was the first large picture house opened on the West Side.

The stockholders of the West End Amusement Company are Mr. Mearle, J. B. Heaney and William E. Heaney, who had general management of the two houses for the company, and who always took a hearty interest in the general welfare of the exhibiting business. He is the son of J. B. Heaney, a banker, and will engage in his father's business henceforth. He has the best wishes of a large following of exhibitors and of the writer in his new field.

Eighteenth House for Lubliner & Trinz Circuit

IT seems that Balaban & Katz, Lubliner & Trinz and the Ascher Brothers of this city are seeking to sur-

George B. Seitz, Producer and Co-Star, Surrounded by Marguerite Courtot, Star.

The Seitz-Courtot combination will be seen in the Pathe serial, "Bound and Gagged."

pass each other in the matter of building great modern theatres. Last week we were called upon to chronicle the building of a large picture theatre by Balaban & Katz, in the "Loop," that will cost $2,800,000; the previous week we referred to the building of an almost equally expensive picture theatre in Minneapolis by the Ascher Brothers, and now it devolves on us to announce the building of a picture theatre, in the northwest section of Chicago, that will seat 5,000 persons.

The last named house will be located at the southwest corner of Milwaukee and Sawyer avenues, at Spaulding avenue, and architects are now busy drawing the plans. The ground cost $65,000 and it is given out that the theatre building will cost $850,000, making a total of $915,000 for the ground and structure.

It is understood that this house, which will be the eighteenth on the Lubliner & Trinz circuit, will be a model of twentieth century construction. The balcony will be reached by means of inclined planes, instead of by the old-time stairways, and the entire building will be devoted to the theatre.

Opening of The Playhouse a Pronounced Success

THE week opening Labor Day proved that the Playhouse is just the spot for high class picture programs, well presented and artistically interpreted by appropriate music. With its handsome new interior fittings and decorative effects, The Playhouse has a refined coziness that will appeal to patrons who are willing to pay 50 cents for any seat, downstairs or up, as was convincingly proved by overflowing attendance at all the evening shows.

The opening program was headed by an Artcraft picture, "The Witness for the Defense," with Elsie Ferguson, Vernon Steel and Wyndham Standing in the three most important roles, and this was well contrasted by a two-reel Sennett comedy, featuring Ben Turpin, with Post Travels and the Paramount magazine, in addition, for full measure.

There were also several singing numbers on the program, but there was really no need for them, and in my judgment they had not the quality that will appeal to patrons of this house. The Playhouse seats only 600 persons and it can be made a most desirable little temple for pictures only, with their accompanying music.

Has Orchestra of Nine.

The orchestra of nine, including two organists, is ably directed by Walter Kipowsky, who was formerly assistant director of Balaban & Katz's Central Park Theatre orchestra. The selections for accompaniment were most appropriate and their admirable interpretation contributed largely to the effect created by the pictures shown.

Elsie Ferguson, as Stella Derrick, has a fine opportunity to show her versatility. It is the strongest character that has been assigned her for a long time, and the appeal she makes to the spectator holds with no uncertain grip.

Archie G. Spencer, director, and C. E. Smith, manager, of The Playhouse, are to be congratulated on their great success in arousing interest in the house and on their happy selection of the opening program. They also deserve hearty praise for the delightful transformation of the old Playhouse into a beautiful little home for high class moving pictures.

"Trail of the Octopus" Serial in Big Demand

FRANK J. FLAHERTY, western division sales manager for the Film Clearing House, returned last week from a trip of two weeks, during which Kansas City and Denver were visited. He closed the Kansas City office and turned it over to the S. A. Lynch Enterprises, which will handle the Film Clearing House product in all their southern exchanges. Mr. Flaherty reports very good business in the Kansas City office before the transfer was made.

He visited Denver next, where he found conditions excellent and fine prospects for the fall season. He placed the Rothapfel Unit Program in the American Theatre, where the first Denver showing will be given early in October. Trade showings of "The Trail of the Octopus" were given in the Denver office, and they created a fine impression.

Mr. Flaherty returned to Chicago to start the company's new policy of releasing twenty-six features a year. In addition to these, twelve big special productions and three serials will be released. The first serial, "The Trail of the Octopus," is now being booked heavily in Chicago, as the trade showings of Wednesday and Thursday, September 3 and 4, created very favorable impressions.

Mr. Flaherty left for Milwaukee Friday, September 4, where a trade showing of the first serial was given before Wisconsin exhibitors.

Archie G. Spencer, of Metro, Weds.

Archie G. Spencer, of Chicago, and Miss Henrietta Laughlin, of St. Louis, were united in marriage Wednesday morning, September 3, Judge Harry M. Fisher, an old-time friend of the groom, officiating. Barney Balaban, of Balaban & Katz, served as best man. The wedding breakfast was served at the Hotel La Salle, members of the families of the bride and groom and Mr. Balaban being the only guests.

Mr. Spencer is well known in Chicago film circles, being city salesmanager for Metro and lessee and director of The Playhouse. Owing to the pressure of Mr. Spencer's business duties, the honeymoon trip has been postponed.

Henry Peters Joins Mutual Forces.

Henry Peters, for some time past special representative for Pathe's Chicago office, has resigned that position to become assistant manager to M. J. Mintz, manager of Mutual's office here, where he will have full charge of sales. Mr. Peters will assume his new duties Monday, September 15.

In Chicago Picture Theatres.

Dorothy Dalton in "The Market of Souls," assisted by Temple Bane and a strong cast, showed to good business at Orchestra Hall during the week of Monday, September 1. The attraction for the current week is Vivian Martin in "The Third Kiss."

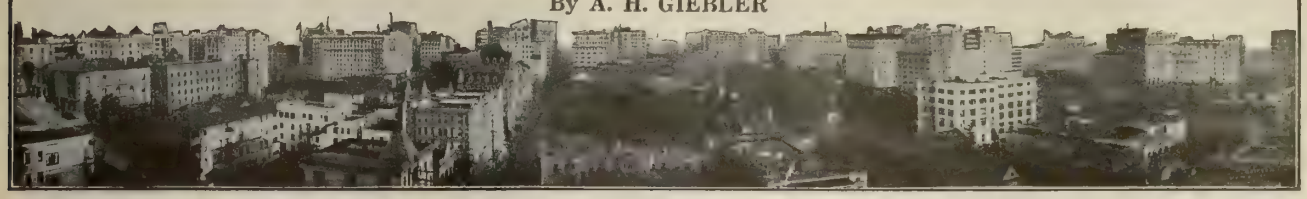
"His Majesty, the American" began a two weeks' exclusive run in the "Loop," at the Castle Theatre, Sunday, September 7. The premieres in outlying theatres, including the Riviera, the Woodlawn and Central Park, during the week beginning Monday, September 1, were most successful.

"Hearts of the World" showed at the Randolph Theatre to capacity business all through the week ending Saturday, September 6, and will be continued for two more weeks.

Mystery and Action, Then Action and Mystery—the Motto Upon Which Metro's "The Man Who Stayed at Home" Was Built.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Los Angeles Exchanges Deliver Films by Auto During Railway Strike in California—Routes Covered

DURING the recent railway tie-up in California, the Motion Picture Board of Trade established and maintained an automobile delivery service to cover the territory for which Los Angeles is the distributing center. From 150 to 200 films were shipped out of Los Angeles daily, the auto express service covering four routes: one from Los Angeles to Bakersfield, taking in all the San Joaquin Valley points; another to Santa Barbara, which took in all the Southern Pacific railroad shipping points; a third to San Diego, supplying intervening stations, and a fourth was sent from San Diego to El Centro, covering the entire Imperial Valley.

Arthur B. Lamb, Metro Exchange manager and president of the local Motion Picture Board of Trade, was active in establishing and keeping the auto service in operation.

Universal sent a special truck load of films to Phoenix, Ariz., a 12-hour journey by rail.

Hertzman Heads U. City Publicity.

Charles L. Hertzman, who has been named director of publicity at Universal City to fill the vacancy created by the resignation of Harry Hammond Beall, arrived in Los Angeles this week. Mr. Hertzman is well known in stage and screen circles, has a long record in the exploitation of amusement enterprises, and knows the exhibitor's angle and problems from practical experience as a theatre manager. His connection previous to his appointment with Universal was with Comstock and Guest, of New York.

United Signs Two New Stars.

Lee A. Ochs, vice-president of the United Picture Theatres, has left for the east after having spent several weeks in Los Angeles. Mr. Ochs announced before he left that two new stars have been signed by United, but their names will not be made public until the proper time, although scenarios of two famous novels are already being put in preparation for them.

Henaberry to Direct Mrs. Chaplin.

Joseph Henaberry, who just recently completed the Douglas Fairbanks production, "His Majesty, the American," the first of the United Artists productions, has been engaged by Louis B. Mayer to direct Mildred Harris Chaplin in her first picture under the new contract.

Henaberry has directed other Fairbanks productions, among them "The Man from Painted Post," and "Say, Young Fellow," and before he became a director he portrayed strong character types on the screen. He impersonated Abraham Lincoln in Griffith's "Birth of a Nation."

Grauman Acquires Control of Rialto.

The Rialto Theatre on Broadway near Eighth street, formerly under the management of J. A. Quinn, has passed into the control of Syd Grauman, manager of Grauman's Theatre, at Third and Broadway. The final negotiations were completed August 29 between J. A. Quinn and Syd Grauman, whereby one-half interest in the showhouse became the property of Grauman and passed under his management. The Rialto has always been known as a long run house, and it will in all probability continue along the same policy.

Mr. Quinn will return to New York in the immediate future to further his plans for the development of the Motion Picture and Theatrical Co-Operative Association.

Hooray for Ruth!

Ruth Roland, horseshoe in hand for good luck, ships the first episode of her own new serial, "The Adventures of Ruth," to Pathe Exchange.

Rolin Comedian Dead.

Dee Lampton, 21 years of age, heavyweight comedian of the Rolin Film Company, died at the Clara Barton Hospital on September 1, of appendicitis. Lampton was born in Fort Worth, Texas, and moved four years ago with his family to Los Angeles. He soon obtained work at the Rolin studio, and has since appeared as a leading player in many of the comedies produced at that plant. Dee Lampton weighed 285 pounds, although he was only five feet tall. He is survived by his father and mother, a sister and brother.

Marion Writing Pickford Scenario.

Frances Marion, former scenario writer for Mary Pickford, has arrived in Los Angeles to write the continuity for Miss Pickford's first picture to be made for the United Artists, which will be a film version of "Pollyanna."

President of Equity Goes East.

Herbert K. Somborn, president of the Equity Pictures Corporation, who has been in conference with Harry Garson, at the Garson Studios, Inc., has returned to New York to begin the exploitation of the Equity Pictures, which will be placed on the market in October.

Film Cowboys Stage Rodeo at Fair.

A number of cowboys employed in the various motion picture studios in Los Angeles, staged a wild west rodeo as one of the features of the fair held at Downey, California, last week.

Los Angeles Studio Shots

ERIC VON STROHEIM has begun a special production for Universal called "His Great Success," with a cast that includes Sam De Grasse, Una Trevlyn, Clyde Fillmore, Maude George, Leo White and Mae Busch.

Wallace Worsley started this week shooting the first scenes of the second Eminent Authors Productions, Basil King's "The Street Called Straight."

Tom Mix has returned from his trip to San Francisco, where he assisted in welcoming the Pacific Fleet to that city.

Earle Williams has begun the filming

of "The Far East," under the direction of Chester Bennett, from a story by H. H. Van Loan.

Milton E. Hoffman has departed for New York, and Charles Eyton is now general manager of both the Lasky and the Morosco studios.

Supporting J. Warren Kerrigan in his newest Brunton feature, "Live Sparks," are Fritzi Brunette, Joseph J. Dowling, John Steppling, Roy Laidlaw and Mary Talbot.

Scenes for the latest Gale Henry comedy have been filmed at the Chateau Thierry aviation field at Long Beach.

Melvin Ballerino has been engaged as casting director for Metro Screen Classics.

Shirley Mason has been cast in the part of "Jim" in the Maurice Tourneur production of Robert Louis Stevenson's Treasure Island."

Lillian Biron, formerly of the Mack Sennett comedies, will play opposite George Covey in the new Gaiety Comedies.

Margarita Fischer, it is rumored, is soon to become the wife of Lt. W. F. Heltzen, late of the U. S. aviation service, but now her business manager.

Nigel Barrie arrived from New York last week to play the leading role opposite Katherine MacDonald in "The Turning Point," for the First National Exhibitors.

Francis MacDonald has been engaged to star in productions for the National Film Company.

Elmo Lincoln, who recently challenged Jack Dempsey to a fight, is now being challenged in turn by Paul Mullen, gymnasium instructor at Brunton.

During the disablement of Harold Lloyd, the Rolin company is making a comedy with Snub Pollard and Mildred Davis as the featured players.

Robert Kerr and Tom Gibson, both former Keystone directors, are in charge of the new Hank Mann comedies.

"He Who Hesitates" is the name of Charles Ray's new picture for Ince. Millicent Fisher is leading lady and Jerry Storm director.

Harry Mann has started on his first comedy with Vitagraph. He will create a new screen character to be known as "Simple Harry," a hard luck individual.

The cast in the Basil King production, "The Street Called Straight," includes Milton Sills and Naomi Childers in the leading parts, and Irene Rich, Charles Clary, Alec B. Francis, Jane Sterling and Lydia Yeamans Titus.

Edgar Selwyn has arrived in town with a new play for Cecil B. De Mille to produce with an all-star cast.

Mabel Ballin is to take a trip to New York as soon as her work in "The Beach Comber" is finished.

Mr. and Mrs. Sidney Farrar, parents of Geraldine Farrar, Goldwyn star, have come to Los Angeles to be present at the opening of their daughter's operatic tour, which opens here in October.

Report has it that Dustin Farnum has purchased a $75,000 home on Crescent Heights Boulevard.

Charlie Chaplin's new comedy for First National will have Brother Syd's aviation field as background for a number of funny stunts with an airplane.

W. H. Clifford is in charge of the Ben Hampton studio scenario department.

Harry Williams, song writer, is devising comedy situations for Fatty Arbuckle.

William Lord Wright, western representative of the United Pictures Theatres, has opened an office at the Gasnier studios in Glendale, where Dustin Farnum's next feature will be filmed.

George Foster Platt has been engaged to direct the Cathrine Curtis production. Mr. Platt's first production as a screen director was the Helen Kellar picture, "Deliverance."

Frances Ring, sister of Blanche and wife of Thomas Meighan, is to spend a few weeks with her husband in the west before she goes back to New York to fill a stage engagement during the coming winter.

Bryant Washburn and his director, Donald Crisp, leave for Chicago within a few days to film certain scenes for "It Pays to Advertise."

Alice Lake will play the leading feminine role in a Metro production of "Tess of the D'Urbervilles."

Madge Kennedy will play the leading role opposite Hank Mann in his new comedies.

Hobart Bosworth and his director, Irvin Willatt, spent last week in San Francisco getting battleship pictures for a new production.

Colin Campbell will direct Dustin Farnum in his new picture for United Picture Theatres, "The Honor of His Family."

Griffith Points Out Need of Tragedy On the Screen; Likes San Francisco

DAVID WARK GRIFFITH paid a high tribute to San Francisco when he selected this city for the premier Pacific Coast presentation of "Broken Blossoms," now being shown at the Curran Theatre. "I was governed in my choice of San Francisco for the first coast presentation of 'Broken Blossoms,'" he said recently in an interview, "primarily because of the reception the people of your city gave 'The First Born' when that one act play was produced here for the first time by David Belasco a number of years ago. That is harking back rather far, but I felt that a people who could understand and appreciate Mr. Belasco's 'The First Born' would understand and appreciate my 'Broken Blossoms,' for the former, which I consider the most artistic one-act play ever written by an American, was a radical departure from the then usually accepted playlet, just as is 'Broken Blossoms' decidedly a departure from the ordinary film drama of today.

"There is no gainsaying that 'Broken Blossoms' is a 'different' picture; I mean thematically different. It shatters all film drama precedent. The characters do not find gold and happiness at the end of the rainbow. They find grim death.

Film Needs Tragedy.

"The picture is tragic, and purposely tragic, for I believe that there is absolute need for tragedy on the screen. And it is because of this belief that I determined to produce 'Broken Blossoms.' I am convinced that the constant reiteration of stories in which ease and wealth, requited love and happy endings, as pictured in the usual film dramas, is not good for people. It makes the average persons dissatisfied with their lot. They leave the theatre with the feeling that all is not well with the world.

"On the other hand, photoplays in which life, with its trials and disappointments, are pictured, where grim tragedy stalks through the lives of the characters, where the end of the story is the end of all things, even life itself, cause the beholders, I maintain, to take up the thread of their own existence after leaving the playhouse with the feeling that the old world in so far as he or she is concerned, at least, is not such a drear place, after all. 'Broken Blossoms' was intended as an experiment along this line. It was an expensive experiment, I admit, but it has proved an extremely successful one, and opens up an entirely new field in photodramatic production."

Jamison Handy

Whose wide executive experience goes into vice-presidency of sales and advertising for Bray Pictographs, released by Goldwyn.

Likes San Francisco.

Mr. Griffith paid a high compliment to the mild climate and the scenic attractions of San Francisco from the standpoint of the producer. "Think of it," he said, "here I sit during the middle of August with a light overcoat on, while down south in the studios they are actually suffering with the heat. You cannot imagine, unless you have had the experience, how disagreeable it is working under the heat of the intense studio lights during hot weather. I do not see why some of us do not come up here. San Francisco is certainly better suited to our needs than is the south. But you see we motion picture people are a good deal like sheep. Some of us went to Los Angeles and the rest of us followed. I am absolutely sure that if San Francisco could secure one of the big producers, many of the others would follow. There is an ever growing feeling of dissatisfaction with things as they are in Los Angeles, and a break might assume the proportions of a stampede."

Chapin Leaves for Ithaca.

Frederick Chapin, of the scenario department of Pathe Exchange, Inc., left the week of September 7, for Ithaca, N. Y., where he will remain several days to watch the start of work on Jack Norworth's serial "The Crooked Dagger," which is being produced by Theodore Wharton for Pathe. Mr. Chapin is the author of "The Crooked Dagger" scenario which is based on a story by Frederick Jackson, the playwright.

Bert Lytell

As Tito Lombardi, designer of gowns, has to design himself out of well-fashioned situations in his Metro, "Lombardi, Ltd."

HE MAKES THE PUBLIC A CONFIDANT

And Thereby He Insures Steady Patrons, Does Jack Farren of the Victoria Theatre, Rochester

THERE is nothing like taking the public into your confidence. At least, such is the opinion of a good showman, Jack Farren, of the Victoria Theatre, Rochester. Jack easily fits into the title of a good showman because he started in the game with nothing but his nerve and is today a prosperous citizen.

The Victoria is a downtown palace, with every modern convenience, in the heart of the show district where competition is keenest. Jack Farren glories in the fact that there are a number of equally big movie houses nearby to give the public a fair chance to look over the bills and select the show they like best. "I don't get all of the business," says Jack, blithely, "but I do get about all that I can handle. I don't worry much about increasing business, because I have not quite decided to build a roof garden. What concerns me most is giving a 100 per cent. show and convincing the public that they can always find the same quality in my house."

"Vic" Is Popular.

The "Vic," as it is popularly known, has a heavy and consistent patronage, which should be the envy of many rival managers and a matter of interest to many film salesmen. When Farren was asked how he did it, he merely grinned and said that he gave the public what they wanted.

Farren says that once upon a time the idea prevailed among showmen that they knew what was good for the public and tried to ram it down their throats, a la Barnum. The show with the best bally-hoo pulled the biggest crowd. Such was the state of affairs when the movies came along and Farren broke into the show game.

The acute competition caused by numerous cheap movie houses finally resulted in a survival of the fittest, and when many places had been forced out Farren was found among the fittest and still raking in the money with a free hand. When the transition from small houses, hastily adapted for movie shows, to the modern, sumptuous palaces began, Farren was not only ready, but was a pioneer. He took a chance, and was willing to trust his fate and fortune to the public.

Takes Public Into Confidence.

The outstanding thing about his movie house career is that he has always taken the public into his confidence and played a square game. As long as he is in business to show pictures Farren believes that his duty to his patrons is to show what they want. He has no secrets from the public.

Many things about the business of running a big picture house have a certain fascination for the public, and Farren knows it. He can always see the public's point and never loses an opportunity to discuss pictures, projection machines and how they work, how pictures are made and the process he follows in booking them, and a multitude of other like things with his patrons. With his ear to the ground Farren is frequently about the lobby of his house, and is so well known that many of his patrons stop and talk with him. He delights to "talk shop."

Accepts Suggestions.

Farren knows that most people know little of the show business, so he is willing to be their mentor and never loses an opportunity of considering their ideas on how they would run the house and what they would do. So cordial is he in accepting and even soliciting suggestions that he daily receives letters from patrons and picture fans, expressing their views of what he ought to do. As a matter of business, most of these letters are answered by mail, but now and then Farren picks out an unusually pointed one and answers it openly, through space in the press or on his screen.

Enthusiastic about his house and his business, Farren is careful to stimulate the interest of his patrons to a like degree. For this reason he points with pride to the figures on the box office record. A while ago Farren spent a lot of money telling the people how he kept his house clean and sanitary with a battery of cleaning machines and devices. In the summer he tells them how the air is cooled and in the winter how it is heated.

Advertises Improvements.

If he gets a new piano, a new screen, a new projection machine, new lights or puts in some new decorations he writes a story telling the why and the wherefore. There is something confidential about this policy that the public likes and appreciates. They never knew that the house employs thirty-five people until Jack told them so. This does not include the office staff. They never knew of the elaborate protection against fire and other dangers until Jack told them and with all this information given freely to them, they take more interest in the Victoria.

The projection room holds many mysteries for the average person, and this has been one subject on which Farren has had to discourse freely.

"Percy, Prithee Desist!"
Says Tom Mix to the mysterious artillery-man in his Fox, "Rough Riding Romance."

Director R. William Neill Now Cutting "The Bandbox"

R. WILLIAM NEILL, who has just finished the actual work of directing "The Bandbox," the first of the Louis Joseph Vance series of pictures being produced by Deitrich-Beck, Inc., and released by the W. W. Hodkinson Corporation, is now devoting his time to the final cutting and finishing touches of the picture.

Louis Joseph Vance, the author of "The Bandbox," and Roy Somerville, who made the scenario, are collaborating with Theodore C. Deitrich, president of Deitrich-Beck, Inc., in titling and editing the production.

Mr. Neill is most enthusiastic over the production. "I consider Louis Joseph Vance one of the greatest writers of the day," said Mr. Neill. "His stories are simply alive with intensely dramatic incidents, mystery and suspense, in addition to the love interest that is so essential in successful productions. I have read practically everything that Vance has written and I think 'The Bandbox' by far his greatest work. With such a story to start with, the picturization of 'The Bandbox' was bound to be a success. Doris Kenyon, the star, does the best work of her career in this picture."

R. William Neill.
Director of "The Bandbox," Deitrich-Beck production for Hodkinson.

Fitch Story for Tsuru Aoki.

The second story for the use of Tsuru Aoki has been purchased by Universal from Abigal Hazel Fitch, an internationally known author. The story, "The Breath of the Dragon," is especially suited to the roles portrayed by Tsuru Aoki.

The novel itself had a wide circulation in this country and abroad and is an exciting adventure story of China during the reign of the Empress Dowager. Intimate glimpses of life in the imperial court are given. The heroine will be played by Tsuru Aoki.

Stimson Is Made General Sales Manager of American

C. A. STIMSON, well-known exchange manager, was recently promoted to the post of manager of the sales department at the American Film Company's home office in Chicago.

Mr. Stimson is not a newcomer in the "Flying A" organization, having been identified with the field work of that company for some little time. He brings to his position the advantage of long experience in general business and years of specialized work in the distribution department of the industry.

The University of Michigan at Ann Arbor attended to the education of Mr. Stimson. When college days were over, he secured his first taste of the business world through the selling end of the automobile business. The topic of the day, however, was the opportunity offered by pictures and in July, 1914, he obeyed the call of the films.

In October, 1918, Mr. Stimson assumed the duties of Milwaukee representative for the American Film Company, Inc. So excellent a record did he chalk up for himself in this field that before long he was appointed to the post of special representative, and later to that of personal representative of President S. S. Hutchinson. Continuing his upward progress, he came to bat early in July of this year as general sales manager for the "Flying A," in charge of distribution.

Schenck in New Quarters; Retires from Loew Interests

ON Monday, September 8, Joseph M. Schenck moved into his new offices at 140 West Forty-second street, New York. Mr. Schenck's enterprises will occupy the seventh floor with the bookkeeping department on the eighth floor. The executive staff only will be housed in the new offices. M. S. Epstein, who has been associated with Mr. Schenck for a number of years, will act as general manager of the new offices. The staff scenario writers, publicity workers and technical and casting directors will continue to have their offices at 318 East Forty-eighth street. In addition to being the new home of the Norma Talmadge Film Company executives, and the Constance Talmadge Film Company headquarters, 146 West Forty-second street, will house all of Mr. Schenck's other interests, including the Comique Film Corporation, the Jefferson Film Corporation and the Film Specials, Incorporated.

Joseph M. Schenck recently severed all connections with the Loew Enterprises in order to devote all his time to his picture interests.

Virginia Indorses "The World Aflame."

"The World Aflame" has been indorsed by the General Assembly of the State of Virginia.

The resolutions passed by the upper and lower branches of the Old Dominion government set forth that "we regard 'The World Aflame' as among the best pictures we have ever witnessed and believe it will serve a good purpose.

"It is interesting and instructive to both capital and labor and should teach a lesson that at present needs to be impressed upon both capital and labor, employer and employe and the masses generally."

Katharine Lewis.
Leading in new series of Strand comedies released by Robertson-Cole through Exhibitors Mutual.

Slote Becomes a Benedict

"Bob" Slote, traveling representative of the Exhibitors' Co-operative Film Exchange, handling the "Birth of a Race" feature in the territory of Washington, D. C., gave his co-workers in the Washington office quite a surprise on Labor Day when he introduced his companion as Mrs. Slote. He had just come in from a month's trip on the road and confessed that it was while he was in Frostburg, Md., that he and Miss Susan Tucker, of that place, decided to go through life for the balance of their years in double harness. It was not very difficult to find a minister willing to say the proper words, and then Mr Slote sprung it on the local film men that "he'd gone an' dun it."

"Tangled Threads" Opens Flint House.

The New Strand Theatre, of Flint, Mich., the model house of that city recently opened with "Tangled Threads," one of Bessie Barriscale's recent Robertson-Cole picture distributed by Exhibitors Mutual as its main attraction. The New Strand was started last spring and was completed late in August.

The theatre is owned and operated by the Strand Photoplay Company and Lester E. Matt, secretary and treasurer of the company, is the active manager.

CIRCUIT TO RELEASE CURWOOD FILM

First National Sets September 29 for Issue of "Back to God's Country" Tale of Frozen Waste

THE First National Exhibitors' Circuit's first special release for September 29, "Back to God's Country," has, so far as known, the distinction of having been made farther north than any other dramatic picture. The story was taken from James Oliver Curwood's magazine novel and was produced by the Curwood-Carver Productions, Inc. Nell Shipman plays the lead and is supported by Wheeler Oakman, Wellington Playter, Ralph Laidlaw and Charles Arling.

It is a most unusual picture, said to be filled with exceptional incidents. Ernest Shipman is the man responsible for the picture and has certified that every scene shown absolutely reflects the truth.

Taking Pictures in the Cold.

The picture was made north of the fifty-sixth parallel, on the far shore of Lesser Slave Lake, where the temperature averaged 50 degrees below zero and frequently dropped to 60 degrees.

Sixteen different varieties of animals take prominent parts in the picture and are seen in their natural forest homes in realistic roles. These wild animals include wolves, bears, mountain lions, deer, porcupines, raccoons and other wild folk.

As a matter of scientific interest, twenty thousand feet of film were shot without a foot of static. This result was achieved because the two cameras used were constantly left out of doors.

The oil had to be taken out of the cameras to prevent freezing, and if the film was left for a single instant stationary the emulsion froze and the celluloid cracked like glass.

Tragedy Attends Making of Picture.

Every precaution was taken to care for the company, but in spite of this one man, Ronald Byron, died. This tragedy nearly disrupted the company, but the grit of the other actors kept them on the job, and the picture was finally finished. Wheeler Oakman was sent for to take the place of Ronald Byron, as leading man, supporting Nell Shipman, the star, and there was less trouble later, although one man"s feet were frozen so badly they had to be amputated, while other members of the company suffered severe frost bites.

One of the most remarkable achievements was the building of a ship 186 feet long in the ice of Lesser Slave Lake. The heavy timbers for masts and superstructure were cut from the surrounding forests and dragged over the ice by Indians to the place of building. The rest of the timber and other necessaries were brought by dog sledges from the nearest settlement thirty miles away.

Animal and Human Interest Abound.

When the members of the company arrived, they found themselves in the heart of a howling wilderness. North and east of them were the barren lands, while between them and the arctic were no settlements nor the sign of a railroad.

But all of "Back to God's Country" is not of the frigid north. Mr. Curwood's journeys have taken him from the Horn to the arctics, and in these trips he has made a special study of wild animals. Few men know more about wild animal life than Mr. Curwood. The theory on which he worked is that it is no trick to put animal actions in pictures, but that the real task is to co-ordinate the animal work with human action.

And while the animal scenes are probably the more striking of the features in this picture, it is not all of the production by any means. There is a human interest element.

Kerrigan's "A White Man's Chance" Given Big Exploitation by Theatres in Cleveland and Utica

THE success achieved by J. Warren Kerrigan's first Robert Brunton production, "A White Man's Chance," in scores of representative theatres throughout America the past month not only augurs well for the many other pictures the Kerrigan-Brunton combination is to make for W. W. Hodkinson distribution, but is conclusive evidence that the J. Warren Kerrigan vogue among American picture lovers is increasing.

Another convincing sign of increased Kerrigan popularity is the time and effort the big exhibitors are devoting to big and specially-devised exploitation and newspaper advertising campaigns on "A White Man's Chance." At the Metropolitan Theatre, Cleveland, the Kerrigan production played to unusually big business for a three-day run last week after one of the largest promotion campaigns ever carried out at the spacious Forest City playhouse. The management had quarter-page advertisements in four Cleveland dailies on Saturday and in two Sunday papers as well as going to big expense on an effective lobby display.

Street Cars Carried Ad.

It was the same at the Alhambra Theatre, Utica, where the picture was the fall opening attraction. Manager F. G. Lux went the limit in his newspaper advertising on the Kerrigan picture and in his lobby setting, its feature being a miniature Mexican shack to represent the locale of "A White Man's Chance." In addition, the opening attraction of the season was heralded on the front and back of all Utica street cars, an advertising feature which Mr. Lux arranged for when he took over the management of the Alhambra three years ago.

The Symphony Theatre, New York, was another large house that ushered in its fall season with J. Warren Kerrigan in "A White Man's Chance," the management giving it an unusually brilliant setting for the three-day run. The New Savoy, Syracuse, after being closed a month for repairs, also re-opened with the Hodkinson release.

Books "Better Times" Film for Minnesota Fair Week

"BETTER TIMES," the Robertson-Cole feature produced by Brentwood under the direction of King W. Vidor, was booked by Rubin & Finkelstein through Exhibitors Mutual for the Strand Theatre, Minneapolis, and the Liberty Theatre, St. Paul, for the week of the Minnesota State Fair. "Better Times" is being used as one of the slogans to boost the state fair and Rubin & Finkelstein have capitalized on it in advertising the picture.

A number of local merchants have been giving their co-operation by boosting for "Better Times" and signs and cards enter prominently into the campaign. Rubin & Finkelstein expect to have the visitors from various parts of the state boost for "Better Times." Cards with "Remember 'Better Times' and the fair" will be circulated.

An old flivver resurrected from its grave, a replica of the one used in the picture, will be entered in the auto races if it holds together long enough to make the run from the theatres to the race course.

Heilberger to Have Third Theatre.

The Kurtz Bros., of Bethlehem, Pa., manufacturers of fine woodwork, have broken ground to erect a $300,000 theatre for vaudeville and motion pictures on the property adjoining the Kurtz De Luxe Cafe. The plans call for a seating capacity of 1,700. The Heilberger interests, which now control the Broad Theatre, of Bethlehem, and the Lehigh Orpheum Theatre, of South Bethlehem, will take over the house.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest.

Paramount Officials Find Their Week Exceeded Expectations; Zukor Receives 1,500 Sales Pledges

NEARLY twice the aggregate business of National Week last year and a record of selling and service to exhibitors established which has never before been equalled is the story of the second National Paramount-Artcraft Week and the achievement credited by the Famous Players-Lasky Corporation to its sales force.

Framed!—

—in the doorway, at least—is H. B Warner in his Robertson-Cole "For a Woman's Honor"

The week was probably the most perfectly organized intensive selling campaign in the history of motion pictures. The extensive advertising program, which proved to be a tremendous force in the sales campaign, was laid out nearly ten weeks in advance. Then as the time for bookings approached each exchange voluntarily pledged to secure a certain quota of business set by the exchange itself. These pledges were signed by nearly 1,500 employes of the distribution department and an aggregate business of $641,750 was voluntarily promised to the home office. Reports received up to September 6 indicated that this amount would be exceeded, as nearly 4,000 theatres participated.

Someone in the department of distribution conceived the idea of having these pledges gathered together in a handsomely bound volume and presented to Mr. Zukor. The presentation was made informally on September 2 by Walter E. Greene, vice-president in charge of distribution, the only other ones present being Jesse L. Lasky and Eugene Zukor.

Praises Exhibitor Co-Operation.

Commenting upon the success of National Paramount-Artcraft Week, Mr Greene said September 6: "There is one feature of these National Weeks to which I wish to call particular attention, and that is the enthusiastic support and co-operation which have been accorded us by the better exhibitors of the country. Although the total number of theatres booked solid for the week is an enviable one, we could greatly have increased that number had we not been handicapped by a general shortage of prints.

"Early in the campaign, several offices were forced to discontinue accepting solid bookings because every available print in the exchange had been scheduled for use. This does not mean that there was a normal shortage, but rather that it was impracticable to provide sufficient prints to handle the extraordinarily increased business it would have been possible to secure for the big week.

"The willingness, even eagerness, of exhibitors generally to participate in the week indicated two things: First, that there existed throughout the country a feeling of good will toward this organization and a desire to co-operate heartily, and second, that there existed a firm belief in the value of a tie-up with our national campaign and 'drive for better motion pictures.' Certainly we are entitled to feel and to say that our new season has had a most auspicious opening."

Forty Men Hold Movie Life Net.

Forty men were required to hold a giant life net used in the climax of Zane Grey's "Desert Gold," produced by Benjamin B. Hampton and Eltinge F. Warner for W. W. Hodkinson distribution. The particular scene is that in which the villain of the picture Rojas, played by Walter Long, meets his death by falling from the edge of a high cliff, having his grip cut loose, inch by inch, by his enemy, a Yaqui Indian. T. Hayes Hunter, the director of "Desert Gold," was unwilling to use a dummy in the scene, the rigid policy of the company insisting upon realism in all details,

American Film Reports That Its List of Pictures Picked for Summer Use Resulted in Big Bookings

REVIEWING its summer output, the American Film Company, Inc., reports that the half-dozen romances, mystery plays and satirical comedies which have made up its program of releases for June, July and August have carved new notches in the summer business record.

The warm weather list was opened by "A Bachelor's Wife," a comedy-drama by Joseph Franklin Poland, which was specially written for Mary Miles Minter. This picture achieved a coast-to-coast popularity that is still on the up-grade. "Yvonne from Paris," another Poland drama in which Miss Minter has starred under the direction of Emmett J. Flynn, has proved itself an equally excellent money magnet for exhibitors and is winning lengthened runs and return bookings everywhere.

Two Fisher Pictures on List.

Two popular Margarita Fisher productions were on the "Flying A's" summer list; namely, "Trixie from Broadway" and "The Tiger-Lily." Concerning "Trixie," the Strand, of Denver, reports: "In the sweltering weather, ours was one of three houses out of the seven first-run theatres on Curtis street that enjoyed big business. On Saturday and Sunday, the last two days of the run, the picture played to capacity business." It had a week's run in August at the Star Theatre, Chicago.

Business that classifies as 'way above normal is being reported by all exchangemen for William Russell's adventure-mystery, "A Sporting Chance." Stephen Fox wrote the story and Henry King directed the picture. It has received unqualified praise from reviewers throughout the country. The American Theatre, of Salt Lake City, wired: "'A Sporting Chance' ran to capacity business. Russell sure had them guessing, and the picture was enthusiastically received."

Russell Picture Goes Big.

"This Hero Stuff," only recently released, is a timely satire based upon the tendency of our returned warriors to become "fed up" with hero-worship. It is giving "A Sporting Chance," a close run for its envied position as one of the most popular of the summer's crop of high-class comedies.

American completed another William Russell production during the summer, the big six-act play of American life founded on Jackson Gregory's best-seller, "Six Feet Four." This feature bids fair to classify as one of the best offerings of the year in the field of action dramas. "Six Feet Four" is being put on the market as a "Flying A" special.

Three Latest Metros Come East; Production Started on Three More

SIMULTANEOUSLY with an announcement from the west coast studios of Screen Classics, Inc., that the prints of Metro's first three big specials of the "fewer and better pictures" series were on a limited on the way to New York, came word from the same source that the three stars of these productions are about to start work in new vehicles. The first of the five Drury Lane melodramas acquired by Metro also is being put in production and work begun on an all-star special.

Bert Lytell is preparing to begin his enactment of the principal role of "Beauty" Steele in the screen adaptation of Sir Gilbert Parker's novel, "The Right of Way." May Allison's next will be a picturization of a play by Frederic and Fanny Hatton, co-authors of "Lombardi, Ltd.," It is "The Walk Offs." Her director is yet to be named. Henry Otto will direct "The Willow Tree," Cohan & Harris' stage success by Harrison Rhodes and J. H. Benrimo. Viola Dana is the star.

Casts Assembling.

All star casts are being assembled for the production of "The Best of Luck," first of the big Drury Lane melodramas which Screen Classics, Inc., will make, and for Finis Fox's adaptation of Thomas Hardy's masterpiece, "Tess of the D'Urbervilles." Alice Lake will have the featured role in this and the production will be directed by John Ince. "The Best of Luck" will be directed by Ray Smallwood. No announcement of the cast has as yet been made public.

The initial trio of the Metro "fewer and better" pictures, which have been shipped from Hollywood, comprises "Lombardi, Ltd.," a screen adaptation of the stage success by Frederic and Fanny Hatton in which Bert Lytell is the star; "Please Get Married," starring Viola Dana, one of the biggest farce successes of the last theatrical season in New York, and Avery Hopwood's internationally celebrated farce, "Fair and Warmer," with May Allison in the stellar part.

Before production in the final scenes was completed, Maxwell Karger, director general of Screen Classics, under whose supervision all three pictures were done, went to work personally to oversee and direct the titling and cutting of each picture.

Fineman Leaves for Coast.

B. P. Fineman, president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors' Circuit, and the Burlingham Travel Pictures through the Famous Players-Lasky Corporation, left September 9 for Los Angeles, accompanied by Henry Herzbrun, secretary, counsel for the Attractions company.

Oh, Rabbits!

A pet expression of Nazimova's in her Rabbit Dance in "The Brat," her latest Metro.

Praise Architecture in "Society Exile."

J. N. Naulty, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has received an unsolicited testimonial from Carl A. Ziegler, a well-known Philadelphia architect, written to the Philadelphia branch exchange regarding the architectural detail of "A Society Exile." Mr. Naulty was instrumental in establishing an art and technical department at the New York studios in which are employed architects and interior decorators who had established reputations for themselves before joining the company. In charge of the art and technical department is R. M. Haas, architect, and C. O. Cecil, interior decorator. Mr. Naulty, therefore, was particularly pleased by the letter and feels that his efforts to bring about better pictures through the establishment of this department are being rewarded.

METRO SIGNS POPULAR ITALIAN ACTRESS

Bertini Secured by President Rowland on Trip Abroad—Will Make First Pictures Near Rome

BERTINI, the great Italian actress, is announced by Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., as a new Metro star.

Under a co-operative arrangement with the Caesar Film Company, of Rome, Mr. Rowland engaged the services of Bertini during his recent trip abroad. The first result of the arrangement will be the early showing of Bertini to the American picture-going public, in some of the two-score productions she has made in Italy. A second development of Mr. Rowland's coup will be that Bertini will make new pictures for Metro and the Caesar Films that will excel her past efforts in sumptuousness and artistry.

Is Popular in European Countries.

There is as big a demand for Bertini pictures in England, France, Belgium, Holland, Switzerland and the Scandinavian countries as there is in her native Italy, where she is popular and has many times appeared before the Italian sovereigns by royal command and had her film productions shown in the royal palace of Victor Emanuel.

Bertini is described as a prodigy of the theatre. Although she is still in her twenties, she has reached the topmost rung of her profession. Her forte is tragedy and the interpretation of soul-burning, passionate loves, but she has done some lighter work with remarkable success.

Metro's plans for Bertini are not completed, but they are known to include the production of her first two or three of her forthcoming specials de luxe in Italy. The star will be installed in a studio on the outskirts of Rome, where she will be directed by an American director employing American methods of technique.

May Have an American Cast.

It is quite possible, although not definitely decided, that Bertini will be surrounded by an entirely American cast in the first of these pictures and the one or two succeeding productions to be made abroad. Mr. Rowland promises shortly to announce the name of the director who will sail for Italy with his staff, and also the make-up of the personnel of players who are to accompany him.

After Bertini has become accustomed to American direction, which differs radically from that of the European—as Mr. Rowland had opportunity to observe while abroad—the Italian star will be brought to this country and will make her pictures at the Metro studios in Hollywood, Cal.

To Use Works of Popular Authors.

Several notable stories are under consideration for Bertini. Metro is aiming to make the Bertini productions comparable in every way with the big spectacular productions, with the employment of large casts and scenic investiture of large artistic proportions.

The works of such authors as Gabriele D'Annunzio, Pierre Loti, Edmond Rostand and others of similar standing will be considered in Metro's search for big vehicles to fit the personality of Bertini.

Metro will distribute the new Bertini productions throughout the United States and the world, and will introduce in this country, under its arrangement with the Caesar Film Company, the Italian-made productions in which Bertini already has appeared.

Bertini will probably remain in Italy for six or seven months, before leaving for this country.

Hold Trade Showings of American's "Six Feet Four"

REPRESENTATIVES of the American Film Company in various key cities of the country are arranging to hold trade showings of "Six Feet Four," the six-reel special feature of American life which has been in course of production at "Flying A" studios and laboratories for the past six months.

"Six Feet Four" was adapted by Stephen Fox from the novel by Jackson Gregory and was filmed under the direction of Henry King. William Russell plays the role of "Buck" Thornton, known as "Six Feet Four." In the supporting cast are Vola Vale, Harvey Clark, Charles K. French, Clarence Burton, Al Garcia, Jack Brammall, Jack Collins, John Gough, Calvert Carter, Perry Banks and Anne Shaffer.

The production is released by Pathe, and a special line of posters and advertising matter has been issued for its adequate exploitation.

To Produce "Oats and the Woman."

"Oats and the Woman," by Fannie Hurst, is to be made into a six-reel Universal special attraction by Director Rex Ingram with Francelia Billington as the woman. The story concerns a cloak model who has gone to New York as the friend of the man she is working for.

The story appeared several months ago in the Cosmopolitan magazine and is heralded as one of Fannie Hurst's most realistic human interest tales.

H. O. Schwahn.
Live-wire manager Eau Claire Theatre, Eau Claire, Wis.

The Angel from the Skies.
Mabel Normand plays the cherubim in her next Goldwyn, "Jinx."

Blackton Producing Pathe Pictures in His New Plant

J. STUART BLACKTON, president and director general of the J. Stuart Blackton Feature Pictures, Inc., has just taken possession of his reconstructed studio in Brooklyn, where he is now making his personally directed productions for Pathe releases, the first of which will be "The Moonshine Trail."

The Blackton plant always has been one of the most desirable film shops around New York, and now, with its production facilities doubled and greatly improved, it ranks among the best equipped studios in the country.

Upon the organization of his new company, Mr. Blackton acquired additional space adjoining his plant, and at once approved plans for rebuilding. He now has a two-story building with his private executive offices, cutting room, projection room, stock room, and immense stages on the lower floor, with more set space, additional dressing rooms and property departments on the second floor.

The plant is so arranged that Mr. Blackton can be producing on one set of stages while his workmen are erecting new sets on the other, thus enabling him to produce with no delay.

The electric system in the Blackton plant includes every up-to-the-minute device for the expert lighting of motion pictures.

Loew Invades Canadian West.

Marcus Loew is behind a proposition to build a fine big theatre in Winnipeg, Manitoba, according to a formal announcement. If the proposal is carried out, this will mark the invasion of the Canadian west by the theatre magnate. The new theatre will be erected on Garry street, it is understood.

Loew theatres are now being built in Ottawa, Toronto, London and elsewhere

The new Allen Theatre, Winnipeg, is rapidly taking shape while the Regal-Paramount interests are also busy with preparations for their new house in the Manitoba capital.

—And So They Waited.
William Russell seen in his first picture for Fox, "Sacred Silence," with Agnes Ayres.

Mary MacLaren's Stories True to Original Version

DIRECTORS of Universal productions believe that the public wishes a film story to be carried out in detail and true to the original version of the authors. Conspicuous among recent productions which carry out this policy is "The Bonnie, Bonnie Lassie," in which Mary MacLaren is starred. Universal purchased the story as it originally appeared in Ainslee's magazine and has produced it with such truthfulness that its screen version will instantly recall the magazine story, "Auld Jeremiah."

Miss MacLaren has seldom been cast in a role more suitable to her histrionic ability. In this production she is cast as Ailsa Graeme, a Scotch girl who comes to America to make her own way.

The supporting cast is of sufficient merit to win additional credit for the production. Spottiswoode Aitken, the well-known character actor; David Butler, former Morosco lead, and Arthur Carewe are the leads in support of Miss MacLaren. The production was directed by Tod Browning.

As a paying production Universal officials expect this one to rank among the best produced. Within the past year and a half Miss MacLaren has won her way into the hearts of photoplay admirers who care for the domestic drama that carries with it a bit of seriousness and a bit of humor. Her success is shown by the fact that booking reports for Mary MacLaren productions are now very heavy. "The Unpainted Woman," "The Weaker Vessel" and "The Petal on the Current" have broken all records for Mary MacLaren productions and rank among the first of Universal Special Attraction records.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.

FAMOUS PLAYERS SPREADS TO CANADA

Foreign Subsidiary, Known as Famous-Lasky Limited, Will Have Six Branches in Dominion

THE Famous Players-Lasky Corporation will immediately extend its distributing organization to Canada, it was announced the week of September 7, formation of a company for this purpose has already been completed, the concern to be known as Famous-Lasky Films, Limited.

Six branch offices will be established covering all districts of Canada and these exchanges will operate along the same lines as employed in Famous Players-Lasky offices in the United States. The personnel to be placed in charge of the Canadian activities of the company, together with other details concerning the new organization were given out by E. E. Shauer in charge of the foreign department of the Famous Players-Lasky Corporation, as follows:

Will Have Six Offices.

"Six branch offices will be established in Canada. They will be located at Toronto, Montreal, St. John, Calgary, Winnipeg and Vancouver. Selection of offices will take place immediately in these cities and they will be in full operation as soon as it is possible to equip them.

"The same releasing schedule and plans in operation in this country will apply to the Canadian field and exhibitors will be in a position to start immediately with our selective booking productions as well as previous subjects. Activities involving the preparation of films and accessories to be used by the new branch offices are already under way and by the time the exchanges are arranged for, the material will be ready so that no time will be lost in starting actual bookings.

"It is with great enthusiasm that we welcome this opportunity of serving Canadian exhibitors in the presentation of Paramount-Artcraft pictures. Every facilty and co-operation will be extended to insure the exhibitor the greatest possible success with our product. Each exchange will be a complete organization in itself, fully equipped to supply every demand made upon it. As a result of this direct contact with exhibitors, we hope to earn their good will and co-operation by the inauguration of methods which have been successful in this country for both parties involved.

G. W. Weeks at Head.

"In charge of the Canadian organization will be George W. Weeks, who leaves his post as manager of the Famous Players-Lasky exchange at St. Louis, Mo., to become general manager for Canada. William A. Bach, of the home office, will be second in command. R. E. MacIntyre, special representative, will install the systems and standardize the work of the offices. M. Milliken will be in charge of the Calgary branch."

The men who have been selected for these important posts in Canada, it was pointed out by Al Lichtmen, general manager in charge of distribution, receive these appointments in the nature of promotions and as rewards for exceptional service rendered in this country since they have been with the company. Mr. Weeks has been with the concern for some two years and started as assistant manager of the Detroit office. Last November he was placed in charge of the St. Louis office where he has been doing exceptional work. Prior to his affiliation with the organization Mr. Weeks was employed in the exchanges of other large companies, having been connected with the motion picture business for some nine years.

Bach Is Canadian.

Mr. Bach is a Canadian by birth and has had considerable experience in film circles there. In Montreal and Toronto particularly he made many friends among exhibitors. Mr. Bach's knowledge of the Canadian field and his work in the home office of the company in New York prompted the executives of the Paramount-Artcraft organization to place him in this important position.

R. E. MacIntyre has been with the Famous Players-Lasky concern for two years as traveling auditor, later being promoted to position of special representative. Mr. Milliken, who has also had considerable experience in the Canadian amusement world, has been associated with Mr. MacIntyre for some time. Other appointments for the different branch offices will be announced shortly.

June Mathis, Metro Scenario Ace.
Head of the scenario department and doing the bulk of the continuity for the "fewer-and-better" pictures.

Goldwyn Likes His "Jinx."

"Bigger and stronger than 'Polly of the Circus'" the story of the big top with which Samuel Goldwyn launched his program just two years ago, and which still is remembered by exhibitors as a circus classic, is the verdict of Samuel Goldwyn and other officials of the Goldwyn organization, who saw the first print of Mabel Normand's new production "Jinx," at the Culver City studios last week. Prints of the picture are on the way East and soon will be shown to exhibitors at Goldwyn's twenty-two exchanges.

Soul Mates.

Fatty Arbuckle and Molly Malone swap honeyed glances in "Back Stage," forthcoming Paramount-Arbuckle comedy.

MOON THEATRE OPENS IN OMAHA

Will Be Run in Connection with Twin-House, the Sun, Which Adjoins—Is Finished Simply

OMAHA took another step forward as the Middle Western city having the best motion picture theatres when the Moon, new house owned by the World Realty Company, opened September 1 at 1410-12-14 Douglas street. This is just east of the Rialto, large A. H. Blank house.

The Moon is a sister theatre to the Sun, directly through the block on Farnam street. It seats 1,600 persons, and was built at a cost of $250,000.

The picture shown at the opening, when big crowds attended, was "The Gray Horizon," featuring Sessue Hayakawa. The Moon will show similar big releases, two or three pictures a week.

The admission price at the Moon will differ from that in any other downtown house in Omaha—15 cents to any seat in the house.

Sun Changes Policy.

The Sun Theatre, at the opening of the Moon, changed its policy from showing two pictures a week, to showing only one picture, and increasing the admission price five cents. The Sun entered upon its new policy, showing Nazimova in "The Brat."

R. H. Ballantyne, formerly an exhibitor out in Nebraska, later manager of the Mutual exchange in Omaha, now manager of the Muse, will also manage the Moon Theatre. "Ballie" is looked upon as one of the most capable exhibitors of the Middle West.

Moon Simply Finished.

The World Realty Company, owners of the Moon, also owns the Sun and Muse theatres. Sam Goldberg, the president, and Harry Goldberg, the treasurer of the World company, and also manager of the Sun, own the Princess Theatre, one of the oldest downtown houses in the city.

The Moon Theatre does not pretend to be ornamental, but contents itself with being roomy, pleasing in appearance, and affording a perfect view of the screen from every seat in the house.

The lobbies are not deep, but they are comfortably and ornamentally furnished and decorated. They are in marble, with marble stairways leading to the balcony.

A noticeable arrangement inside the theatre is the width of the aisles. The aisles, on the sides and in the center, and extending crosswise of the theatre are roomy. The seats are large and comfortable, with plenty of space between them. The overhanging balcony does not extend too far out, but permits a view of the top of the proscenium arch from the rearmost seat.

Operating Room Large.

The projection booth, extending across the front end of the house, upstairs, is a large affair, with eleven apertures for spot-lights, projection lights and other kinds of lights.

The theatre is of brick and steel, fireproof throughout. It is of the Moorish style of architecture, finished in terra cotta, white tile and marble exterior. It has a frontage of 66 feet with a 132 feet depth.

American Legion Honors Memory of S. Rankin Drew

MEN of all lines of the amusement business, including their associates from the newspaper world, who served in either branch of the service during the war have organized with fine success a typically Broadway post of the American Legion. The membership is now nearly one hundred and includes men in every line who were in the Army, Navy and Marine Corps.

The post has been named in honor of Lieutenant S. Rankin Drew, who was the first American actor killed in the war. He fell while flying in the British Air Service.

He was a son of the late Sidney Drew, making the selection of his name most appropriate as well as giving the new organization a name historic in theatricals. Mrs. Sidney Drew was notified of the naming of the post and replied with the following telegram:

Mrs. Drew's Telegram.

"Wells Hawks, Post Commander, S. Rankin Drew Post, American Legion.

"Am just in receipt of wire from the adjutant of your post. The message it conveys touches me deeply and I hasten to send through you my thanks to the Theatrical Post of the American Legion for their tribute to the memory of my husband's son in naming the organization the Sidney Rankin Drew Post. I want to express the sincere gratitude of the Rankin and Drew families as well as my own for this distinct honor to one who so nobly helped to immortalize the theatrical profession in the war. Mrs. Sidney Drew."

The officers of the post are Wells Hawks, U. S. N. R. F., Post Commander; William M. Roddy, vice post commander; L. B. O'Shaughnessy, finance officer; Ralph Navarro, adjutant, and W. G. Newman, historian.

The committee on membership comprises Jack Klopstein, for motion picture men; A. P. Waxman, advance agents; Howard Green, newspaper men; J. H. Adkins, circus. James Longhborough is chairman of the committee on constitution and by-laws.

The headquarters of the post are at Keen's, adjoining the Belasco Theatre. Meetings are held every Friday.

Another Large Theatre for Toronto.

A new theatre is to be erected on the site of the present Strand Theatre, Toronto, according to an announcement by N. L. Nathanson, managing director of Regal, Regent and Paramount Theatre interests. A long lease has been secured on a hotel property to the south of the present theatre, which is located on Younge street, the main thoroughfare, and the new structure will cover both areas. Thomas Lamb, of New York, has prepared the plans for the building which will cost $400,000, it is stated. The new theatre will seat no less than 3,600 persons.

The entrance will be the same as at present, but the main body of the theatre will run north and south and not east and west as at present. This will require the use of a lobby twenty-five feet wide and sixty feet in depth.

The new theatre is not to be ready before next spring.

Name First of "America" Series.

Nathan H. Friend, general manager of the educational department of Famous Players-Lasky Corporation, announced that "This Is the Life, Walt," has been selected as the title of the first release in the "So This Is America" series of comedy-travelogues which are being produced by this department. The first number, it is expected, will be released early in October, and one subject in the series will be released monthly thereafter. The first picture has the Garden of the Gods, near Denver, for its setting. The comedy element is dominant throughout the picture. Arvid E. Gillstrom directed.

Keenan's "False Code" Is Story of Insurance Sharks

THE vigor of Frank Keenan's acting, so marked in "The World Aflame," is a noteworthy feature of his next production, "The False Code," which Pathe will release on September 21.

"The False Code," considered one of Keenan's tense, dramatic contributions to the silent drama, was adapted from a story by Kate Corbaley, Jack Cunningham made the screen adaptation, while Ernest C. Warde directed.

The fourth of Keenan's independent attractions possesses universal appeal, relating a tale of insurance crooks. In the supporting cast are Myles McCarthy, Joseph J. Dowling, Clyde Benson, Edward J. Brady, T. D. Crittenden, Helene Sullivan, Irene Yaeger, Jeane Calhoun, and Pell Trenton.

In the character of the wronged sea captain, who is "framed" by the insurance sharks, and sent to jail for a crime committed by another, Keenan has every opportunity to maintain his reputation as one of America's great actors.

Renovate Rainbow-Century Studios

According to advices received from A. and Julius Stern, producers of the Rainbow and Century comedies which are released by Universal, comedy production within the coming year will be greatly increased and the standard will be higher. This statement is accompanied with the fact that the Rainbow-Century studios have been completely overhauled and repaired.

The year's program for this producing company calls for the production of twenty-six comedies of each brand. Thirteen of the Century comedies will feature the lion animal comedies.

Extensive cages, specially constructed cells for the cameramen and directors and numerous other mechanical devices are now being added to the equipment. One of the trainers from the largest zoological gardens in England has been obtained to care for the animals.

Taxed According to Capacity

An ordinance taxing picture theatres according to their seating capacity, recently adopted by Common Council of Hartford, Conn., will add about $2,000 to the city treasury. The seating capacity of Hartford theatres, exclusive of Parson's Theatre and the new Poli Theatre, is practically 10,000. Under the new ruling theatres seating not more than 500 are assessed $100 a year, theatres seating more than 500 and not more than 1,000 must pay $150 a year, and all over 1,000 are liable for a fee of $200. This applies, however, only to theatres in operation seven days of the week. Previously each theatre paid a fee of $75 to the city and $25 to the state.

Following is a list of the theatres, except Poli's and Parson's, giving the seating capacity:

Strand, 1,716; Majestic, 1,404; Grand, 1,400; Liberty, 1,200; Palace, 1,139; Empire, 1,000; Crown, 900; Princess, 844; Franklin, 485; Park, 456.

Hutchison Resigns from Western.

Charles Hutchison, the stunt artist in "The Great Gamble" serial, produced by Western Photoplays, Inc., and released through Pathe, has servered his connection with that company, through an arrangement mutually satisfactory.

Myrtle in the Lion's Den.

Mert Sterling very obligingly makes a foot rest for the yawning King in the Century-Universal comedy, "Daring Lions and Dizzy Lovers."

PICTURES FLOURISH IN MIDDLE WEST

S. MacIntyre, of Omaha Exchange, Finds Every One Repainting and Reopening Their Theatres

THE Middle West is building up rapidly, in the motion picture business. You see new houses in many of the smaller towns, as well as the cities, and there are very few theatres that have not been repainted, redecorated and usually re-equipped this summer," said Manager S. MacIntyre, of the Metro exchange in Omaha, Neb., when he came home the other day from an extended trip through eastern Iowa.

"Everybody's happy and entering the biggest fall and winter season in motion picture history," said S. A. Shirley, district manager for Metro, when he stopped in Omaha the other day.

That's what they say. Here are a few items picked up at random about Omaha's territory this week:

Gus Holub has opened a new theatre at the town of Ravenna, Neb., which rather surpasses anything in its neighborhood.

Many Theatre Syndicates.

The Adams Theatre Company, Des Moines, has twelve theatres; J. E. Hostettler, Waterloo, Ia., has five big houses; A. H. Blank, Des Moines and Omaha, has eight of the largest houses in Nebraska and Iowa; A. J. Diebold, Cedar Rapids, Ia., has five houses, and C. G. Bienderup, Minden, Neb., owns a number of houses. Syndicating of houses is prospering.

George H. McArdle, proprietor of the Benson Theatre, Benson, Neb., was not content with repainting and remodeling his theatre, but remodeled his personal efforts. "I'm going to make every patron call me 'Mac,' and I'm going to know everybody in the county, so when I say I've a good show, they'll believe me," said Mac. He reopened his house on September 1, showing "The Auction Block."

Jake Mitchell raved about good business from behind his desk as manager of the United Theatre Equipment Corporation branch at Omaha. "Our sales of Powers machines are phenomenal," he declared. "Business conditions this summer have passed all records and we are now entering into an autumn trade which will keep up the good work. Every exhibitor is prospering."

Lincoln Lyric Is Redecorated.

L. A. Garman, general manager for the Princess Amusement Company, of Lincoln, Neb., has redecorated the Lyric Theatre and will reopen early this month, showing big productions only. The Liberty Theatre, which has been showing pictures all summer, will show pictures and vaudeville this winter. The Rialto, run by the company, opened the season the first of the month, showing "The Brat."

The New Garrick, Burlington, Iowa, installed a new $20,000 Kimball organ during the summer.

W. E. Matlock has sold a half interest in the Princess Theatre, Ames, Iowa, and announces he and his partner, Frank Cokoulis, will build a big, modern motion picture theatre near Iowa University at Ames.

Abe Francl, of Des Moines, Iowa, has let a contract for a new $75,000 motion picture house at Creston, Iowa. The new house will open November 1.

J. H. McClay has installed new pipe organ in the Grand and the Strand, his two houses at Dubuque, Iowa. The Grand is open and the Strand will open October 1.

An unverified report among film circles in Iowa and Nebraska is that the Adams circuit, of southern Iowa, has bought a leading house in Shenandoah, Iowa.

T. B. Vizzard has bought the Grand, at Genoa, Neb., from H. A. Peterson, and has installed new equipment through out.

Quimby Says "Thirteenth Chair" Bears Out Theory That Popular Stage Plays Make Successful Pictures

FRED C. QUIMBY, director of exchanges of Pathe, has just returned from a nation-wide tour on behalf of Pathe attractions, and brings back an interesting story of the success greeting "The Thirteenth Chair" because of its drawing power as a stage production.

From the knowledge he gained in many Pathe Exchanges, Mr. Quimby predicts "The Thirteenth Chair" will have a more successful life than "Common Clay," another screen version of a popular play, which has already played in more than 3,000 theatres.

"Common Clay" Biggest Pathe Feature.

"Exhibtors are keen for pictures produced from popular plays," said Mr. Quimby on his return. "The success of 'Common Clay' proved that. But I am more certain than ever, after looking over the records of books on 'The Thirteenth Chair,' that adaptations of stage productions are in big demand.

"'Common Clay' has proved the biggest feature ever issued by Pathe. In many sections the Fannie Ward special more than doubled our maximum allotment of booking dates and there are good prospects that the allotments will be tripled.

Small Cities Fine.

"With 'The Thirteenth Chair' I found conditions more favorable, I would say, than they were for 'Common Clay.' Naturally we looked for tremendous business on these pictures in the larger communities where the fame of the plays was bound to penetrate. But we were not so sanguine about the smaller cities. Still there is not a quota we established in any section that wasn't far surpassed.

Advance Bookings Heavy.

"It is a little too early to predict just how big a success 'The Thirteenth Chair' will become. While I was on the road the release date on the Bayard Veiller sensation was still several weeks off. Yet the advance bookings were so heavy that I was fully convinced the great record of 'Common Clay' would be surpassed.

"The success of these two plays, I believe, bears out the contention I have always made, that stage triumphs make more appealing motion pictures than popular books."

Union Fight Taken to the Public

The demands of the musicians' union reported in these columns several weeks ago have met with the disapproval of the Portland managers as was expected. Through the medium of the newspapers they have been conducting an extensive advertising campaign to show the public how unfair the union demands are. It is not believed that the musicians have the support of the other unions or of the members thereof as individuals.

The downtown theatres now employ two musicians to operate their organs and these are getting in several instances far above the union scale. The musicians' union demands that to supplement these permanent musicians other regular orchestra men be employed.

The Soul of the Album.
The strangle hold illustrated in "Wild Waves and Women," Fox Sunshine comedy.

Goldwyn Seems to Be Realizing Aim of Longer Runs, Exchange Managers Report on Large Cities

BETTER Pictures and Longer Runs," the goal at which Samuel Goldwyn, founder and president of Goldwyn Pictures Corporation has aimed ever since he launched the producing and distributing organization which has become a $20,000,000 corporation, is being realized as never before, according to reports received from Goldwyn exchanges where the first of the Goldwyn fall series productions have been screened for exhibitors.

The managers of the twenty-two Goldwyn exchanges were instructed to report early results in the booking of the fall series, special note being made of exhibitors who had changed their policy to allow for longer runs. Reports from Boston, St. Louis, San Francisco, Dallas and other points, based on contracts signed for the first of the new year productions, Rex Beach's "The Girl from Outside," Geraldine Farrar in "The World and Its Woman," Will Rogers in "Almost a Husband," Pauline Frederick in "Bonds of Love" and Madge Kennedy in "Strictly Confidential," show that Goldwyn's faith in its product is justified.

With the aid of the press and service representatives installed in the exchanges, a systematic campaign is being conducted to show exhibitors how, backed by the right sort of exploitation, they may build up a following for Goldwyn Pictures that will result in a profit during a full week's run. The possibilities of a town are not exhausted until an attraction has been brought to the attention of everyone in the community.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Mary MacLaren Is the "Bonnie Bonnie Lassie" Here, But Still She Believes in Painting—
—Scenery, of course. She wields a facile brush in the title role of "The Bonnie Bonnie Lassie," her next Universal attraction.

A Line on "the Dope."
Marguerite Clark confabbing with her director, Walter Edwards, who will direct Miss Clark's next picture in the East.

Arthur Stringer's "House of Intrigue" Secured by Haworth for Robertson-Cole Distribution

ARTHUR STRINGER'S mystery story, "The House of Intrigue," is being picturized by Haworth for Robertson-Cole to be distributed by Exhibitors' Mutual. The story appeared serially in the Saturday Evening Post and received much favorable comment, even to the extent of being declared one of the season's best mystery stories. Bobbs, Merrill & Company afterward published it in book form and at the present time it has gone through several editions.

"The House of Intrigue" concerns an actress, Barbara Pretlow, who unconsciously becomes the tool of a gang of thieves. When she finds out who they are she leaves them and tries to find employment, but fortune does not favor her.

The picture is being given a special presentation, according to the announcement. It will have a cast including Peggy May, Mignon Anderson, and Donald McDonald. Bert Hadley and Lloyd Bacon are in the supporting cast.

Lloyd Ingraham, one of the Ince directors, is staging the production and the Haworth technical and art staffs are looking after the detail work. Sam Landers is doing the photographic work.

Universal Sales Official Finds That Western Photoplay Theatres Are Rivaling Eastern Ones

THE East had better look to its laurels and if the prediction of one film official comes true, the East will be taking lessons from the Middle West in the management of theatres as well as extensive and elaborate presentation.

This is the essence of a statement made by E. H. Goldstein, assistant general sales manager of Universal, who last week returned from a long tour of the middle western cities. His trip included Kansas City, Omaha, Des Moines and Chicago and smaller neighboring cities.

"I was much surprised," Mr. Goldstein said, "to find rivals in the West to our biggest Broadway houses in New York. Talk about courteousness and service—I never saw such places. So many of the older houses have been remodeled to meet the demands of the times and no money has been spared on them. The mezzanine floor with rest rooms, art galleries, etc., are not uncommon. The orchestras have been enlarged and are under the supervision of competent directors. Really it is remarkable the progress they have made within the last year or even six months.

Use Profits to Improve Theatres.

"The management of each theatre that I visited," Mr. Goldstein continued, "seemed more than optimistic. They had all evidently enjoyed a great spring and summer business. And instead of pocketing all their profits they were improving their theatres for the coming year—which by the way they all think will be the biggest in the history of the art.

"Many of the theatres have adapted the idea of the stage setting and prologue to the picture. And in each case where I asked if they thought it paid, they replied 'Yes,' and explained that it was what the public desired and appreciated. In Kansas City I found a number of the larger theatres working with some of the civic improvement societies and one theatre was showing pictures of the finest homes in Kansas City. This idea boosted the plan of building new homes and better ones."

Omaha Showmen Progressive.

Omaha exhibitors have the progressive fever as Mr. Goldstein worded it. One of the best examples of the new spirit is that of R. Ballantyne who some six or seven months ago took over the management of the Muse Theatre in Omaha. The house was completely remodeled under his direction and is now one of the first run houses in that city. All of the most modern improvements were put in and pictures are now given a week's showing instead of a two or three-day showing as was formerly the program.

Big Fall Season for Des Moines.

Des Moines exhibitors look forward to a great fall season according to Mr. Goldstein. Many of the houses are being remodeled and others are preparing to do so immediately, Mr. Goldstein said. According to one Des Moines exhibitor who has played the Universal-Jewel production "Destiny," he expects to play a return engagement of the picture. Omaha exhibitors were especially pleased with the Universal plan of showing the exhibitor the new productions many weeks in advance of their release dates.

Is New Metro Casting Director.

Melvin Ballerino, formerly connected with Motion Picture Service Bureau in Los Angeles, has been engaged by Maxwell Karger, director general of Metro Pictures Corporation, to cast players for Screen Classics, Inc., and Nazimova Productions. Mr. Ballerino will be assisted by Joseph Whalen.

"The House of Intrigue" Has a Stairway for the Character, Interest, and Many a Cunning Trap for the Chap, Suspense.
The views above catch the dash of this production which Robertson-Cole will issue through Exhibitors Mutual.

Vitagraph's Eastern and Western Plants Are Very Active—Will Make One Super-film a Month

VITAGRAPH'S two big studios, one in Brooklyn and the other at Hollywood, Cal., are running in full blast, not alone to make up for the time lost in the vacation season but to gain some surplus time that may be utilized in the making of the super-films by America's foremost authors which are to be produced one a month during the next year. With its four feature stars in the Eastern studio well into their next features and the West Coast players equally active, Vitagraph will have no difficulty in making good on all the features it has announced.

Alice Joyce is in a new play by William B. Courtney for which no title has as yet been selected. It is more or less of a society play and many of the scenes are laid indoors, and are being taken at the Brooklyn studio. In her supporting company are Percy Marmont, Louise Beaudet, Templer Saxe, G. V. Scyffertitz and Charles A. Stevenson. George Terwilliger is directing.

Complete Interior Views for "Climbers."

Corinne Griffith is in a screen version of "The Climbers," the popular drama of social strife by the late Clyde Fitch. The interior scenes have been completed at the Brooklyn studio and Miss Griffith and her company are now at Bayshore, Long Island, making the outdoor scenes, which constitute the major portion of the picture. In Miss Griffith's supporting company are Hugh Huntly, Percy Marmont, Henry Hallam, Emily Fitzroy, Josephine Whittell, Jane Jennings, George Spottswood, Corinne Barker and Charles Halton. Tom Terriss is directing.

Gladys Leslie is well into the making of "The Golden Shower," an interesting play by Marie Eve. With her director, John W. Noble, and several members of her supporting company, Miss Leslie recently went to Storm King Mountain on the Delaware Hudson River to obtain outdoor scenes. The picture calls for scenes showing engineering feats on a large scale and these are splendidly provided at Storm King where the state is cutting a highway scross the mountain. Working with Miss Leslie on the picture are Robert Cummings, Richard Tucker, Estelle Taylor, Corinne Barker, and Karl Lewenhaupt. John W. Noble is directing.

Morey at Bat Cave.

Harry T. Morey with his supporting company, including Jean Paige, recently promoted to the dignity of leading woman, is at Bat Cave, near Hickory Nut Gap, N. C., working on his new play, an adaptation by Edwin Arthur Krows, which is as yet without a name. In his supporting company, in addition to Miss Paige, are Charles Eldridge, George Cooper, Charles Kent, Walter Lewis, Robert Gaillard and Bernard Siegel. Edwin L. Hollywood is directing.

In addition to its feature productions being produced at Vitagraph's Eastern studio, a series of two-reel O. Henry subjects are being filmed, with a different star, director and cast for each product.

Williams Completing "Black Gate."

Earle Williams, out at the Hollywood studio, is putting the finishing touches on his next feature, "The Black Gate." It is based on a mystery story by Hilliard Booth and is being directed by Theodore Marsden. In his supporting company are Ruth Clifford, Harry Springler, Park Jones, J. Barney Sherry, Clarissa Selwyn and Brinsley Shaw.

Bessie Love is also busy at the West Coast studio, but spending much of her time in Los Angeles where many of the scenes for her next feature, "A Fighting Colleen," are being made. The story was written by Gerald C. Duffy and the picture is being directed by David Smith. With Miss Love in the picture are Charles Spere, Jay Morley, George Kunkel, Anne Schaefer and Beulah Clarke.

William Duncan, who is being starred in "Smashing Barriers," the episode play by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, is well into the serial, having reached the tenth episode; and Antonio Moreno has begun work on his next chapter play, also written by Mr. Smith and Mr. Brady, which is still awaiting a title. In addition to all these stars Larry Semon, Montgomery and Rock, and James Aubrey are busy at the Hollywood studios on their special comedy features.

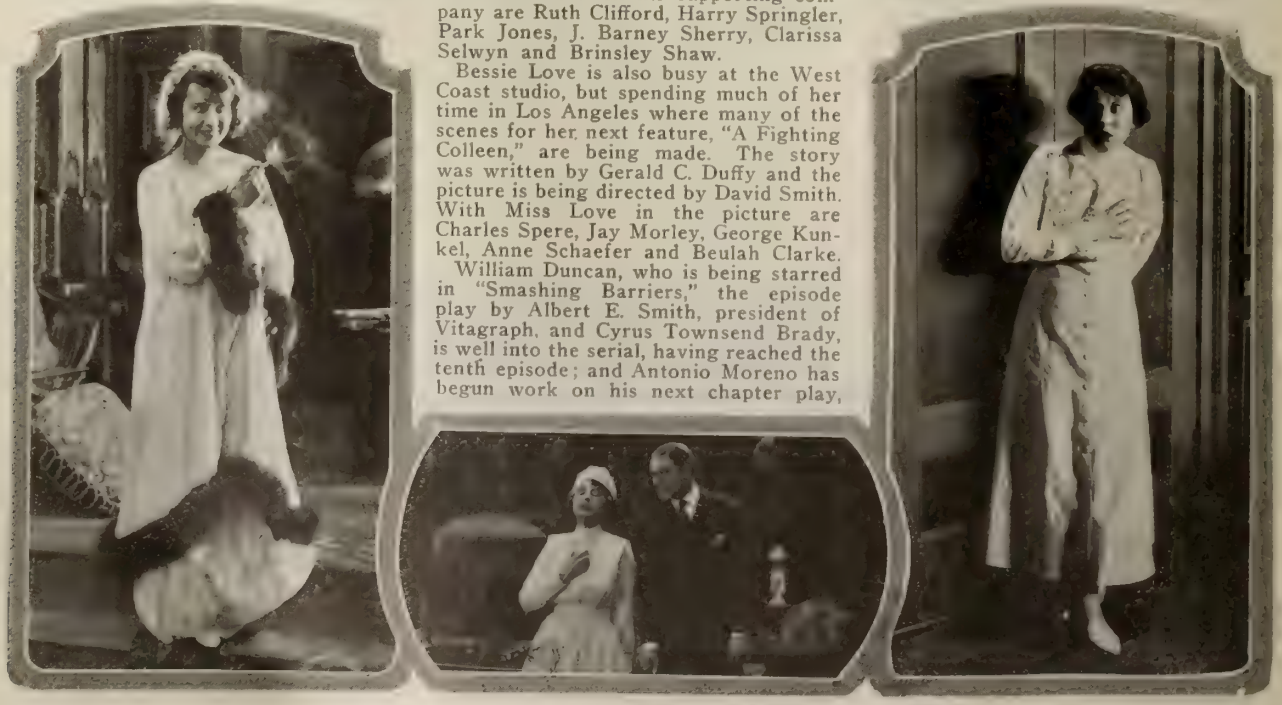
Ye Gods! Another Tie-Up; It Involves a Typewriter

ANOTHER tie-up was consummated this week by the Famous Players-Lasky home office publicity department, when arrangements were completed with a typewriter company, of Croton, N. Y., whereby more than 800 agents and sub-agents throughout the country become auxiliary exploiters of Billie Burke's newest Paramount-Artcraft picture, "The Misleading Widow."

The agents and sub-agents control some of the best windows in the country, fronting prominent thoroughfares where traffic is heaviest. During the showing of "The Misleading Widow" in their respective territories they will make a special window display of the typewriter with a large colored poster advertising the film, Billie Burke, and the theatre where the picture is shown. This poster has been made at the expense of the typewriter company.

In return for the typewriter company's exploitation, the exhibitor will reciprocate by showing a slide announcing the picture and the fact that Miss Burke uses the machine in the picture. Every exhibitor who is interested in the tie-up will be given a list of the typewriter agents and sub-agents in his territory by his exchange with whom he can make all local arrangements. The typewriter representatives will furnish him with free slides, free posters, etc.

In the last issue of Progress-Advance, the Famous Players-Lasky house organ, an insert was carried containing a list of all the typewriter dealers, to the number of eight hundred or more.



To Dorothy Dalton, in "The Market of Souls," the Stock Ticker of Life Brings at Times Dimples and at Times Frowns.

Striking views from the latest Thomas H. Ince production for Paramount, now at the Broadway.

A Close Shave All Around.
Bill Farnum in "The Last of the Duanes" and Peggy Hyland (above) in "The Merry-Go-Round," their latest Fox features.

Trade Showing for "Bandbox"

"The Bandbox," starring Doris Kenyon, the Deitrich-Beck production of Louis Joseph Vance's widely-read story, will be the subject of simultaneous trade showings this week at all Hodkinson branches, where many of the biggest first run exhibitors of America will judge on its merits a production in which they have displayed unusual interest ever since the Hodkinson announcement of its completion. Among the vitally interested showmen, who have arranged to see the Kenyon picture, are the heads of five of the largest circuits in the East and South.

Los Angeles Likes Farrar

Geraldine Farrar has conquered Los Angeles. The public is flocking to Clune's Auditorium, where "The World and Its Woman" opened on Labor Day at dollar prices. A wire received from the Coast states that during the first three days of its run the film did a clean-up business and that there is every indication of the production establishing a new record for Los Angeles' popular picture palace.

The Los Angeles verdict, following the showings of the production at the new Strand Theatre, Brooklyn, and at the Chestnut Street Opera House, Philadelphia, indicates that this story of modern Russia is the sort of thing that the American public wants.

Hampton Likes His Special Featuring Blanche Sweet

ADVANCE information concerning "A Woman of Pleasure," the first Blanche Sweet special to be released by Pathe, indicates it to be a rapid-actioned melodrama, which combines the appeal of sensational climaxes, with a human story.

It is an adaptation by George Elwood Jenks, from James Willard's stage play, which ran for three years at the Adelphi Theatre, London, in the early nineties. Besides having been translated, in all languages including the Scandinavian, it has also been produced in all parts of the world as a spoken drama.

"In the presentation on the screen," says Jesse D. Hampton, whose company is producing the Blanche Sweet Specials, "the thrills and surprises build up to dramatic peaks. The Zulu uprising commands attention because of the manner in which it carries on to the bigger moment of a hair-breadth escape in a war balloon, which climax, in turn, leads up to the genuine sensation of the drama—a realistic rescue from a burning ship in mid-ocean. Maudlin and cheap melodrama has not been allowed to creep in."

New Season for Famous Players-Lasky Under Way Marks Beginning of Biggest Year in Company's History

THE new season of 1919-20 for the Famous Players-Lasky Corporation opened Sunday, September 7, when the initial productions under the selective booking plan were given their first public presentations. The opening of this season undobutedly marks the beginning of the greatest year for the Famous Players-Lasky Corporation since its inception, according to Walter E. Greene, vice president in charge of distribution. Reports from exhibitors and exchangemen have been pouring into the home office of the company on Fifth avenue, telling of wonderful business and congratulating the executives on the splendid features of the new booking arrangement.

"Never in my association with the motion picture business have I seen such enthusiasm displayed by exhibitors and exchangemen and that the opening of our new season indicates our greatest year ahead is plainly evident," said Mr. Greene. "In planning the distribution of the Paramount-Artcraft product for the new year just started, this department has worked zealously night and day for the past few months and it is most gratifying to see the splendid manner in which the result of this work is being received."

Big Sales Records.

Al. Lichtman, general manager of the distribution department, expressed himself in similar terms as regards the new year now under way. "From all parts of the country come reports of capacity business and new records established for attendance and box-office receipts. The tremendous advertising and publicity campaign backed by a quality that far surpasses even the past high standards of Paramount-Artcraft has effectively reached the public.

"In all districts of the United States our salesmen have established new records for sales, in many places closing contracts for a volume of product never reached in the history of films in those districts."

As an indication of sales, Mr. Lichtman referred to a visit to the home office by Richard C. Fox, manager of the Buffalo exchange who reported his greatest season since his affiliation with the company. Mr. Fox stated that in Rochester his office had contracted with the Regrosen Corporation for the entire Paramount-Artcraft output to go into the Regent, Piccadilly and Gordon theatres there. This contract involves over $100,000. The Regrosen organization has used Paramount-Artcraft pictures for the past four years and its new contract is the largest ever made by the Buffalo office.

Exclusive Contracts.

In Buffalo, Mr. Fox has closed for fifty-two feature productions together with the Arbuckle, Briggs, Sennett and Paramount Magazine subjects, with Shea's Hippodrome. The Crescent Theatre at Ithaca has signed for Paramount-Artcraft pictures exclusively and will run nothing else for the coming year, having closed for the entire Famous Players-Lasky output. The Chataque Opera House, Hornell, has also closed for Paramount-Artcraft pictures exclusively. In Binghamton the Symphony Amusement Company has booked sixty-eight productions for the new Strand Theatre seating 1,900 and which will open November 1. The Stone Opera House in the same city has closed for fifty-two pictures.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

Stars in the Fox Firmament.

Peggy Hyland, Theda Bara, Madlaine Traverse and Gladys Brockwell, who carry the Fox banner in "The Merry-Go-Round," "La Belle Russe," "The Splendid Sin" and "Broken Commandments" respectively.

Capitol Theatre, New York, Engages Ned Wayburn and Will Encroach on the "Legitimate" Field

THE new Capitol Theatre, Broadway and Fifty-first street, New York, which is rapidly approaching completion, will be more than a big moving picture house. Managing Director E. J. Bowes has confirmed rumors that it will encroach upon the field of the "legitimate" house, but the extent to which this will hold true is not disclosed.

The moving spirits of the enterprise have devised an entirely new form of entertainment, or at least a new combination of entertaining units, as they put it. Ned Wayburn, by many regarded as the discoverer of the "girl and music" show, has been engaged as producing director and will divide his time between the Capitol and the Florenz Ziegfeld enterprises.

Mr. Wayburn will continue to stage the "Follies," the "Nine o'Clock Revue," the "Midnight Frolic" and the other Ziegfeld attractions. At the Capitol he will preside over the realm back of the curtain line, devising and staging the entire entertainment under the supervision of Mr. Bowes.

It has not been generally known, but Mr. Wayburn's deep-seated knowledge of theatricals is not confined to the stage possibilities of music and the dance. It develops that he has been making a serious study of moving pictures for more than four years. He has had a miniature studio fitted out in his home in Bayside and has been experimenting with every phase of picture production and presentation under the guidance of an expert. It is now the subject of conjecture if Mr. Wayburn intends ultimately to give up entertaining the tired business man for the lure and lucre of the movies.

In a brief statement made public Mr. Wayburn merely says it is impossible to forecast what will be done at the Capitol because the stage is so well equipped that it could be converted within three minutes into a regulation production stage. He says that the form of entertainment being devised will be entirely new in the combination in which it will be presented.

"So far as my personal plans are concerned," said Mr. Wayburn, "my relations with Mr. Ziegfeld will continue precisely as they have been in the past, except that my time will be divided between the two institutions through an understanding to which he is a party."

Broadway is now wondering if Mr. Wayburn's connection with the Capitol means that musical comedy, spectacular opera or the revue type of entertainment will be presented to the accompaniment of the movies. It has been said that the forms of entertainment given at the Capitol and in the Ziegfeld productions will not conflict.

Neilan Returns to Los Angeles to Begin on His Initial Independent Picture for First National

FOLLOWING a month's vacation in New York, Marshall Neilan has returned to Los Angeles where he will soon begin work on his initial independent picture for First National Exhibitors' Circuit, with an adaptation of Randall Parrish's well-known novel, "Bob Hampton of Placer."

Under the title of "The Eternal Three," the continuity for which has just been completed by Marian Fairfax, this story will be brought to the screen with all the vivid heart interest that made the book so popular. The Neilan organization has prepared the necessary sets and no delay will be occasioned in the shooting of the picture.

"The Eternal Three," will be the most ambitious production which Neilan has ever attempted. While in some scenes as many as 5,000 people will be used, there will be no attempt to make it a spectacle. The mass of cast members will simply form a background for the principals of the picture.

It is expected that many of the scenes will be made in Montana, due to the fact that thousands of horses and Indians are requisites to the picture and this is the only state where such "properties" can be obtained. The location men who have visited the state report that the scenery exceeds anything which can be found in or near Los Angeles.

As in his recent pictures, Nellan will have a strong cast for this picture. Lewis Stone will make his return to the screen in the role of Bob Hampton. Marjorie Daw, who has just completed a two-year contract as leading lady for Douglas Fairbanks, will play the leading female role. Wesley Barry, well known for his performances in "The Unpardonable Sin," and "Daddy Long Legs" will have a feature part, as will Mahlon Hamilton.

The production will be made at the Lois Weber studio, which has been rented by the Neilan organization pending the completion of the Marshall Neilan studio.

Prepare Elaborate Press Book on "Happiness" Film

IN CONNECTION with the big exploitation and advertising campaign for the super-production "The Right to Happiness" Universal has announced the completion of a most elaborate press book.

It is a trifle larger than the standard press book issued on each of the Universal Special Attractions and contains about twice as many pages. An elaborate cover design suitable for mounting is one feature of the service pamphlet. Designed with the sole purpose of assisting the exhibitor in having a wide choice of material to work with this press book contains thirty reproductions of available cuts divided among advertisement cuts, publicity cuts and poster cuts. A foreword which is in itself a selling feature of the book was written by John W. Krafft, editor of the press-books.

Several pages are devoted to the press comments. Some six pages of conservative criticisms are included. Twenty-nine separate and original human interest publicity stories which are included give the exhibitor a variety of stories to choose from.

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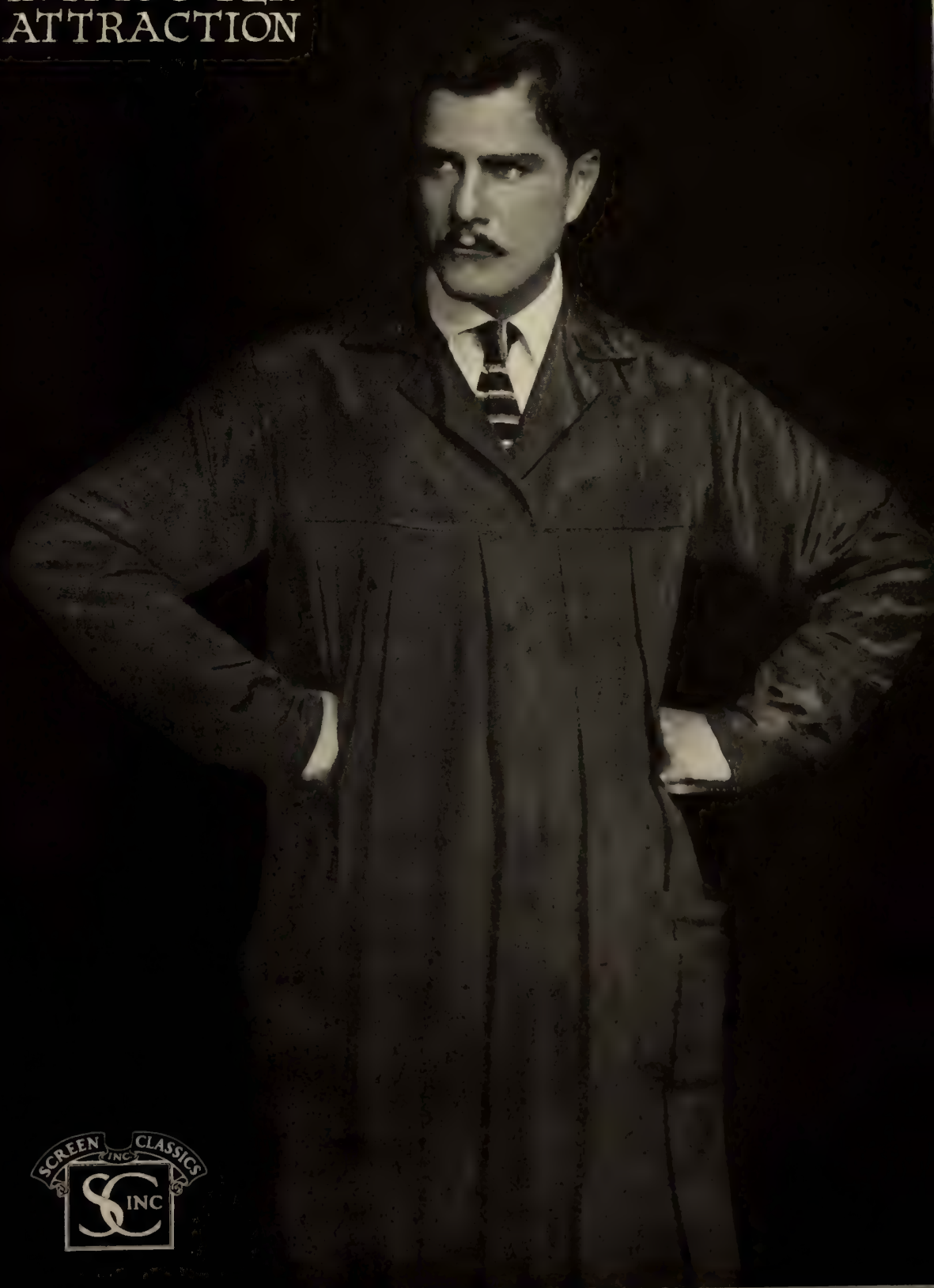

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As A SCREEN STORY IT SURPASSES EVEN IT'S GREAT STAGE POPULARITY, & DEMONSTRATES AGAIN *METRO'S* ABILITY TO MAKE THE MOST ARTISTIC & BIGGEST BOX-OFFICE ATTRACTIONS IN THE INDUSTRY!

Wallace McCutcheon, Three Year War Veteran, Carries Important Part in "The Black Secret"

A THREE year war veteran has an important role in the coming Pathe serial, "The Black Secret," to be released November 9. He is Major Wallace McCutcheon, who served through the first three years of the great war in the British Army.

McCutcheon went to England in August, 1914, immediately after the war started, and enlisted in the armored car section. In October of the same year he was sent to France as a first class mechanician, and two months later won a commission as second lieutenant, being transferred to the Leicestershire Infantry Regiment. In February, 1915, he was promoted to first lieutenant, and in August he was made a captain. He won his majority in April, 1916. He was wounded three times—once with a bayonet at Neuf Chateau, with a bullet at the second battle of Arras, and with shrapnel at Bazentine Le Petite in the second battle of the Somme.

Is a Pioneer Picture Actor.

Although but thirty-four years old, Major McCutcheon is really one of the pioneer picture actors. His father, Wallace McCutcheon, Sr., was one of the organizers of the old American Mutascope & Biograph Company, which made the kind of motion pictures that were viewed by dropping a penny in the slot, turning a crank and looking through the peephole. As a boy in public school, Wallace, Jr., acted in many of these pictures under his father's direction. At one time, during his father's illness, young McCutcheon became director and had the distinction of giving orders to a company that included such now famous persons as David Wark Griffith, Mack Sennett and Edward Dillon, then mere players for penny-in-the-slot pictures.

Well-Known on Speaking Stage.

Major McCutcheon is well known on the speaking stage. He appeared in important roles with Dustin Farnum in "Cameo Kirby" and "The Ranger"; with William Collier in "The Dictator" and "Caught in the Rain"; with Arnold Daly in "The Boys of Company B"; with Marie Cahill in "The Boys and Betty"; with Elsie Janis in "The Slim Princess"; with Mitzi Hajos in "Her Little Highness" and in "The Pink Lady." When the dance craze was at its height, he won considerable fame as the dancing partner of Joan Sawyer.

Has Beau Brummel Part.

In "The Black Secret," Major McCutcheon is cast as Frederick Vaux, an elegant, polished, satorially perfect man of mystery, and gives a characterization that has been highly praised by those who have seen pre-release showings of the serial.

Story of Famous Players-Lasky Corporation Is Told in a Handsome Eighty-Page Volume

THE story of the Famous Players-Lasky Corporation" is the title of a handsome eighty-page volume just issued by that company for distribution among motion picture exhibitors, executives and officers of the corporation, department heads, and others.

As the title would indicate, the book is a complete history of the organization and gives a full resume of its present activities in the fields of motion picture production, distribution and exploitation. Hundreds of half-tone illustrations embellish the volume, these including portraits, stills from recent productions, interior views of the home and branch offices, etc.

The introductory chapter reviews the growth of the organization.

Under the general heading, "Production," there is reviewed the entire subject of the activities of that department, including the studios operated by the corporation and those of independent producers whose pictures are distributed under the Paramount-Artcraft trademarks.

The distributing branch of the business is similarly treated in an article headed "Distribution." This chapter analyses the entire distribution organization, with detailed descriptions of the branch offices and the territories which they serve. The illustrations include group pictures of the personnel and exterior and interior views of the branch offices.

The final chapter, "Corporate History," is devoted, in text and illustration, to the home office business organization.

In the back of the book is a complete list of all the Paramount and Artcraft feature releases, in the order of their release since 1912; also a list of all the short subjects released by the company.

Ellen Terry in Triangle Film Scores in Fox House

APPLAUSE means so much to an artist that it seems a pity there is not some way that screen stars can enjoy the signs of approval their work in pictures elicits from their audiences. Especially is the fact that stars cannot enjoy these sweet fruits of their labors to be regretted in the case of an eminent artist like Ellen Terry, making her first appearance on the screen.

While scattered applause is not unusual in picture theatres, cases in which an entire audience bursts forth in spontaneous approval of an actor's work are rare. Ellen Terry's elaborate screen vehicle, "Her Greatest Performance," however, is having that unique experience in New York in the William Fox theatres at every performance. The demonstration occurs in two places in the picture: Firstly, when Ellen Terry, as the mother of a falsely accused son, impersonates an old servant and by her clever acting forces the real criminal to confess. And secondly, after the final scene of the production. While the first outburst of applause may be caused by the tenseness of the action of the drama, there is no doubt that the final demonstration is meant entirely as a tribute to the world-famous actress. At Fox's Washington Theatre recently, it might easily have been imagined that the audience demanded Ellen Terry's personal appearance before the curtain.

Paramount-Artcraft's Eastern Beauties.

Marquerite Clark, whose latest, "Girls," is scoring; Elsie Ferguson, who will be seen next in "The Witness for the Defense"; Billie Burke, now in "The Misleading Widow"; Irene Castle, now making "Should a Wife Forgive?"

Says Modern Adam to Ditto Eve: "Love, Wouldst Write Mea Note to My Tailor? Fain Would I Get My Winter Socks."
Two historically important views from one of Pioneer's "Facts and Follies" series, one of which will be released every week.

ANNOUNCE HALLMARK PICTURES POLICY

Exhibitor Books 26 Productions on One Contract But May Cancel After Seeing Second Subject

THE policy of Hallmark Picture Corporation, the trade name of the picture interests of Frank G. Hall, as recently merged into a corporation, with Col. Jacob Ruppert, Col. Howard Borden, Ashbel P. Fitch, Harry George and Mr. Hall representing the directorial board, as announced in a statement issued by President Hall, this week, is fashioned to meet the reactionary movement in the silent drama following the war and founded on equitable marketing conditions.

Directors Are Well Known.

Mr. Hall's announcement in outlining Hallmark's policy for the season of 1919-20, implies that all Hallmark productions will follow out the trend of the colorful story as against the more serious trend of the war drama; the story with thrills and actions, as represented in the serial drama and the stories of love, romance and adventure that have their inception in everyday hapenings and events.

Behind these productions is placed the constructive ability of such well-known directors as Charles Miller, J. Searle Dawley, Burton King, Hobart Henley and others to be announced later. This series of productions will be known as the Famous Directors' Pictures, and quoting Mr. Hall: "Our expectations concerning the success of this series are not based upon theory but upon the knowledge of what good pictures can do—and the Famous Directors' Pictures are good pictures.

"Reputation, alone, as producer of high-class motion pictures is not a deciding factor in this series of Famous Directors' Pictures," continued Mr. Hall. "The very fact of our releasing any subject under this new program is in itself evidence of merit, as we are not obliged to handle any of these pictures unless they measure up to the Hallmark standard.

"From the standpoint of equitable marketing conditions these pictures can be had with everything in the exhibitors' favor. Not alone attractive prices, but fair prices prevail, and by fair prices we mean prices sufficiently attractive to enable the exhibitor to make money.

May Cancel After Seeing Second Film.

Twenty-six Famous Directors Productions will be booked the exhibitor on one contract. This means one big special picture every two weeks. He can see before he buys and further, we will at all times have in our exchanges four pictures ahead so that the exhibitors may not only see the one in which he is immediately interested, but three others to follow, if he so elects after reviewing them.

"All the benefits of open bookings are given. The disadvantages of this market are eliminated and a further evidence of our confidence in the pictures we have to offer, our plans include the privilege of a two-picture cancellation, if the exhibitor so decides.

Names of First Two.

The first two of the Famous Directors' Pictures offered are "A Dangerous Affair," a Charles Miller production with Florence Billings and Herbert Rawlinson in the leading roles, and "Wit Wins," a Burton L. King production with Florence Billings and Hugh Thompson in the stellar roles. Prints of these two subjects are now in the Hallmark exchanges and with the S. A. Lynch Enterprises, Inc., which company is handling the distribution of Hallmark product in the South.

The third and fourth on the list are "Love, Honor and (?)," a Miller production with Stuart Holmes and Ellen Cassidy, starred and "The Heart of a Gypsy," also a Miller production, with Florence Billings in the star role.

The Famous Directors' Pictures are to be released, one every second week following the first week in September. No time limit is placed on release dates.

In addition to this list of feature productions, Hallmark has on the market the Ben Wilson serial, "The Trail of the Octopus," the first episode, "The Devil's Trade Mark," is now booking, to be followed by "The Purple Dagger," the second episode, in due time.

More Al St. John Comedies

A series of two-reel comedies, featuring Al St. John and declared to be of a nature that will cause a sensation in the comedy field this season, will be released by the Famous Players-Lasky Corporation, beginning probably in November. Contracts just signed by the Famous Players-Lasky Corporation with Jack Warner, general manager of the company producing the subjects at Glendale, California, call for eight two-reel comedies for release this year, and the price paid for them is declared to place Al St. John among the highest paid comedians of the screen.

Bulls-Eye Brings Out Newspaper Comic Strip

THE first of a series of novel publicity "stunts" to exploit Gale Henry and the other Bulls-Eye Comedies stars has made its appearance. The Bulls-Eye Film Corporation, distributors of the Gale Henry productions, has introduced a "comic strip" using the Gale Henry character, which will be furnished in mat form gratis to newspapers and exhibitors. The cartoon will be released weekly, beginning October 1. A systematic effort to place the cartoons in 700 newspapers has already been started.

According to Milton L. Cohen, president of the Bulls-Eye, one hundred of the largest newspapers west of Denver, Colo., have expressed their willingness to run the "strips."

Herbert V. B. Acker, a noted cartoonist and now head of the Bulls-Eye department, is drawing the cartoons, which will be timely with absurd and amusing situations.

The mats are so arranged that the strip can be run either in three or six columns.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Of Course, You're an Admirer of the Richard Harding Davis Style and You're Waiting for Dwan's "Soldiers of Fortune."
Showing some of the big fight scenes at the hacienda. Allan Dwan's first production for Mayflower to be distributed by Realart.

Oakland Manager Uses Trailer

R. W. Midgley, manager of the American Theatre, Oakland, Cal., where Goldwyn pictures are shown, believed that he would profit by letting his patrons know what they might expect during the coming year. He struck upon the idea of having a trailer made of the thirty-six page policy announcement, relative to the production and distribution of Goldwyn pictures, which appeared in the trade papers at the time Samuel Goldwyn formulated his plans for the new year. The trailer is an exact replica of the entire announcement with cuts, reading matter, decorations, borders and all. It is thrown on the screen at each performance, and in addition to giving the most valuable sort of exploitation of the pictures presented at the theatre, it affords an opportunity to gauge the popularity of Goldwyn productions and stars.

Truex Comedies Will Be Released by Famous Players

FAMOUS PLAYERS-LASKY has signed a long-term contract with Amedee J. Van Beuren, president of the Ayveebee Corporation, to release a series of high-class two-reel comedies starring Ernest Truex and based on popular magazine stories by famous authors.

The first comedy will be released early in November, and the other will follow monthly, it is announced.

Mr. Truex already has completed two of his pictures and is now at work on the third, under the idirection of John Joseph Harvey. Several short stories, specially suitable for adaptation to high-grade screen comedy, have been purchased as scenario material. One of these, "The Night of the Dub," is from a story by Albert Payson Terhune, which was published in the Saturday Evening Post. It is a picture of suburban life, and is said to be replete with humorous situations of a high-comedy type.

The other picture which Mr. Truex has completed is "Too Good to Be True," which was written specially for him by Mann Page from an original story by Kenneth Webb.

EDUCATIONAL FILMS SENT OVER WORLD

Bureau of Commercial Economics Possesses 21,000,000 Feet of Film To Be Circulated Free

THE Bureau of Commercial Economics, an altruistic organization exhibiting educational films all over the world, has started a national campaign to put free motion picture theatres into factories, department stores, mining towns, country crossroad centers, lumber camps and every place where there are workers.

The bureau has the largest educational motion picture library in the world—21,000,000 feet of film on almost every conceivable subject, such as government, economics, industry, history, travel, nature, science, health, commerce, agriculture. All these pictures will be loaned without charge to those who will exhibit them free to audiences.

Questionnaires Sent Out.

In order that thousands instead of hundreds of business men and organizations will become borrowers of these films, the bureau is sending out questionnaires, the answering of which will enable the bureau's engineer to advise as to the equipment most suitable under the circumstances, how best to adapt the workshop, church, hall or factory lunchroom for motion picture exhibitions, and any other questions the individual case requires.

In addition the bureau is sending eight traveling motion picture theatres —specially built auto trucks—all over the country to arouse persons and organizations, particularly employers as to the possibilities of educational pictures. These trucks carry a projection machine, an electricity generating plant and portable screen. Thus they are able to show pictures at an isolated western ranch center as well as in a city.

Workshops Could Be Theatres.

In New England one truck is showing samples of the films that employers could exhibit in a darkened workshop at noon, or at night when the wives and kiddies may see—if employers would spend $200 or $300 for equipment.

The bureau has films taken in Russia under the Bolsheviki. These and pictures of life in America form a contrast. One reason for the social unrest is the narrowness of lives of many of the workers. Educational pictures will enable them to step out of the rut of life bounded by factory, home and corner coffee club, and begin to live in the wide world.

Employes Could Manage Shows.

Dr. Holley believes an employe's interest in his work would be increased if he could see motion pictures showing how the men on the other end of the job work sending the raw product to the factory door, and other pictures showing the ultimate uses of the finished product.

Dr. Holley believes employers would find it a good plan to let employes feel that the picture show belongs to them. The employer could offer to provide space and equipment if employes would run the show, select programs from the bureau's catalogue, attend to the details of ordering the pictures, etc. Thus a point of co-operation would be established between employer and employes which would be worth many times the cost of providing the "theatre."

The bureau, making no profits on its films, is supported by endowment, annuity and voluntary subscription. The United States government and principal foreign governments are co-operating with it. It is indorsed by churches and leading business men of the world.

Its films are now teaching mothers of India how to stop their babies from dying. The bureau's films go by dog sled to the tuberculosis-stricken Eskimo, by camels to the dwellers of African deserts and by llamas over the Andes to the Inca Indians.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

IS MADE REALART'S GENERAL MANAGER

J. C. Woody, Sales Head, Back from Trip, Finds Promotion Awaiting Him—Started Career as Local Salesman

FOLLOWING his successful trip to the Middle West and the Pacific Coast, John S. Woody, heretofore general sales manager, has been promoted to the position of general manager for Realart Pictures Corporation. Mr. Woody, who arrived in New York last week, stepped into the duties of his new office at once, and already is busily engaged on his larger sphere of activities.

This first promotion, which has been made by Arthur S. Kane, Realart's president, comes as the fitting climax in a career in the motion picture industry which has been marked by the rapidity and advancement of Mr. Woody's progress. Commencing six years ago as special salesman covering the whole Pacific Coast for the General Film Company in four months he had earned the managership. After nearly a year as Butte manager, Mr. Woody was promoted to the management of the more important Seattle office.

Goes to Mutual.

The Mutual Film Corporation heads had watched Woody's rise, and when he seemed to have reached the limit of progress as Seattle manager of the General, J. C. Graham, then general manager, succeeded in securing him as Pacific Northwest manager for Mutual. Here for two years he continued to reside in Seattle, managing the Mutual office there and controlling the Portland and Spokane exchanges.

In 1916 Mr. Woody came east and joined the Triangle distribution forces in New York City, from which he became Chicago manager, where his salesmanship record attracted the attention of Mr. Kane, then general manager of Select Pictures Corporation.

As a result, Mr. Woody became field manager for that organization with the entire United States as his territory, and shortly afterward was elevated to the post of sales manager. It was from his work in this position that Mr. Kane grew to realize the full value of Mr. Woody's sales ability, his fitness for executive position, and his capacity for carrying his plans through to a successful conclusion.

Kane Secures Woody.

At the time of the organization of Realart Pictures Corporation, therefore, one of Mr. Kane's first appointments was that of John S. Woody to the post of general sales manager. With the new organization it became evident that one of Mr. Woody's first duties would be to make a tour of most of the principal cities of the United States so that he could have first-hand, up-to-the-minute information of general conditions in the various territories, tendencies in the film industry and the particular projects and plans of leading exhibitors everywhere.

It is from a trip of this nature that Mr. Woody has just returned to the home offices in New York City.

J. S. Woody
Becomes general manager of Realart.

Spokane Expects to Have a Large Theatre Soon

THAT a motion picture theatre seating between 2,500 and 3,000 will be built in Spokane in the near future is the opinion of exhibitors who have watched the growth of the business in the Northwest.

Both Portland and Seattle now have theatres of this capacity, and it has been an inevitable development of the business in cities of this size that houses of large capacity are necessary in order to keep pace with the increasing high standard of programs being issued.

Jensen & Herzberger, the motion picture magnates of Portland, Seattle and Tacoma, have their eyes on Spokane, and have already bid for houses that are now being operated. That they will eventually come here, either by the purchase of an established theatre or the construction of a new one, is considered likely.

Exhibitors here are much concerned with the new policy of the producers, which is the demanding of more money for popular stars.

Poster Advertising Company to Refuse Billboard Spaces to Posters of Films Banned by N. A. M. P. I.

A STEP of importance in the fight of the National Association of the Motion Picture Industry against the exploitation by unprincipled producers of questionable pictures for temporary gain has just been taken. Under an agreement with the Poster Advertising Company, a new member of the National Association, it has been determined to refuse bill posting space to any pictures which have come under the ban of the Association's Censorship Committee, of which Gabriel L. Hess of the Goldwyn Pictures Corporation is chairman.

The problem of cleaning house from within the industry has been one which has exercised reputable producers for a long time. But it is certain that the type of producer who will sacrifice the good name and the future of the industry for a quick personal turnover in the sort of film that inevitably produces a public reaction harmful to the industry as a whole is more of a bane to the motion picture than its avowed enemies.

With the recently expressed determination of trade papers to refuse advertisements of questionable films, the agreement of the National Association to support the rulings of the National Board of Review, and the new plan of the Poster Advertising Company, champions of cleaner and better films believe that the situation is more encouraging now than at any time in the history of the industry.

Lloyd Picture Company to Build Texas Theatres

THE Lloyd Picture Company, which already has a theatre ready to be opened at Ranger, Texas, contemplates constructing new houses in various parts of Western Texas immediately. Two new theatres will be built during the present year and more will follow, it is stated.

The company while operating houses in the western part of the state will maintain a Dallas office for the purpose of keeping closely in touch with the film market and also to be in touch with the offices of their contractors and supply men. C. K. Goss, assistant manager of the Crystal Theatre, has been appointed general manager for the Lloyd Company and will maintain his offices in Dallas.

Three Wistaria Thrills

What is considered a record for a week of thrills in the production of a serial is described by Burton L. King, vice-president and director general of Wistaria Productions, Inc., producing "The Trail of the Octopus," a serial co-starring Anne Luther and George Larkin. During the space of one week Director King took his company to Delaware Water Gap, where Larkin was taken to the brink of a waterfall, sixty feet high, preventing himself from being washed over by catching hold of the limb of an overhanging tree.

Returning to New York, the company was taken to Greenwich Village, where Miss Luther and Larkin, escaping from a burning building, were obliged to descend a rope swinging from the sixth story of a building. Later the company went to Tompkinsville, where Miss Luther jumped from the window of the lighthouse to the water below. The "shooting" of these "stunts," all within a week's time, Director King thinks a record in serial production.

Marguerite Clark Comes East.

Marguerite Clark left Los Angeles last week for New York City where she will make her next picture for Famous Players-Lasky.

Since going to California early last spring, Miss Clark has made five pictures at the Morosco Studio. Miss Clark's director, Walter Edwards, and his assistant, Fred Robinson, are coming East with her to direct her next picture.

James Bryson
"Aerial" Universal manager, Minneapolis.

John C. Ragland Is Elevated to the Position of General Sales Manager of Realart Pictures

SUCCEEDING John S. Woody, who has just been promoted from the position of general sales manager of Realart Pictures Corporation to that of general manager of the same organization, Realart announces the appointment of John C. Ragland. At the time of Realart's organization, Mr. Ragland was appointed St. Louis manager.

Took Kleine Pictures on Road.

Mr. England's career in the amusement industries is long and varied. As a youth he acted as assistant treasurer at the Academy of Music in Richmond, Va., and later became treasurer of that theatre, still later assuming a position as manager of the Academy at Norfolk. This theatre was a part of the Leath chain of theatres and Mr. Ragland later became manager of other important theatres in this circuit. After two years in this capacity, he became company manager for several road organizations.

Subsequently, he made his entry into the picture industry ahead of "Quo Vadis" and "The Last Days of Pompeii" for George Kleine. It was for Kleine, too, that Mr. Ragland became special sales representative and later manager of his New Orleans exchange. His next affiliation was with Fox, at Pittsburgh and Cincinnati. Leaving Fox, Mr. Ragland went to St. Louis to act as manager at that point, for Select Pictures Corporation. It was here that Arthur S. Kane, now president of Realart, became acquainted with Mr. Ragland's ability and performances. Mr. Kane thought so highly of them that on the organization of Realart, one of his first appointments was that of Mr. Ragland as St. Louis manager for the new organization.

With the promotion of Mr. Woody to be general manager, Mr. Ragland, because of his fine record, was selected as his successor.

Captain Nicholas McDonald, on Headquarters Staff of A. E. F., Signed by American Cinema

WHEN General John J. Pershing landed on American soil on the Leviathan, September 8, there was with him as a member of his general staff Captain Nicholas McDonald, the chief cinematographer of the American Expeditionary Forces. When America entered the war the government sent the country's foremost cameramen to the battle front, a photographic unit being established with each division. Lieutenant McDonald was placed in charge of the photographic unit of the First Division. Later McDonald was promoted to a captaincy and assigned to the headquarters of the A. E. F. Thereafter he filmed all the great historic events which marked the close of the war, including the peace conference, President Wilson's tours, and General Pershing's reception in Paris, Brussels and London.

Two Years in Army.

Captain McDonald has been recognized for the past five years as one of the foremost of the country's news weekly photographers. In 1915 he made the official Canadian Army pictures under Sir Sam Hughes, and in 1916 he was in Mexico with Pershing as the motion picture representative of the Chicago Tribune. He was commissioned in the Signal Corps of the United States army in 1917 and filmed the major portion of "Pershing's Crusaders," the first of the larger official film releases.

When Captain McDonald arrived with General Pershing it developed that he had already concluded arrangements by cable with Walter Niebuhr by which his exclusive services for a long period of time are given to the American Cinema Corporation. As soon as Captain McDonald has received his discharge and has taken a much needed rest Mr Niebuhr will send him in charge of a photographic unit on a tour around the world.

Universal Uses Aeroplane to Speed Delivery of Film

DELIVERY of film by aeroplane was carried out on August 28 when James V. Bryson, manager of the Minneapolis branch of the Universal Film Company, was chauffeured through the air from his home city to Winona by pilot C. S. Keyes, of the Curtiss Northwest Aviation Company. At his feet was an eighty-pound box containing the picture, "The Hearts of Humanity." Landing at the Neville flying filed, Winona, Bryson was met by representatives from the Lewiston Theatre, Lewiston, who rushed the film to where an expectant audience awaited it in the theatre.

The aerial trip was due to poor train service. Learning that it would be impossible to send the film by rail in time to be seen that night, Manager Bryson telephoned the Curtiss field and arranged for the air trip. The Curtiss flier did not clear the Minneapolis field until 6:30 o'clock but the film reached the Lewiston Theatre in time for a somewhat late showing.

The following morning Bryson and Keyes started on their return trip to Minneapolis. The plane climbed to 3,000 feet and disappeared into the clouds. Early in the afternoon it reappeared, coming up the Mississippi River, and landed a second time in Winona. Bryson and Keyes had lost their bearings in the clouds, had come out above La Crosse and landed there for half an hour and had returned to Winona for gasoline. Their second attempt was crowned with success.

Movie Club Meets.

The Movie Social Club, Inc., of Kings County, one of the youngest organizations of Brooklyn, will give a large ball at the Brownsville Labor Lyceum, Sackman street and Liberty avenue, Brooklyn, Sunday evening, November 2. There will be personal appearances of movie stars. Miss Rose Tapely, recently of Vitagraph, will lead the march.

Officers are: President, S. Kaplan; vice-president, M. Warshawer; recording secretary, M. Heller; treasurer, M. Silverman; secretary, L. Taffelstein; sergeant-at-arms, A. Golowbovsky; chairman board of directors, J. S. Winick; chairman board of trustees, M. Landy. Plans have been perfected for the erection of a modern club house in the central section of Brooklyn. Headquarters at present are in East New York.

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Quick Action Results Show That It Pays to Advertise

(This is what came in the mail)

AFTER FIVE DAYS RETURN TO

THE ROSE THEATRE

The Temple of Moving Pictures

FAYETTEVILLE, N. C.

(This is what was written)
"We note you want to know who
The American Beauty
Is in the Moving Picture World.
Of Course It's
The Rosy Little Rose."
Truly It Pays to Advertise.

First National Contracts with Louis B. Mayer to Release a Number of Mildred Harris Features

FIRST NATIONAL announces this week that it has signed a contract with Louis B. Mayer for the distribution of a series of from six to eight special feature attractions starring Mildred Harris Chaplin.

The series includes screen adaptations of at least six successful books and plays, which Mr. Mayer has chosen as the most suitable vehicles for the wife of the famous comedian. Mrs. Chaplin has entirely recovered from her illness, and work on the initial release will be started in time to make possible its first run presentations late in December.

Joseph Hanaberry, who wrote and directed the story of "His Majesty the American," starring Douglas Fairbanks, and which will be the initial release of the United Artists Corporation, has been engaged by Mr. Mayer to direct Mildred Harris Chaplin.

Stories Picked for Miss Harris.

Extreme care has been taken in the selection of stories. On the list of those intended for her are "Old Dad," by Eleanor Hallowell Abbott; "Pollyop of the Storm Country," by Grace Miller White; "Foolish Youth," by Louise Winter; "They'll All Bear Watching," by Alice Roberts; "Danger," by H. H. Van Loan; "Watch Your Wife," by E. Mason Hooper, and "The Inferior Sex," by Maxine Elliott.

Mr. Mayer's own publicity and exploitation organization will have charge of a national promotion plan, involving newspaper and magazine material, and all syndicate material. First National's advertising and publicity department will supervise all trade advertising and exploitation direct to exhibitors.

Within the next week Mr. Mayer will decide which of the stories arranged for will be material for the first production.

Leah Baird Has Strong Cast in "The Capitol"

ARTHUR F. BECK, president of Artco Productions, has surrounded Leah Baird with a strong company for the third in her series of Augustus Thomas pictures, "The Capitol," for W. W. Hodkinson distribution, work on which is well under way at the Biograph studios under the supervision of George Irving.

Chief in support of Miss Baird is Alexander Gaden, who recently acquitted himself admirably as leading man for Doris Kenyon in her first Hodkinson release, "The Bandbox," by Louis Joseph Vance. Gaden was one of the leading American actors of the stage before his advent in pictures.

Robert T. Haines is another important Artco acquisition. Prominent on the stage as leading man for such stars as Mrs. Fiske, Viola Allen, Olga Nethersole and Grace George, his career before the camera has been no less successful. What was perhaps Haines' greatest screen achievement was his performance in "The Victim." Two important roles in "The Capitol" are in the hands of Ben Hendricks and Ben Hendricks, Jr., father and son, players whose efforts in the past have won them a prominent place.

William B. Davidson, long identified with successful cinema productions, has a role commensurate with his ability in the Leah Baird vehicle. Downing Clark, Brian Darley and Donald Hugh McBride complete the roster for the new Augustus Thomas photoplay.

"King of Brazil" Shown in Goldwyn-Bray Pictograph

FOUR subjects, covering a wide range of interest, comprise the fourth issue of Goldwyn-Bray Pictographs, scheduled for release the week of September 28.

A number of the release is entitled "The Uncrowned King of Brazil." This is an intimate character study of one of the most picturesque figures among modern statesmen. In South America, General Barrato has the reputation of being a combination of the late Theodore Roosevelt, Samuel Gompers and Colonel House. Times without number a kingship has been within his grasp, but he prefers to continue his rule as the perpetual president of the South American republic.

"The Movies Exposed," the second subject in this Pictograph, will give the film fan a new insight into the mysteries of thrilling stunts as they are seen on the screen in serial productions and melodramas of a sensational nature.

"Trained Sea Lions" follows the training of the lions and then shows them performing some of their most amazing tricks, fancy diving, climbing ladders and the like. To close this issue there is one of Bray's inimitable cartoons that is particularly pertinent just at this time. It is called "The High Cost of Living."

Frances White Not Frances White.

Frances White, who plays the female heavy role in the Theodore Wharton serial, "The Crooked Dagger," which is to be released by Pathe Exchange, Inc., in support of Jack Norworth, is not the Frances White who has gained fame as the dancing partner of William Rock.

The screen Miss White began her screen career with Mr. Wharton in 1914, playing the lead opposite Creighton Hale in her first picture, "The Warning," a Pathe release. She played the second lead in the "Wallingford" serial, and a semi-heavy in several episodes of the "Beatrice Fairfax" serial, and a character part in the Wharton birth-control propaganda picture, "The Black Stork."

No, Blanche Sweet Is Not the Lady Who Lived in a Shoe. She Lives in a World of Action in "A Woman of Pleasure."
The whirl of her life is seen above in these views from her forthcoming Pathe feature.

Tom Moore Clubbily Dressed in "Lord and Lady Algy."

Algy Goes to the Ball a Bit Odd-Like in This Goldwyn.

Buys Popular Serial Story for Next Billie Rhodes Film

THE announcement that "Mary Minds Her Business," George Weston's Ladies Home Journal serial success, is to be the Billie Rhodes vehicle following Harold MacGrath's "Hearts and Masks," on which the star has begun work at the studios of the National Film Corporation of America, has strengthened to a marked degree the nation-wide exhibitor interest in "The Blue Bonnet," first in Miss Rhodes' series of W. W. Hodkinson releases.

The purchase of these two big stories bears out the statement of William Parsons, producer of Billie Rhodes productions, at the time he contracted with the Hodkinson organization for their distribution, that Miss Rhodes would be seen only in the picturization of stories popular with readers of "best sellers."

Trade showings on "The Blue Bonnet" in the thirty Hodkinson offices last week testified to the high regard in which the production is held by scores of the first run exhibitors of America, word of the big reception accorded the production at its American premiere at the Kinema, Los Angeles, attracting many of the country's most prominent picture showmen to the simultaneous invitation showings. Reports from Hodkinson managers in Atlanta, Cleveland and Minneapolis show marked interest in the Billie Rhodes production among first run exhibitors in the key cities of these zones.

"Cross Bearer" Is Timely

World Pictures, quick to realize the interest that will be aroused by the coming visit of Cardinal Mercier, of Belgium, to this country, is calling to the attention of the exhibitors throughout the country of the box office value of its production of "The Cross Bearer," in which Montagu Love is the star, as a timely picture that is closely associated with the famous Belgian Cardinal.

The principal character in the film is Cardinal Mercier. The struggle he made to protect women and children from the brutal treatment of the German soldiers is depicted. As Cardinal Mercier will make an extensive tour of this country and the newspapers will be filled with interviews with him.

'Ere's the 'Orn of the 'Unter.

Sam Polo in New Vitagraph Serial.

When Antonio Moreno's new serial is seen on the screen, Sam Polo, one of the best known circus acrobats, will make his bow under the Vitagraph banner as a daredevil serial player.

Sam Polo is a brother of Eddie Polo, of Universal players, and is known to picture fans for his daring. Like his brother, Sam is equally skilled in acrobatic work and dramatic finesse.

Mr. Polo was born under canvas in the City of San Francisco of French and Italian parentage. His father and mother were both circus performers and Mr. Polo's skill in falling and diving from great heights is an inherent ability.

Realart Theatre, San Francisco, Is Probably First Named After Company Not Yet Releasing

THE first Realart Theatre has been established. It is in San Francisco, and is under the ownership and management of Kahn and Greenfield Amusement Company.

Realart Pictures Corporation officials believe this is the first instance in the history of the business of a theatre being named in honor of a producing organization prior to the time of the actual releasing of pictures. It is accepted by Arthur S. Kane and his associates as a special tribute to the standards and ideals set forth by Realart in its preliminary work.

A letter to this effect and in appreciation was sent this week by Arthur S. Kane, president of Realart, to Messrs. Kahn and Greenfield.

The Realart Theatre was known formerly as the Grand and is located in Mission street, opposite the New Mission Theatre, another of the Kahn & Greenfield houses. Both the New Mission and the New Fillmore were enlarged and redecorated within the past two years, although large and handsome when built. The New Mission is considered one of the finest photoplay theatres in San Francisco and probably held first rank until Eugene Roth built the $2,000,000 California Theatre at the corner of Fourth and Market streets.

Realart's announcement also contains the news that arrangements have been concluded with the Kahn & Greenfield Amusement Company for showing Realart productions at the New Mission and New Fillmore theatres.

Press Book on "Six Feet Four" Ready.

The American Film Company, Inc., has issued a most attractive and practical press book on its new feature, "Six Feet Four"—the screen version of Jackson Gregory's novel.

The book is larger than the usual press book and boasts a tinted cover with a novel border design effectively developed in two colors.

The publication contains photographic reproductions of the posters prepared for advertising the production, including one, three, six and twenty-four sheets. The smaller sheets depict actual scenes from the picture, while the twenty-four-sheet combines a delightful photograph of Vola Vale demonstrating William Russell's height with a measuring-rod; a picture of the book on which the film is based; an autographed reproduction of a Roosevelt quotation, and the customary informative legends.

Suggestions for exhibitors' newspaper ads, lobby displays and advance exploitation are also included.

Vitagraph Announces Filming of Many Stage Play Successes—Names of Some To Be Produced

A COURTSHIP of the stage and screen which has groped timidly through years of effort has now reached its wedding time. Vitagraph issues the formal announcement that consummates this happening. That film company announces a broad campaign to picturize the greatest stage productions available.

It is a further step in Vitagraph's undertaking to mobilize genius. Just a few days ago the company proclaimed the acquisition of rights to the works of twelve famous writers. On the heels of this announcement comes the news of Vitagraph's gathering of stage masterpieces to complete the round-up. It draws into the fraternity of film builders not only a whole new field of writers, but also a world of play scientists. For the finest processes of stage direction and the translation of words into action will be contributed to Vitagraph's creations of the silent form, says that company's recent announcement.

Stage Plays Announced.

"Vitagraph's program," said Albert E. Smith, president of that company, "follows a natural trend. The combination, on a broad scale, of stage and screen science, had to come. The instinct of the public demanded it. It was logical that all the learning that has developed for centuries within the frontiers of stagecraft must one day lend itself fully to the later-day agency of the camera."

Some of the stage masterpieces announced by Vitagraph for early production and release are "The Climbers," Clyde Fitch's dramatic success, the filming of which is already near completion, with Corinne Griffith as star; "The Fortune Hunter," by Winchell Smith, in which John Barymore made his hit at the Gaiety Theatre; the Drury Lane drama, "The Sporting Duchess;" George Ade's popular play, "The College Widow;" "Shenandoah," "The City" and "The Great Divide," in which Henry Miller and Margaret Anglin starred for several seasons.

Plays That Have Been Picturized.

Vitagraph's previous stage play translations are fresh in the public mind. They include "The Third Degree," by Charles Klein, which Alice Joyce made beautiful on the screen; "The Lion and the Mouse," by the same author and with the same star; "Within the Law," in which Alice Joyce and Harry T. Morey shared screen honors, and "A Stitch in Time," with Gladys Leslie as star.

Among other big stage productions now on the verge of release in film form by Vitagraph are Eugene Walter's play, "The Wolf," with Earle Wiliams as star, and Charles Klein's equally great drama, "The Gamblers," with Harry Morey starring.

Stage direction itself has served only as the background for the new film direction, says Vitagraph's announcement. Only the highlights of the stage performance and setting are preserved intact for the screen. From this background the screen performance spreads widely over a range of action and setting that knows no limit.

Public Wants to See Translation.

Vitagraph's plan brings forward the combined judgment and talent of the big theatrical producers, preserving ideas from the brains of playwrights which for centuries past have lived only the printed word and in memory. The company believes that such films have specific drawing power from the fact that hundreds of thousands of film patrons have seen or read of the original stage version and are eager for that reason to see the translation. The desire to see, it believes, also extends to the minds of many thousands unable to witness the big dramas of Broadway, and who regard the screen versions as a gratifying alternative in keeping abreast of the times.

Julius K. Johnson
Manager New Garrick Theatre, Minneapolis.

Plays to Be Produced.

In addition to the particular plays mentioned above for early release, Albert E. Smith, president of Vitagraph, and George Randolph Chester, production editor, have mapped out a program of play translations looking far into the future. Some of the stage productions listed for visualization in its films are "Captain Jinks," "The District Attorney," Defense," "Zira" and A Celebrated Case."

Beauty Embowered
Alice Joyce in a rosy moment from "The Winchester Woman," newest Vitagraph.

Goldwyn Forms Play-reading Department to Handle Numerous Scripts Recently Acquired

THE Goldwyn Pictures Corporation announces the formation of a new play-reading department to sift through the two to three thousand plays which become available through the recent affiliation of the Shubert, Woods and Selwyn organizations with the Goldwyn concern. Heretofore, a scenario reading department has been maintained both at the Culver City studios and in New York. The work done in these offices has been centered on the reading and passing upon the fitness for picturization of novels and stories.

Since the expansion of the Goldwyn Company, the former department has been unable to keep up with the work to be done. Consequently, it has been decided to separate the routine work of reading stories from the close examination of the successful plays to which Goldwyn now has the photoplay rights.

Among the plays which are available for early picturization are successes by such noted authors as Oscar Wilde, Eugene Walter, Harry Leone Wilson, Augustus Thomas, Rex Beach, Paul Armstrong, John Galsworthy, Leo Tolstoi, the Russian philospher and author; Butler Davenport, the Hattons, Githa Sowerby and Clyde Fitch.

The two Woods' successes recently chosen for picturization, "The Woman in Room 13" and "Roads of Destiny," are a fair sample of the type of plays Mr. Goldwyn is going to give exhibitors during the coming year.

Fox Has Views of Hero's Arrival at the Central

THE initial showing of Fox Film Corporation's newly organized Fox News made a spectacular debut on Broadway on Monday, September 8, with pictures of the return of General Pershing on the screen at the Central Theatre, Broadway at Forty-seventh street.

The Central showed its afternoon and evening audiences comprehensive scenes of the arrival and reception of the hero of the hour, all the way from the Leviathan's progress up the bay to remarkable "close-ups" of the General himself after landing at the Battery.

Some of the other notable "shots" of the feature were the arrival of General Pershing at the pier, the Mayor's committee extending the city's welcome to him, and the cheering crowds greeting him on the trip up Broadway.

J. C. Ragland
Appointed general sales manager of Realart.

Elks' Theatre Asks Patrons' Choice.

The Elks' Theatre at Prescott, Ariz., under the management of Mays & Born, reports unusual business with the current releases from Fox Film Corporation. In determining the positive drawing powers of Fox stars Mr. Mays and Mr. Born have evolved a clever and noteworthy plan whereby they are catering to the taste of the public.

In a neat and attractive folder published by the Elks' Theatre, designed to appeal personally to each patron, the management puts up to the audience the question, "What will we show at this theatre?"

Serious Optical Strike Averted in Rochester; Amalgamated Beaten in Three-Cornered Fight

THE strike at Bausch & Lomb Optical Company's plants, which threatened serious trouble for the photographic and optical industries in Rochester, appears to have about petered out. All but about 300 of the men have returned to work and the police reserves have been withdrawn from strike duty. A subdued quiet follows in the wake of the charges of Bolshevism and the mayor's appeal to suppress anarchy.

Bausch & Lomb state that they annually lose about 300 men from various causes, so they are apparently not much hindered. The organizer of the Amalgamated Optical Workers is said to be in Chicago. The only real victory seems to have been gained by the American Federation of Labor, which is opposed to the Amalgamated unions.

Will Not Recognize Amalgamated.

The company declared it would treat with the A. F. of L. but would never recognize the Amalgamated. Several hundred machinists, tool makers and instrument makers joined the Machinists' Union and a few hundred more men, skilled and semi-skilled, joined an optical union, both being affiliated with the A. F. of L.

It is now expected that the A. F. of L. will continue to enroll hundreds more of the employes. The company will undoubtedly be called upon to treat with the unions. The plant has always been non-union and employs about 4,000 men. It is the only plant in the United States making glass for motion picture and other kinds of camera lenses and has supplied the trade since the war began.

Employes of the Eastman Kodak Company remained loyal. At no time did they join the strikers or otherwise express dissatisfaction with their employers. The Eastman Company has recognized the existing high cost of living by voluntarily granting a general increase of wages. About 6,000 employes of the company signed a statement to the effect that they are well treated and believe that they can adjust any differences in a friendly manner. Employes of the camera works of the Eastman Company similarly went on record. Somewhat similar action was taken by employes in the several other Eastman plants, and the company does not anticipate any trouble.

Vitagraph to Star Morey in Big Detective Stories

AFTER completing his present feature, on which he is now at work at Bat Cave, near Hickory Nut Gay, N. C., Harry T. Morey will get away from the type of character with which he has so long and so successfully been associated, and create a new personality in a new sort of play.

Albert E. Smith, president of the Vitagraph Company, announced this week that he will star Mr. Morey in a series of detective stories of the melodramatic order, in which Mr. Morey will have plenty of opportunity to display his versatility.

Mr. Smith has engaged Frederic Van Rensselaer Dey, to provide the vehicles for Mr. Morey.

And who is this Dey? No less than the renowned "Nick Carter," if you please. Mr. Dey created all of the "Nick Carter" stories, so dear to the youth of America.

"Mothers of Men," First Jose Production, Is Completed; Claire Whitney Stars

"MOTHERS OF MEN," the first of the Edward Jose Productions, for Film Specials, Inc., is now completed, with the exception of the titles. These are now being written in collaboration with Mr. Jose, by Mary Murrillo.

The executive offices of the Jose productions will be at 140 West Forty-second street, where the Film Specials, Inc., is one of the five companies to enjoy the attention of Joseph M. Schenck.

"Mothers of Men" will be issued as a six-reel special production, and is soon to have a private showing, after which its definite manner of being released will be announced. This picture is from the novel of the same name by Henry William Warner and DeWitte Kaplan. It is divided into two parts, dealing, like the story of the novel, first with the German episodes, and then with the French episodes of the recent war. But it is not really a war story. It has nothing to do with battle scenes, the war being merely a picturesque background for the events which take place.

Claire Whitney Leads.

Claire Whitney plays the leading role, supported by Lumsden Hare in the role of "Captain Van Plauffen" and Marguerite Courtot as "Paulette." Others who have important roles are Pierre Collosse, Gaston Glass and Julia Hurley. Earnest Hallor acted as cameraman.

About the same time that "Mothers of Men" is released, another picture directed by Edward Jose, "The Broken Barrier," starring Norma Talmadge, will be released. This is the last picture Mr. Jose directed before forming his own company.

Mr. Jose has had a long association with Paramount pictures, and directed the Pauline Frederick series, including "La Tosca," "Resurrection," "Private Peat," "My Cousin," starring Enrico Caruso, and the recent Salvation Army picture, "Fires of Faith." In connection with the latter, one of Mr. Jose's most treasured possessions is a letter of appreciation from Commander Evangeline Booth.

Bulls-Eyes in Hollywood.

Three Hollywood theatres which cater to the severest critics of the screen—the players themselves—have booked Gale Henry comedies. The theatres are the Apollo, the Hollywood and the Iris, all located on Hollywood boulevard, and all practically operated by patronage from the film plants. During September each of these theatres will feature the Gale Henry comedies, according to the Consolidated Film Company, west coast selling agents for the Bulls-Eye Film Corporation products.

The Arch of Geraldine
Geraldine Farrar as the Russian opera in her current Goldwyn, "The World and Its Woman."

Jane Novak
Robertson-Cole leading woman, with H. B. Warner in "Man's Desire."

First Fox News Release Slated for October 11

ANNOUNCEMENT is made from the offices of Fox Film Corporation that the first of the Fox News reels will be released October 11. All arrangements have been completed for prompt distribution of this service from all Fox exchanges.

The plans for shipping the Fox News to exhibitors in every quarter of the globe include almost all modern methods of transportation by individual messengers, fast express trains, twentieth-century fliers, auotmobiles and fast motorcycles, in fact, everything will be done to facilitate the shipment of these unique pictorials.

For special cases in which time presses, the airplane post service will be utilized for handling the rush prints of the films. The foreign prints will be shipped on ocean grey-hounds, and in especially urgent cases or important extra editions the prints will be put aboard the steamers from seaplanes in the same manner as the new foreign mail service is now being handled by the Post Office department.

All exchanges of the Fox company are prepared to handle the theatres in their respective territories. A series of attractive posters and lobby display sheets will be on hand at all Fox offices for use by exhibitors booking the Fox News.

Miriam Cooper
Winning critical favor in the title role of the Fox production of "Evangeline."

German Cinematograph Companies Are Doing Best to Bar American Films

J. C. BARNSTYN, in charge of the New York office of the British and Continental Trading Company, of The Hague, Holland, gives out from Room 1009, Candler Building, an interesting report of German film conditions as set forth by a representative of his firm who has just visited Berlin. Most German buyers, he writes, have no knowledge whatever of what is being done by American producing firms, excepting those who imported films before the war. Not ten film buyers in the whole of Germany appear to be well posted on Charles Chaplin, and to emphasize how little they know about this the traveler stated that he had an inquiry from one buyer for "dramas" featuring that comedian.

Conditions Unreliable.

There are only four or five exchanges in Germany, the "U. F. A." included, that are of any importance. There are many additional exchanges, but they are smaller firms buying one or two features a year, and few of them are strictly reliable. As a matter of fact, the general condition of the German market, he says, is unsettled and unreliable.

The German producers are making—just as they did during the war—"star series" and the buyers and exchanges, as well as exhibitors, are forced to close the entire series, otherwise they cannot procure any of the desired films. Fearing competition from foreign buyers, they have exerted their influence with the Government to continue the embargo on the importation of films, and they are working to have films permanently classified as articles of luxury, which are all "verboten" for importation. They also have forced their customers to close their entire output until the end of 1921, and it is for this reason that many of the film buyers are thoroughly booked to the end of 1921.

Yet They Ask for a Loan.

Mr. Barnstyn believes that, in view of the situation and in view of the rumors in Berlin that the German Government is making efforts to place a loan in America for the sum of twenty-five million dollars, American producers and film exporters ought to co-operate and bring to the attention of the United States Government the above situation in regard to film exporters. In the event that a German loan should actually be placed here, he says, the conditions should provide that films be not classified as luxuries, but as the essential they are.

Another evidence of how unhealthy film conditions are in Germany is that various American films are "duped," and reproductions distributed widely among the Central Powers, according to the Barnstyn representative. Again he alleges to have found French and Swiss exchanges renting films in the "occupied" part of Germany, the "Rhineland," regardless of the fact that they do not possess the territorial rights for that section of Germany.

Exchange Works Against U. S.

Aside from the embargo, another drawback to the free export of films to Germany, says the letter, is the unfavorable exchange rate on the German money, which makes it absolutely prohibitive for German buyers to purchase films for which they have to pay German currency. Only a few houses at present are in position to "cover" their foreign purchase with neutral currency through having their own branch exchanges in neutral countries, and these are waiting until the embargo is lifted to ship American and other films into Germany.

Arthur Leslie Ready for Work.

With his bungalow boarded up and his motor boat stored for safety's sake, Arthur Leslie, September 8, brought his silk gloves and giant chrysanthemum back to New York after a long vacation on Mimeograph Lake, known in some sections of the country as Hopatcong. With Mrs. Leslie he is established for the winter—or working—season at the Elmwood Hotel, East Orange, N. J., from whence he can commute in handy fashion. His plans are at present confused, but we will be able to make a definite announcement of the firm name soon.

Sunny-Hair
Mary Miles Minter, who makes her Realart debut in "Anne of Green Gables."

Opens Collection Department.

The Washington Exchange Managers' Association has inaugurated a collection department to take care of debts on the books of the various exchanges, Washington, D. C., dating prior to August 18. The association is endeavoring to clean up all of these outstanding bad debts. Inasmuch as the new pay-in-advance ruling went into effect on August 18, the collection department will be only of a temporary nature, no charge accounts being handled after that date.

Blackton Considering Scripts.

Having completed the second of his own company productions for Pathe distribution, J. Stuart Blackton is now considering manuscripts arranged for his perusal by his scenario editor, Stanley Olmstead.

Rochester Houses Raise Prices; Rising Cost of Living Is Reason

FOLLOWING the upward trend of everything that enters into the cost of living, practically all of the motion picture houses in Rochester have announced a boost in prices. It is pointed out by the managers that while the price of every other commodity has increased during the war, the only increase in admission to picture houses was a few cents to even up the war tax to make a round number price for ticket and tax combined. In some cases even this was not done, but prices were lowered a few cents to take care of the war tax.

A statement given out by a downtown manager is as follows: "When the prices were originally boosted by the application of the war tax, we did not increase our rates at all. Our prices had been 5 and 10 cents, and we made the regular admission 4 and 9, which with the 1 cent war tax made the same price as before. This was taking the war tax from our own pockets, but we believed the public appreciated it.

Film Rental Increases.

"It is absolutely necessary that we increase our rates of admission now, with the sudden increase of rental prices on films. In some cases it is impossible to get a certain film by offiering double what the rental price was before the increase. The present rates on films have been greatly increased and we find it necessary to make the increase in admission."

This statement also applies to a number of other houses where the scale of prices has been higher. In some houses the price was advanced 5 cents to include war tax and in others it remained stationary, the tax being practically paid by the house, the price of the ticket being nominally lower. It is further explained that, in addition to the cost of film, musicians, operators, stage hands and all other employes are receiving higher wages than before. The new scale of prices range up to 35 cents, including tax, in the downtown houses.

Constant-ly Beautiful
Is Constance Binney, Realart star, coming in "Erstwhile Susan."

Universal Screen Magazine Permits No Advertising

IT is easier for a camel to pass through the eye of a needle than for advertising to get into the Universal Screen Magazine," is the statement made by Hal Hodes, managing editor of the novelty release produced by Universal.

According to Mr. Hodes, a number of the producers of the novelty releases of today are openly soliciting advertising in their short subjects. Mr. Hodes states that the exhibitor is not interested, nor is the public, in reading advertisements which are meant to be entertaining and which are exploited through a motion picture reel. "To give the exhibitor a magazine containing camouflaged advertising is to perpetrate a downright fraud upon him, since he is not getting the reel he pays for."

Within the past six months Universal records show a 40 per cent. increase in the booking of this subject.

Specially Trained Men for Educational Exchange

HEARTY commendation of the establishment by the non-theatrical distribution department of Famous Players-Lasky Corporation of special Paramount educational exchanges in the leading cities of the country is voiced by numerous clergymen, educators and officers of clubs, according to David K. Niles, general manager of the non-theatrical distribution department.

"By establishing these special exchanges for the service of civic leaders who are interested in the wider use of motion pictures," said one New York clergyman, "the Famous Players-Lasky Corporation gives notice that it appreciates the magnitude of the non-theatrical field and is willing to go more than half way to help us who see in the motion picture a great force for civic good."

It is announced by Mr. Niles that the men who will be stationed in these special Paramount educational exchanges will be trained to the viewpoint of clergymen and educators as regards pictures for non-theatrical use, and also will be in a position to help them solve the numerous problems of projection, exploitation, etc., which, although familiar to exhibitors, are practically new to men and women who are just breaking into the motion picture business.

Mr. Niles also emphasizes his previous announcement that the pictures to be distributed to the Paramount-Educational exchanges will not in any way place churches, schools and clubs in competition with regular theatres.

New Laboratory for Universal.

Walter Almazov, civil engineer and for several years an expert laboratory superintendent, well known in the industry, is superintending the construction of a new laboratory at Fort Lee, N. J., for the Universal Film Manufacturing Company, which is to have a capacity of 5,000,000 feet per week.

Gladys Leslie
Vitagraph's golden-haired star now in "The Gray Towers Mystery."

Famous Players Announce Two September Releases

SCHEDULED for general release on September 14, simultaneously with the George Loane Tucker production, "The Miracle Man," which is now playing pre-release engagements in several of the biggest theatres in the country, is "The Third Kiss," a Paramount-Artcraft picture in which Vivian Martin is starred. This is Miss Martin's first picture released under the selective booking plan.

Heliodore Tenno wrote the original story from which "The Third Kiss" is adapted, and it appeared in two installments in the November and December issues of Live Stories. Edith M. Kennedy wrote the scenario and Robert G. Vignola directed the production. In this picture Miss Martin, whose name has always been associated with photoplays of innocent young girlhood, with an abundance of light comedy, is said to appear in a characterization of a sort in which she has never before been seen.

Supporting Miss Martin are Harrison Ford, Robert Ellis, Kathleen Kirkham, Thomas D. Persse, Edna Mae Cooper and Jane Keckley. The cameraman was Frank E. Garbutt.

Joseph W. Stern & Co. have published a song of the same title.

Ethel Clayton
Puts the sport into "A Sporting Chance" and many another Paramount-Artcrafter.

The Movie Contrast

Doris Kenyon's grim situation above from her Deitrich-Beck-Hodkinson, "The Bandbox," is far removed from that of Enid Bennett on the opposite page.

First Episode of the New Hallmark Serial Released

THE first episode of "The Devil's Trade Mark," Hallmark Picture Corporation's new serial, "The Trail of the Octopus," featuring Ben Wilson, with Neva Gerber, Howard Crampton, Allen Garcia, Maria Pavis, William Dyer, William Carroll, C. M. Williams and Harry Archer, released this week through the Hallmark exchanges and the S. A. Lynch Enterprises, Inc., which is handling the Hallmark product in the South, introduce Ben Wilson as Carter Holmes, the Master Criminologist who sets out to solve the great dagger mystery that has baffled the detectives of three continents.

The first episode is in three reels with much of the action laid in a desert country, where the Ancient Temple of Death is located. The end of the episode finds Ruth Stanhope, the heroine bound in the temple and Holmes in grave danger.

With the Aid of a Minister the Press Agent Hands Mr. Fennyvessey of Rochester a Jolt

"THE public is a funny proposition," mused Albert A. Fennyvessey as he sat in his office at the Family Theatre in Rochester. He could look through the open door and see the long line of people constantly increasing. "And still they come," said he, puzzled.

The magnate of the Theatres Operating Company was stumped. With a string of four big picture houses in Rochester he books a lot of pictures. His judgment is usually good. He sizes up a picture up with a practiced eye. If it is a money-winner he picks it. But it is only human to err, and once in a blue moon even the judgment of a movie magnate may go wrong.

Fennyvessey Gets Sore.

When Brother Gardiner, of the Gardiner Syndicate, blew in from Buffalo, he told Mr. Fennyvessey that "The Birth of a Race" was a great picture. A screening was arranged, to which was invited the ministry and many distinguished citizens. Nobody said much at the screening, but under some kind of a spell or other Mr. Fennyvessey booked the picture, to open simultaneously at his Family and Rialto theatres.

When John H. H. Fennyvessey, manager of the Family, heard of it he was real sore; he said the picture was punk. His young brother, Paul, formerly manager of the Strand and just back from France, almost shed tears. He said: "It's a zxxaddfjg of a picture." So said others and Pa Fennyvessey agreed to cancel.

He sent his cancellation to Mr. Gardiner, but in the meantime Gardiner had gone to New York. His employes in the Buffalo office knew nothing about the cancellation and shipped the film. The Fennyvesseys decided to run it for three days and be done with it. It opened at the Family and Rialto on Sunday. Such business! But surely something was wrong and a slump would come Monday. All week it ran at the Rialto and the slump did not come; just the crowds came.

Publicity Did It.

The picture packed them in again at the Family and Rialto on the next Sunday and all during the second week at the Rialto. Why? Pa Fennyvessey says the public is a "funny proposition" and maybe they believe everything the press agent said.

"Sure it was the publicity," modestly admitted the press agent. "I did not have much to work on, either. I went to a store and bought pictures of Christ and Abraham Lincoln. I ran these in the papers as characters from the film. I talked with some of the ministers who were at the screening; some of them talked and that helped. Read this," and he pulled out a letter, which read:

"Am greatly pleased to have witnessed 'The Birth of a Race.' You are certainly justified in calling this one of the most pretentious photoplays ever made. It is marvelous in its character, sustained throughout. Adam and Eve and Christ's birth and crucifixion are handled with delicacy and effectiveness. I commended the picture story to my congregation and I expect some of them will see the picture.

"Respectfully,
"R. M. CONNAL,
"Pastor Presbyterian Church and acting Pastor M. E. Church, Scottsville, N. Y."

All the Fennyvesseys frankly admit that this minister must be right. Anyway, the fact remains that the box office receipts were greater than the taking from any other film ever shown at the Family or Rialto.

United Artists Recording Many Bookings on Griffith's "Broken Blossoms"—Released Oct. 20

UNITED ARTISTS announced in the trade papers last week that it would release D. W. Griffith's art sensation, "Broken Blossoms," and already the stream of big bookings that are coming into the "Big Four" office indicate a phenomenal first run record for the production. October 20 has been set as release date.

Hiram Abrams stated that in his estimation no production had ever been assured of the welcome that the leading showmen of the country would accord Mr. Griffith's masterpiece.

"Scarcely five days have gone by since we announced Mr. Griffith's 'Broken Blossoms' for general release, yet the bookings already consummated make it clear that 'Broken Blossoms' is going to prove as sensational a success the country over, as it did in the personal presentations offered by Mr. Griffith.

List Bookings Closed.

"Five days, mind you, and we have already closed such bookings as the Doric Theatre, in Kansas City, for an indefinite run; the Merrill, in Milwaukee, for two weeks; the Criterion, in Atlanta, for two weeks; Loew's Greater New York City, the America, in Denver, for two weeks; the Stillman and Alhambra Theatres, in Cleveland, for a simultaneous run of one week; the Palace and Columbia Theatres, in Washington, for a simultaneous run of one week; the Citizens' Alhambra, in Toledo, for one week; the Circle, in Indianapolis, for one week; the Capitol, in Elizabeth, N. J., for one week; the Oliver Opera House, in South Bend, for one week, and numerous others in a growing list that looks at this time to be a record-breaker by release date."

Nell Craig

Lends handsome support to Albert Anderson in "Common Property," Universal feature.

Supported by Mayor and Clergy of Franklin, Ex-City Editor Makes Municipal Theatre Pay

OMAR I. DEMAREE, manager of the Franklin Opera House, Franklin, Ind., a town of nearly 7,000 persons, has received compliments from many of the officials of his town, several ministers, and many more of his fellow townspeople for showing such work as that of Mary MacLaren, Dorothy Phillips and Harry Carey in Universal productions.

Through what he calls "hard work, organization, and the giving of good, clean entertainment," Demaree has made his house a distinct part of the community life. The house is owned by the city and is located in the City Hall. When a Franklin citizen goes to the theatre he not only gets entertainment, but he is also helping to keep tax levies down in the town, for a certain part of the theatre's profits goes into the city's coffers.

Installs Picture Equipment.

In 1914 Demaree was city editor of the Franklin Star. City officials were planning to close the theatre because it had never paid. No one wanted the management of the house and Demaree merely suggested one day that he would take the house himself if no one else could be found. The city officials called upon him to make good his promise. Pictures had never been played in the house. One of Demaree's first "official acts" was to ask the city to equip the theatre for the showing of motion pictures. The city officials hesitated to spend the money, so Demaree took the money out of his own pocket and equipped the house.

One of his first acts, after he started to show pictures, was to call on the ministers of the city and plead for their support on the ground that the people needed good, clean entertainment and that motion pictures were within the scope of all—rich and poor alike. Demaree got their co-operation and one minister even started taking his Sunday school class to the theatre when an unusually good picture was billed.

Demaree tells the following story about one of the ministers of the town who came to the theatre on a night when a Western feature was being shown:

"The picture wasn't just the kind that would appeal strongly to a minister, so I told him that he might be disappointed. However, I asked him to tell me, before he left the theatre, how he liked the picture. At the conclusion of the picture he came to me and explained it this way:

"'Well, Mr. Demaree, sometimes I deliver a sermon which I don't regard as being one of my best by any means. And very often at the conclusion of such a sermon, many of my people come to me and tell me how good it was. Then other times I give a sermon which I regard as one of my best. And very little is said to me about it at the end. So I imagine it is about the same way with moving pictures.'"

Demaree is a great believer in aiding local societies. Whenever a society comes to him and asks that a benefit show be given. Demaree always gladly consents, provided, of course, that it is for a good cause. The society then sells the tickets and makes a complete canvass of the town. In this way, Demaree says, he has added many new patrons for the reason that the societies reach people that he could not reach. It also established a closer feeling between the theatre and the societies.

"Anne of Green Gables," Basis of Realart Film, Put on Required List by Board of Education

REALART PICTURES makes the announcement that "Anne of Green Gables," one of the four L. M. Montgomery books used as the basis of a photoplay starring Mary Miles Minter, has been put on the list of required readings by the State Board of Education.

The book is included in the English course of state schools, the reason for the selection, it is said, is because it is considered the highest type of stories of American girlhood. There is no dearth of books of this sort, but the literary quality of the Montgomery fiction has especially commended the "Anne" books to educators.

According to Realart officials, while the state board's indorsement may not afford conclusive proof of the popularity of "Anne of Green Gables," or give definite promise of the success of the picture, it is at least an endorsement of the standing of the author and her work. The announcement, according to the Realart statement, dovetails perfectly with the pledge of the management that meritorious stories are being selected for Realart productions.

"The announcement goes to prove also," the statement says, "the claim that there is very wide public interest in the 'Anne' books—interest which it is believed may easily be capitalized by the exhibitor. The possibility of a tie-up of 'Anne of Green Gables' with the schools, and especially with the advanced classes in literature, is obvious.

Anna Q. Nilsson
Prominent in Allan Dwan's "Soldiers of Fortune" for Mayflower. A Realart release.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

A Peaceful "Stepping Out."
Enid Bennett, unlike Doris Kenyon, opposite, is far from the madding crowd in her newest Paramount-Artcraft, "Stepping Out."

Showmen Praise Farnum's "Wolves of the Night"

EXHIBITORS throughout the country are enthusiastic in their indorsement of "Wolves of the Night," first of the star series which William Fox is presenting with William Farnum as the featured artist. Director J. Gordon Edwards has produced in this a photoplay that is replete with realism, heart interest and action. Supporting Mr. Farnum is a cast of excellence headed by Louise Lovely.

In this photodrama of love and high finance, of tragedy, conspiracy and revenge, Farnum reaches the pinnacle of his screen career. Exhibitors have declared that the demand for return engagements of this Fox super feature has exceeded the largest previous call for any production.

In the South as in the West, and particularly in the copper country of the Northwest, with which the story deals at times, "Wolves of the Night" has created a profound sensation.

Mack Sennett, the Laugh King, Oddly Enough Has a Horror of Having His Picture Taken

MACK SENNETT has probably succeeded in bringing more grins and snickers to American faces than any other man living or dead. The famous wits and jesters of the past only had to make one king laugh; Sennett has millions whose risibilities must be tickled. His task is to make high brows and low brows, giggly girls and college professors all laugh at the same joke.

Every one has wondered what sort of man he is who turns out laughs in wholesale quantities week after week, year after year. Is he funny to talk to? Is he a cut-up or a grouch in private life.

Here is a close-up of Mack Sennett, the laugh king. He is still a young man on the right side of forty, a successful actor who never acts any more. The growth of the business of making laughs has turned him into a big executive.

Every department of the Sennett studio in Los Angeles knows his personal touch. One minute you will see him discussing the climax of a new comedy with a scenario writer; the next minute he will be directing the building of a bowling alley for a comedy set. His memory is amazing, due to an unusual power of instantly concentrating his attention. Mr. Sennett personally follows every detail of every comedy and usually about four are constantly in the course of production. He builds most of the plots himself and closely follows the rehearsals which precede the scenes, often directing many of the difficult scenes himself.

Success Lies in Editing.

The real success of a comedy is in the cutting room. When a new spoken farce goes on in New York, the producer listens to the laughs the opening night; then cuts out the slow places. The picture producer has to guess when the laughs will come. This is the real genius of Mack Sennett. He seems to have a sixth sense which tells him what is funny. Every Sennett comedy is made about five to ten times as long as it is run in the theatre. The comedy, 18,000 to 20,000 feet long goes into a little studio theatre and is cut down to about 1,800 feet. Every comedy is shown to all the people on the "lot." But Mr. Sennett doesn't always rely upon their laughs. He relies instead on his queer instinct for knowing what is funny.

Strange to say, he has a horror of having his picture taken. Like most successful business men, he gives very careful attention to his physical welfare. He rides every morning and works out in his private gymnasium in the studio and takes a Turkish bath every day. Except for his physical endurance he never could have won out, for the Sennett Comedies started less than ten years ago on a shoe string on a rented vacant lot in Los Angeles with Sennett's watch pawned to meet the first pay roll. In private life, Mr. Sennett lives very quietly—he is a bachelor—in a big house at the beach near Los Angeles. He reads a great deal and especially likes detective stories.

Mack Sennett
"Successful actor who never acts any more."

"Dark Work"—You Guessed It.
Much of it's afoot at this moment in "Bound and Gagged," Pathe serial with George Seitz.

Board of Review and Longfellow Society Indorse Fox Production of "Evangeline"

THE special production by William Fox of "Evangeline" has been enthusiastically received by the principals of the schools throughout the country. To them it means a keener interest, a better understanding, and closer study of Longfellow's immortal poem by those attending the schools. Co-operating with them by giving special matinees for school children and their teachers, the exhibitors have brought home to the mothers and fathers of the country the immense value, not only as entertainment of the highest type, but also as a means of education, of a faithfully depicted and carefully interpreted screen version of a masterpiece in literature.

The National Board of Review of Motion Pictures have said of this beautiful picture:

"This is an undoubtedly sincere and faithful screening of Longfellow's famous poem. It should appeal to all classes, young and old, who have a perception for the dramatic, the significant and the beautiful. It is treated with imagination and artistry and is remarkably successful in making live the period of the story and in creating reality in the characters. It is one of the most truthful pictures to the original ever produced, both in spirit and content of narrative. It is one of the rare pictures that lend strength and beauty to the written story."

The American Longfellow Society has indorsed the William Fox production with Miriam Cooper as Evangeline. The society says:

"Evangeline is a step forward, a distinct addition to the history of the motion picture. William Fox has contributed to the annals of the screen one of the greatest works ever screened. He has produced it with care and with sincerity. Director Walsh has brought to the story all his masterly art, and the splendid cast that interprets it has given to their roles the dignity that the great work demands. The success of the beautiful presentation of the famous poem by Longfellow has demonstrated that William Fox's knowledge of what the exhibitor and public wants is unerring."

Paramount Magazine Shows Diagram of Channel Tunnel

A LATE development in motion pictures production will be a feature of the September 14 release of the Paramount Magazine. This feature is a combination of animated technical drawings and regular photography and will be seen in the subject, "Forty Minutes to France," which shows the construction, operation and route of the proposed tunnel from Dover, England, to Calais, France, and which was described in detail in a previous issue of the Moving Picture World.

In addition, this number will contain a beautiful photographic subject, "Mountain Herds," which is a picturization of the sheepraising industry in the Andes.

There also is an animated humorous drawing, "The Vacuum Fly Catcher," by John Terry, which is taken from a subject first treated in Popular Mechanics Magazine.

This number also contains several "Reflections of a Bachelor Girl," by Helen Rowland, whose writings appear in the New York Evening World and 500 other syndicated newspapers.

Brightman to Publicize Stars.

Grant L. Brightman, formerly a writer on the New York Tribune, American and Sun, has taken charge of publicity for Allgood Pictures Corporation, starring Charles Hutchison in a new serial, and Schomer-Ross Productions, Inc., starring Emily Stevens in features.

C. A. Stimson
General sales manager American Film Company.

Otis Skinner Secured by Waldorf to Star in "Kismet," Edward Knoblauch's Masterpiece

IN view of the announcement made last week that "Kismet," the great theatrical success, is to become a photoplay, it is natural that to give it further distinction, the Waldorf Company, which will make the production under the direction of David G. Fischer, has secured the services of Otis Skinner to create in pictures the role that he made famous in the original production of "Kismet," which began its illustrious career at the Knickerbocker Theatre on Christmas Day, 1911.

Otis Skinner was born in Cambridge, Mass., and was educated there and in Hartford, Conn. He made his first appearance on the stage at the Philadelphia Museum in November, 1877, as Jim in "Woodleigh." He then went to the Walnut Street Theatre in that city where he played in the stock company of that house for two years. He made his first appearance on the New York stage at Niblo's Garden, in 1879 as Maclow in "The Enchantment," following which he was seen as Sir Francis Mobrey in "Hearts of Steel." Mr. Skinner then associated himself with the late Edwin Booth and appeared in "Macbeth," "Richelieu," "Much Ado About Nothing," "Richard III," "Othello," "The Fool's Revenge," "Hamlet," "The Merchant of Venice," 'The Taming of the Shrew," and "Ruy Blas."

He then went to Boston and played with Lawrence Barrett for three years, after which he returned to New York and was again seen with this actor in "Pendragon," "Yorick's Love," "Julius Caesar," "The Man o' Airlie," "David Garrick," and "The Marble Heart."

At the Lyric Theatre, New York, October 10, 1904, he appeared as the Harvester in a play of that name adapted from "Le Chemineau" (Ragged Robin) and at the Hudson Theatre, February 12, 1906, he played the part of the Abbe Daniel in "The Duel," in which play he subsequently toured for a considerable time. Then followed "The Honour of the Family" which, by the way, Mr. Skinner revived at the Globe Theatre, New York, a few months ago. In 1910 he was seen as Lafayette Towers in "Your Humble Servant," following which he played Denis Roulette in "Sire." Then came his great portrayal of the beggar Hajj in "Kismet," Edward Knoblauch's masterpiece.

The thousands of theatregoers who remember the great performance of Otis Skinner in "Kismet" when it was produced on the spoken stage will delight to see him on the screen in his original role.

Famous Players Will Release Burlingham Series of Scenics; Will Be International

DECLARED to be among the most beautiful and interesting scenic pictures produced in a long time, a series of one-reel travel subjects produced by Frederick Burlingham, the noted traveler, author and lecturer, will be released by the Famous Players-Lasky Corporation, beginning early in November. One will be released every two weeks.

Contracts for the releasing of the Paramount-Burlingham Travel Pictures have just been signed by the Famous Players-Lasky Corporation with B. P. Fineman, president of the Attractions Distributing Corporation, owners of the pictures. The price paid for the subjects is said to be the largest ever brought by a scenic subject. The contract extends over a period of years.

The Paramount-Burlingham Travel Pictures, it is declared, are distinctive from all other scenic pictures, because, instead of being merely photographs of scenery in various parts of the world, each picture tells what might be termed an adventure story in a setting of unusual surroundings.

Will Take Canadian Pictures.

Although the first several releases probably will be pictures taken in interesting parts of the United States and Canada, later pictures will be from all over the world. Mr. Burlingham is planning to go to the Far East in the near future, where he will take a series of pictures which will be unique among travel subjects. He also plans a special trip to Canada to photograph a series of pictures showing the historic and beautiful spots of the Dominion in a new way.

Each picture is beautifully toned or tinted. Because of Mr. Burlingham's fame as an author and traveler, it will be easy, it is pointed out, for exhibitors to obtain a maximum of publicity in showing these subjects. Moreover, Mr. Burlingham's articles on his travels are published in hundreds of newspapers throughout the country through one of the big syndicates, and exhibitors will be able to tie up the exhibition of these pictures with the newspapers publishing the Burlingham articles.

George Walsh Dons Stripes in Fox's "From Now On"

BEFORE beginning work on the prison scenes in the Fox production, "From Now On," the latest George Walsh vehicle, R. A. Walsh, brother of the star and his director in this picture, made careful inquiry concerning details of jail construction.

The prison settings are faithful reproductions by the Fox scenic department, based on photographs of prison interiors and sketches by architects who for years have specialized in the construction of state and federal penitentiaries. No wooden bars are used in this play.

Director Walsh has added to the atmosphere of the prison interiors by means of a collection of types of faces found behind the bars.

The story is taken from the tale by Frank L. Packard, a noted writer who scored a recent triumph with "The Miracle Man."

In the picture George Walsh is incarcerated, dons the stripes and has his luxuriant hair closely cropped. Supporting the athletic star are Regina Quinn, leading woman; Mario Majeroni, Paul Everton, J. A. Marcus, Tom Walsh and Cesare Gravina.

"Honeymooning" Is Latest Capitol

The Goldwyn Distributing Corporation announce for release, on September 21, the latest Capitol Comedy, "Honeymooning," in which William Parsons presents Mr. and Mrs. Carter De Haven.

The story begins with an elaborate wedding featuring an exceedingly nervous groom and many practical jokes played upon the couple by their friends. Their joking follows the newlyweds to the country house, where they intend to spend their honeymoon.

Fritts Returns from Vacation.

John P. Fritts, director of publicity for Realart Pictures Corporation, is again on his job after a three weeks' vacation which he declares was the best ever. His play period was spent in the wilds of Larchmont among his growing crops—and the rain drops. Fritts talks vaguely of cement-pools, waterlilies, tomatoes, country gentleman corn, bees and many other things foreign to Broadway.

Otis Skinner
As he appears in "Kismet," which World will distribute.

Ontario Exhibitors' Association Holds Annual Meeting; Officers Elected

J. C. BRADY, owner of the Madison Theatre, Toronto, was re-elected to the presidency of the Motion Picture Exhibitors' Protective Association of Ontario at its recent annual meeting at Toronto. A number of other officers were also re-elected to the directorate by the meeting which was one of the largest in the history of the association.

In his annual report, Secretary Thomas Scott pointed out that the association had just passed through one of the most tempestuous years in the record of the moving picture business, the various features, including the flu epidemic, coal shortage, new tax burdens, labor unrest, keen competition and Government problems. But the association had been able to accomplish quite a bit for its members, of which there were now more than 200. During the year, the association had founded the Canadian Exhibitors' Exchange Company, Limited, and many members had become shareholders. The securing of legislation at the Ontario Legislature permitting the admission of unescorted children at holiday and Saturday matinees was a big feather in the cap of the association.

Several Governmental Deputations.

During the year the association had held eleven general meetings and ten special meetings. The executives had also met on forty-six different occasions, while the grievance committee had held twenty-eight meetings. The association sent three deputations to the Ontario Government and two deputations to the Dominion Government at Ottawa. Three deputations had waited on the Toronto City Council to obtain desirable measures.

Grievance Committee Successful.

The grievance committee secured settlements in twenty different cases during the twelve months. Several members had been called upon to pay large sums for the accidental burning of films and the association had secured a reduction of the bill in each case. One member in Napanee, Ontario, was sued for $780 for alleged breach of contract, and the committee won a complete victory for the exhibitor, the latter not being required to pay one cent. Suit against another member for $800 in Sudbury was withdrawn. A Cornwall member was charged with $600 for burning of a film, but this was reduced to $300 through the efforts of the committee. One Toronto exhibitor was billed for $600 for the loss of a film by burning, but a reduction to $80 was secured. A large reduction in a year's contract was obtained for a Parry Sound exhibitor whose business went bad. Another exhibitor, at Sudbury, was able to reduce a year's contract to six weeks through the efforts of the grievance committee. A member at Iroquois Falls was being charged a license fee of $50 by the municipality, but this was reduced to $25 through the help of the association. A number of other concessions were also secured for members.

Officers Elected.

Officers chosen for the ensuing year are: Honorary presidents, L. Solman, A. J. Small, A. K. Louden, Jerry Shea and P. F. Griffin, all of Toronto; president, J. C. Brady, Madison Theatre, Toronto; first vice-president, H. Alexander, Park, Doric and U-Kum theatres, Toronto; second vice-president, F. G. Robson, York Theatre, Toronto; third vice-president, F. Guest, New Strand, Queen's and Empire theatres, Hamilton; fourth vice-president, J. S. Smart, Royal Opera House, Port Hope; treasurer, A. W. Applegath, Red Mill, His Majesty's and Variety theatres, Toronto; secretary, Thomas Scott, 143 Yonge street, Toronto.

Executive Committee: James Crang, Oakwood Theatre, Toronto; Dr. Richardson, Crown Theatre, Toronto; R. S. Tickner, Revue Theatre, Toronto; Clarence Robson, Strand Theatre, Toronto; Will M. Elliott, Regent Theatre, Toronto; C. A. Welsman, Laplaza Theatre, Toronto; W. G. Sturgess, Imperial Theatre, Toronto; S. Simpson, Apollo Theatre, Guelph; Sam Bloom, Academy Theatre, Toronto; W. Yates, Queen's Theatre, Hamilton; R. J. Cardie, Empire Theatre, Toronto; B. Hudson, Aster Theatre, Toronto; D. Ferguson, Rosedale Theatre, Toronto; T. J. Naylor, Naylor's Theatre, Deseronto; L. Fieghen, Broadview and Eclipse theatres, Toronto; C. Crossman, Temple Theatre, Toronto; M. Gebertig, Bluebell Theatre, Toronto; S. I. Besvenick, His Majesty's Theatre, Toronto, and A. Lester, Royal and King theatres, Toronto.

Posey-ing.

Adolf Philipp gathers a few flowers in "My Girl Suzanne," musical film comedy in two acts produced by the Adolf Philipp Film Corporation.

Asbury Park Manager Uses Airplane for Exploitation

MANAGER STEPHEN E. PAWLEY, of the Lyric Theatre, Asbury Park, N. J., two weeks ago booked "The Thirteenth Chair," the Pathe special produced by the Acme Pictures Corporation, with Yvonne Delva and Creighton Hale in the leading roles.

Pawley began advertising this production. He used every conceivable medium, including the aeroplane, newspapers—doubling the space used on the ordinary production—billboards, mailing lists and nearly every tried scheme of publicizing a picture.

Handbills advertising the production were scattered far and near by aeroplanes which make daily flights around Asbury Park and nearby resorts.

Result: The following letter to the branch manager of the Pathe Newark exchange from Manager Pawley, of the Lyric:

"It may be of interest to you to hear that we established a new three-day picture record during the engagement of "The Thirteenth Chair," which played this theatre during the past three days."

Kinograms Shows Views of Pershing's Arrival Same Day

KINOGRAMS claims to have a beat over all the other news weeklies on Monday, September 8, when it presented the arrival of General Pershing at Hoboken on the giant Leviathan at the Palace Theatre and Strand Theatre, New York, on the same afternoon.

The Kinograms organization carefully prepared its program so that it would obtain all the interesting scenes of the reception tendered to the commander-in-chief of the A. E. F. at the pier and would be enabled to distribute prints of these scenes in time for the matinee performances at several of the New York playhouses and picture theatres. Arrangements were also made to show these scenes at Philadelphia Monday afternoon.

Messengers with prints were immediately sent to several of the larger cities and the scenes of Pershing's arrival were also shown in Boston and Chicago Tuesday afternoon.

Reader on Way Back from London.

Ronald A. Reader, who went to London and Paris several weeks ago to study the picture situation and especially its post-war conditions, is returning to this country to make his report to Albert E. Smith, president of Vitagraph. Mr. Reader was one of the pioneers in the motion picture field in Great Britain and France, as he also was in this country, and already Vitagraph has taken steps to renew its activities in those, and other countries, and on a larger scale than ever before.

Mr. Reader sailed from Havre last week. John Pearson, manager of Vitagraph's London headquarters is also expected home soon on a visit.

Famous Players Purchases Rights to "Great Ruby"

THE Famous Players-Lasky Corporation has secured the screen rights to "The Great Ruby," which was one of Augustin Daly's biggest successes in this country and which has been presented by stock companies in practically every city in the United States.

"The Great Ruby" was first produced in New York at Daly's Theatre, February 9, 1899, shortly after it had been established as a record-breaking success in London. In the original American cast were Blanche Bates, Ada Rehan, Mrs. Gilbert, Charles Richman, White Whittelsey and James Young, now well-known as a motion picture director. The production of a melodrama was an innovation for Augustin Daly, but he gave it the same care as to settings and cast that he gave to his comedies and dramas and its success here was as striking as it had been in England.

Thrilling scenes abound in "The Great Ruby" chief among them being a balloon battle in the clouds between the hero and the villain, a racing scene, a spectacular sleep walking scene, and others which will receive added force in the film production.

Cohen Completing First Photoplay for Goldwyn

OCTAVUS ROY COHEN, the popular Saturday Evening Post writer, who recently signed a five-year contract to write photoplays exclusively for Goldwyn, is completing his first story for production by Goldwyn. Mr. Cohen advised the New York office of the Goldwyn organization that his first story will be a mystery melodrama, and will soon be ready for the continuity writer.

According to the arrangement entered into between Mr. Cohen and Mr. Goldwyn, the writer will spend two months each year at the Goldwyn studios in Culver City, Cal. He expects to complete some short stories which the Saturday Evening Post has ordered, and then leave Birmingham, Ala., his home town, for the Coast on or about October 1.

Here he will follow in the steps of Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Basil King and Rupert Hughes of the Eminent Authors organization, whose stories are being picturized by Goldwyn, and confer with the continuity writer and directorial staff in the picturizing of his melodrama.

Theatres Booking "Eyes of Youth," Clara Kimball Young's Latest Film

THE last scene in the Clara Kimball Young picture, "Eyes of Youth," was shot on Sunday, September 7, at the studio of Harry Garson, Los Angeles, by Arthur Edeson, the cameraman. The cost of the picture is in excess of $250,000, according to Harry L. Reichenbach, who claims the novelty of being the first expert ever engaged by a motion picture star to aid the exhibitor in properly presenting and exploiting the star's pictures. On October 1 he will start on a tour of all the principal cities of the country to cooperate in every possible way with first-run exhibitors of this new feature production.

In "Eyes of Youth" Miss Young is supported by a cast including such well-known players as Milton Sills, Gareth Hughes, Pauline Stark, Vincent Lowe, Ralph Lewis, Sam Sothern and Edward Kimball. The sets in the picture were of great size, being 180 feet long by 107 feet wide, full draped, and more than 12,000 bricks were used in one set that was a reproduction of the famous Pope home in San Francisco. Albert Parker, who directed many of the Fairbanks productions, was director of "Eyes of Youth."

Fifty-three Shots of One Scene.

It is interesting to note that in some of the scenes as many as five cameras were used. The scene in which the Yogi visualizes the girl's future in the crystal was photographed fifty-three times before it satisfied Miss Young and Director Parker. Two whole days were spent on this one scene alone, to overcome unusually annoying difficulties. Steam had to be used to secure the proper mystical effect and twenty-six banks furnished a flood of light for the camera. Although supposed to be held in bounds by an ingeniously arranged gauze curtain, the steam insisted upon butting in at the wrong time and spoiling the photography. Another unusual photographic effect was obtained by shooting through ten windows at a time. In all, forty-eight French windows were built and draped.

The picture will be distributed through the Equity Pictures Corporation and on down through selected exchanges on the franchise basis to the exhibitor. Eighty-five per cent. has been disposed of already. The first booking was by the Kinema Theatre, San Francisco, on the strength of one scene watched in the studio. The theatre paid the highest price ever paid in Los Angeles for a first-run rental, and has been advertising the picture sixty days in advance of its release. Eugene Roth, of the California Theatre, San Francisco, is also advertising sixty days in advance.

Ambitious Service Campaigns.

The Equity company has an ambitious service campaign mapped out. It includes a page in the Saturday Evening Post of November 1, which will give the names and locations of all theatres to run the picture during the first two weeks, the names of the theatre managers, and the date of showing. The advertisement will be in two colors. Twenty East Indians have been engaged to go over the country and give free readings of fortunes by crystals. They will not be obviously advertising the picture, but the inference will be there for people to understand.

The Bell Syndicate and the Wheeler Syndicate are sending out photographs of Miss Young with the eyes out, offering $10,000 in prizes to the twenty people who show the best workmanship in painting the eyes in. Of course, the painted eyes must resemble Miss Young's orbs as closely as is possible. Three well-known artists will be the judges. There are a dozen other helps to distributor and exhibitor.

"Gaze Into the Crystal with a Pure Heart!"

Clara Kimball Young about to see her future unfolded according to which one of three paths she pursues in her first Equity, "Eyes of Youth."

Good Projection Is Feature of Renovated Providence Victory Theatre

A FEATURE of the Victory Theatre in Providence is the sharp and flickerless reproduction on the screen. This is obtained by the short and direct line of projection, powerful lens of the modern type, and a silver screen.

The former Keith Theatre, situated in the heart of the shopping district, has always enjoyed popularity as a vaudeville and stock company theatre, and judging by its first week as a photo playhouse, it begins a new era of popularity. Many old patrons have subscribed to regular seats.

Despite the extensive reconstruction and decorations, the charm of the old playhouse has been retained. One of the most notable changes in the renovation is the lobby, which is entirely new. Graceful arches of Bresche opale fleury and Verde antique marble have been put up and ornate chandeliers installed. The interior color scheme has been changed. Draperies and carpets are of light amethyst color. There are several new illuminating features and a new ventilation system. The curved seating arrangement has been preserved. The work of reconstruction was done under the supervision of Mr. E. F. Albee, well-known Providence showman.

The feature films for the Labor Day opening were "The Gamblers," by Charles Klein, "The Bachelor's Wife" with Mary Miles Minter, Hank Mann in a comedy film, "The Messenger Boy," and the Kinogram of current events. The Fadettes, an orchestra composed entirely of women, played special musical accompaniments for the photoplays.

Hutchison Goes North to Make Serial for Allgood

CHARLES HUTCHISON, serial stunt star, with his director, Joseph A. Golden, and a new company, has left for Ausable Chasm in the Adirondacks, where they will shoot the first reels of the new Allgood Pictures Corporation's fifteen episode thriller. The Allgood pictures, it is planned, will not only attempt to outdo all previous serials in dare-deviltry, but will portray a dramatic human interest story. The New York offices of the corporation in the Longacre Building are in charge of A. Alperstein, treasurer and general manager.

In pursuance of the Allgood policy, Director Golden has engaged a company of actors who are also trained athletes. There is not a double in the company for either the male or female roles. No announcement of distribution plans has yet been made.

Mt. Vernon Theate to Show All Fox Features

CLAYTON A. TURNER, owner of the Lyric Theatre in Mt. Vernon, N. Y., has completed negotiations with Fox Film Corporation whereby he will show during the coming season of 1919-20 all screen productions released by that firm.

According to the terms of his contract Mr. Turner will have exclusive first-run rights on all William Fox pictures for the city of Mt. Vernon, including all the big specials such as "Checkers," "Evangeline," "Kathleen Mavourneen" and "Should a Husband Forgive?"

The Lyric Theatre is in the very heart of the city.

The first of the William Fox productions will be seen at the Lyric beginning with the week of September 8, and Mr. Turner already has begun a city-wide advertising and publicity campaign announcing this to the fans of Mt. Vernon.

Billboards, newspapers, local weeklies and other mediums will carry big ads for the Lyric and an extensive house-to-house campaign will also be inaugurated.

Parke Goes to Goldwyn

Another addition has been made to Goldwyn directorial forces at the Culver City studios, where the eight stages are being used to their fullest capacity in the making of productions presenting the Goldwyn stars and in the preparation of the Eminent Authors pictures. The latest director to join the Culver City colony is William Parke, who is now working with Pauline Frederick at the head of a company of Goldwyn repertory players.

For a number of years Mr. Parke was director of the Castle Square stock company when that Boston organization was in its prime. He was among the first of the prominent stage directors to recognize the possibilities of motion pictures and has contributed much to their artistic advancement. To Mr. Parke, it is claimed, goes the credit for having developed a number of stars who have become great screen favorites.

"Little Shepherd of Kingdom Come," One of John Fox's Best Known Books, Goes to Goldwyn

THE Goldwyn Pictures Corporation has secured one of the most well known American novels in acquiring the photoplay rights to "The Little Shepherd of Kingdom Come," by the late John Fox, Jr., as the first starring vehicle for Jack Pickford, who recently signed a long term contract with Goldwyn. Mr. Fox, who died this year, devoted his life to interpreting the lives of the mountaineers of eastern Kentucky, their loves and their feuds, for the rest of the country. "The Little Shepherd of Kingdom Come" is his best known novel; and since its first publication as a serial in Scribner's Magazine in 1902-3 has sold more than a million copies.

The picturized version of the story has been based on the original book and on the play made by Eugene Walter. In its dramatic form, the "Little Shepherd" was an eminent success both in the larger cities and on the road.

John Fox, Jr., first achieved distinction in 1894 when his "A Mountain Europa" was published. Since then he completed about fifteen novels and innumerable short stories. Among his best known novels are "The Kentuckians," "Knight of the Cumberland," "The Trail of the Lonesome Pine," and "The Heart of the Hills.

The story takes a boy, Chad, and his companion sheep dog, Jack, to the mountains, where he comes to grips with nature open-handed and learns to fight an antagonistic world.

Public Health Bureau Withdraws Indorsement

THAT the Bureau of the Public Health Service, Washington, no longer intends to give its indorsement to films dealing with venereal disease when these films are exploited for commercial purposes is shown in the following letter, received by the Moving Picture World from the Division of Venereal Diseases of this bureau, signed by Rupert Blue, Surgeon General:

To the Editor of Moving Picture World:

This is to inform you that the Public Health Service has withdrawn its indorsement of the films, "Fit to Win," "End of the Road" and "Open Your Eyes," and all other pictures dealing with venereal diseases that have been shown or are to be shown commercially.

This action has been taken in order that the educational, medical and legislative phases of the venereal disease program of the various state and municipal health organizations could be co-ordinated.

It is believed that the pictures as enumerated have an educational value in the general venereal disease program as is now being conducted by the State Health Departments in cooperation with the Public Health Service—and this action only relates to the commercialization of the films.

RUPERT BLUE, Surgeon General.

Quive Heads Realart's San Francisco Office

RALPH B. QUIVE has been appointed manager of the San Francisco branch of Realart Pictures Corporation. The announcement of his appointment follows the recent visit to the West Coast city of John S. Woody, new general manager of the company, who has been touring the West establishing branch offices.

After five years spent with a St. Louis mercantile concern, Mr. Quive made his entry into the amusement field as business manager of the Augustin Daly Opera Company. Then he became personal representative for his sister, Grace Van Studdiford, known on the light opera and vaudeville stages.

In 1913, Mr. Quive became identified with the selling of photoplay productions, his first affiliation being with the General Film Company in New York. He was sales representative of the Twenty-third Street branch, of which Arthur S. Kane, president of Realart, was then manager. Mr. Quive was soon transferred to the San Francisco office of General to assume the post of manager of their exclusive and special feature department, and he has remained in San Francisco ever since. When the V-L-S-E was organized, Mr. Quive was appointed San Francisco manager, the position he held up to the time of joining Realart.

Realart's office is suite 1006-1008 David Hewes Building, located at 995 Market street.

Pick-et Duty.
Robert Warwick as "Genesee Jack" in his latest Artcraft, "Told in the Hills."

Famous Players Acquires Rights to All George Broadhurst's Plays

THE Famous Players-Lasky Corporation has signed a contract with George Broadhurst whereby it acquires the rights to all of his plays, both those which are already proved successes and those he may write in the future. Following closely on the corporation's acquisition of the plays and manuscripts controlled by Charles Frohman, Inc., and Oliver Morosco, the arrangement gives Famous Players-Lasky control of the greater part of the dramatic material now available for the screen.

George Broadhurst, as a playwright, is unique in the quantity of work he is able to turn out and the great number of successes which has been his. "Bought and Paid For," "The Man of the Hour," "The Law of the Land," and "Today" are among his best known plays, and "The Crimson Alibi" is one of the current season's hits. His first success was made with his farces, among them being "What Happened to Jones," and "Why Smith Left Home." The latter has already been filmed by the Famous Players-Lasky Corporation with Bryant Washburn in the leading part. Other plays from his prolific pen are "The Wrong Mr. Wright," "A Fool and His Money" and "The Crown Prince."

Mr. Broadhurst was 16 years old when he first began writing plays. He was working in the Chicago Board of Trade and he was a frequent patron of the top gallery at Hooley's Theatre (now Power's). He would watch the first act of a piece and then go home and finish the play as he thought it should been done. Later he would watch the complete performance. In this way he learned technique, for in those days there was not the large library on the subject now obtainable.

Becomes Manager.

Mr. Broadhurst then became manager of the Academy of Music in Baltimore and later spent two or three seasons as manager for several traveling theatrical companies. His first play to find a producer was "The Speculator," written while he was working for a grain house in Minneapolis. His first big farce hit was "What Happened to Jones," written and produced twenty-two years ago. The play was refused by practically every one of those who were then termed "big time managers" for the reason that it required but one set. Broadhurst's faith was unshaken, however, and he finally found a producer who reaped a harvest from his venture.

In 1917 George Broadhurst became a theatre owner, naming his theatre, on West Forty-fourth street, The Broadhurst. The next year he entered the producing field, and met success with "She Walked in Her Sleep" and "Keep It To Yourself," both plays by Mark Swan.

Jockey Advertising "Checkers" on Broadway Causes Attention When His Mount Stampedes

AVAILING himself of the same exploitation opportunities as are offered to exhibitors throughout the country by suggestions carried in the press sheets on his spectacular screen production, "Checkers," William Fox has been attracting capacity business to the Central Theatre, on Broadway, where he is presenting this special feature to New York playgoers.

Mr. Fox, for the past two weeks, has had a half-dozen jockeys in various colors, mounted on thoroughbreds, parading the streets of New York. All the horses are blanketed with painted banners carrying suitable inscriptions announcing the attraction at the Central Theatre.

One of the biggest stunts, probably, ever seen on Broadway in behalf of a theatre attraction, resulted from a mishap which occurred while these "Checkers" horses were proceeding up Broadway, one day last week. At 37th street, one of them, Ostrich, by name, and formerly famous on the turf, shied at a piece of paper and bolted.

The other horses evidently concluded a race was on, and started after Ostrich at full speed, their jockeys being unable to control them. At Forty-third street, Policeman Jack McDonald, of the Broadway squad planted himself in front of Ostrich and grabbed a rein. He was thrown, but regained his feet in time to seize and hold the horse.

District Exchangemen Make Suggestions on Payment

EXHIBITORS and exchange managers are gradually ironing out the differences that have arisen between them following the inauguration of the pay-in-advance plan. Inasmuch as this is new, it does not always function properly and chances still remain for a check to go astray or fail to arrive on time, with the consequent refusal of the exchange to ship the show.

Such occurrences usually result in a case before the Grievance Committee, and to obviate these differences, the committee suggests, in a letter to the Washington Bureau of the Moving Picture World "that in order to insure the arrival of the check before shipping date, exhibitors should remit, say, on a given day of one week for the same day of the following week. For instance, the exhibitors would do well to send in on Monday the check intended to cover the show to be shipped them on Monday of the week following. Where the bill has not been received in time to permit an exact remittance, including all charges, the check can be made out for the amount of the price agreed upon in the contract coverings, plus the five per cent. war tax, and the cost of transportation can be covered in future."

The managers are using every effort to prevent any confusion growing out of the operation of the rule, and want to co-operate with the exhibitors as far as possible. While the Grievance Committee is sending out the above recommendation to the exhibitors, it is calling the attention of the exchange managers to the necessity of the bookkeeping departments getting bills for service to the theatre men in time for them to send in checks, and to see to it that proper records are kept of both bills and remittances. LINZ.

Leading Toronto Theatres Raise Admission Prices

LEADING Toronto exhibitors made a raise in their admission prices, starting with Labor Day, September 1. Manager Will Elliott, of the Regent Theatre, Toronto, established 40 cents as the general admission for the main floor for evening and Saturday and holiday matinee performances. The balcony price is 30 cents and box seats are 60 cents.

Manager Bernstein, of Loew's Theatre, Toronto, raised his general admission price for the ground floor from 25 cents to 35 cents on the same date.

The orchestra floor admission price at the Strand Theatre for evening shows is 32 cents, this including the amusement tax. The two balconies are proportionately lower.

The general admission at the Allen Theatre is 35 cents with 65 cents as the price for a box seat. Manager Ben Cronk uses only the one price for the whole house, with the exception of the boxes.

Admission prices at the new Allen's Danforth Theatre are 20 cents and 25 cents, with loge seats 35 cents.

Ruth Roland Is Executive.

Ruth Roland, Pathe's popular serial star, is executive head of her own producing company, Ruth Roland Serials, Inc., and producer, supervising director, author and star of her new Pathe serial, "The Adventures of Ruth."

Miss Roland attends to every detail of her company's business. Every set that is built must first pass muster under her critical eye, and, in fact, the sets are constructed according to her own ideas. With the assistance of her director, Harry Haskins, she cast the picture and selects the locations, as well as outlines the business of the scenes.

Paramount Expedition to Canada Ready to Enter Unexplored Wilds

TELEGRAMS received by W. Q. Hurst, production manager of the educational department of Famous Players-Lasky Corporation, announce that the expedition sent by him into British Columbia to film rare animals for the Paramount Magazine, has arrived at Banff, Alberta, and is ready to start on the second leg of its journey into an unexplored part of the Canadian Rockies. Mr. Hurst is working in cooperation with the American Museum of Natural History, which is trying to obtain motion pictures of several rare animals of which it has no specimens in its collection.

For the next month the party will be beyond the reach of civilization except by courier. They are going through a part of the Canadian Rockies which has never felt the foot of a white man, and will have to depend on the instinct of their guides rather than on definite data regarding topography and direction. The party is expected to be gone six weeks.

Hutchins Heads Expedition.

The expedition is headed by L. W. Hutchins, who is noted for his successful conduct of parties into obscure places of the earth. It was Mr. Hutchins who headed the famous Lorenz expedition in its search for the buried treasures of the Incas, in the mountains of Peru. He is an experienced motion picture man, and on this expedition will act as director in the motion picture work. Young Cornelius Vanderbilt, Jr., is going with the expedition as a reporter for the New York Herald, this being one of his first assignments.

Captain Pearl in the Party.

Another member of the party will be John W. Brodix, a wealthy New York clubman, who is a close personal friend of Mr. Vanderbilt and another well known big game hunter. Captain Norton Pearl, clubman, soldier, big game hunter and health expert, will have charge of the party while on the trail. The cameraman will be Warren H. Keates.

The party left New York on September 4 for Montreal and arrived at Banff, the well known mountain resort in Alberta, on September 9.

"Fortune Hunter" To Be Picturized by Vitagraph

ALBERT E. SMITH, president of Vitagraph, and George Randolph Chester, its production editor, have selected "The Fortune Hunter" as one of the stage successes to be translated to the screen by Vitagraph in the near future. This play by Winchell Smith, the actor-producer-playwright who gave the stage such notable successes as "Brewster's Millions," "The Boomerang," "Turn to the Right" and "Lightnin'," dates back but a few years, and through its novelty, its humor, its love story and its instant success is still fresh in the minds of playgoers. Then, too, the work of John Barrymore, one of the foremost of the younger actors on the American stage, in the leading role, not only advanced him in public estimation to a marked degree, but added an additional charm to Mr. Smith's play. Earle Williams has been selected by Mr. Smith to portray the role created by Mr. Barrymore.

The play tells the story of a young city man, with an abundance of means, who has never done a stroke of work in his life and who goes to a country town to earn a living. This is done on a wager.

Truart Commences Work in Providence Studio

THE Truart Motion Picture Corporation of New York has begun to film pictures in Providence, R. I., where it had taken over the plant formerly occupied by the Eastern Film Company. The plant is located in the building formerly occupied by the Park Brew, just beyond the scenic confines of Roger Williams Park. It has been thoroughly renovated.

Charles H. France, formerly with the Keystone, Selig, Edison, and other studios, is directing the staging of the scenarios.

Mrs. Roscoe Arbuckle, wife of the famous "Fatty" Arbuckle, is the company's leading woman. Among other members are Miss Anderson, Miss Neilson, Billy Quirk and Horace Newman. Bory Osso is manager. Alvin Nechtel is the camera artist.

Beaumont Smith Engages Comedian Barry Lupino

AFTER several months of negotiation, Beaumont Smith has secured the services of the famous comedian Barry Lupino, who is starring in a 5,000-foot feature nearing completion, to be called "Barry Butts In." Mr. Smith has been trying to come to some satisfactory arrangement regarding the release, as in the past Australian productions have not had the advantages given to imported films. Mr. Smith's last picture, completed in the beginning of the year, still awaits general release, owing to the ruinous effects of the influenza epidemic. The same applies to the film version of C. J. Dennis' "The Sentimental Bloke."

General production is likely to start again soon, as the releasing market is getting steadily better. Reg. L. (Snowy) Baker announces the completion of his plans to import a number of American moving picture experts, and anticipates starting again late in the year. It is also understood that the Southern Cross Photoplay company intends to film another of C. J. Dennis' works, to start almost immediately.

Picture Engineers Will Convene

The Society of Motion Picture Engineers will hold its fourth annual convention at Pittsburgh on October 13, 14, 15. Headquarters will be at the William Penn Hotel. H. M. Wible will be chairman of arrangements, and the committee will be stationed at 448 Campbell street, Wilkinsburg, Pa.

"SIGNS OF THE TIMES"—BY SAM SPEDON

First Exhibitor: "That 'National Advertising' campaign on Broadway is a big idea."
Second Exhibitor: "Haven't see it. Wish they'd spread a little of it over these parts."

The "immense electric signs" that "nationally advertise" films on New York's Broadway cannot be read beyond the Harlem River, let alone help Wall Brothers sell tickets in Fremont, Neb.—The Rambler.

Found at Last!
Esther and Rachel Moline, twins found by Dorothy Phillips for parts in her Universal, "The Right to Happiness."

"It's Twins," Said the Mayors, But Holubar Found They Were Not—at Least, Not on Screen

IF any one thinks that it is an easy matter to find twin children who closely resemble each other, and will screen well, they will do well to interview Allen Holubar, director of the Universal-Jewel photoplay, "The Right to Happiness," which is Dorothy Phillips' latest production. As Mr. Holubar is both author and director of the film he has no one to blame but himself for the dilemma he floundered into.

It is absolutely imperative that baby twins be shown in the opening scenes. Without them there would be no story. Holubar certainly found twins, but never had he realized how different twins were or how badly they could look on the screen. Numbers of them did not match in stature, and he knew the public would laugh at his piece if he failed to show twins that were practically identical. He advertised far and wide in California for children that might possibly resemble one another closely. They came, although unrelated, from even as far as Arizona and Utah. Even mayors of cities vouched for resemblances "that you cannot tell apart." But arriving at the studio the difference was quickly apparent.

Then Miss Dorothy Phillips took a hand in matters. She set forth on an automobile tour of Southern California and after some embarrassing situations she found herself in as a result of snooping about private homes, she found two children who resembled each other so closely that it was difficult to tell one from the other.

Miss Phillips had no easy task in persuading the home-loving mother to journey with her to the studio. The father had to be consulted, and he didn't think much of "movies." However, the persuasion of the actress and a goodly financial offer won, and off the twins were packed to Universal City. It should be stated here that they are the Misses Esther and Rachael Moline, their Biblical given names at once providing a clue to the parental objection first registered against a motion picture appearance.

Meanwhile, Director Holubar awaited their arrival in a Missourian state of mind. Up to the very arrival of the children he remarked that Miss Phillips was probably carried away by her own anxiety in the matter and said he would count on nothing until "shown."

"Sahara" Breaks Records at Colonial, Indianapolis, During Indiana Fair Week for Seven-Day Showing

THE audience-power of J. Parker Read, Jr.'s "Sahara," starring Louise Glaum, never was given greater demonstration than when the Hodkinson release as the Indiana Fair Week attraction shattered all attendance figures at the Colonial Theatre, Indianapolis.

Further proof of "Sahara's" popularity and pulling power lies in the fact that since the opening of the Colonial seven years ago, the Louise Glaum picture was the first to play an entire week, H. E. Cohen, owner and manager, not only chosing "Sahara" as the celebration week attraction, but paying it the highest compliment an exhibitor can give a production by announcing it as a seven-day attraciton ten days in advance of the opening.

On the night President Wilson was making his speech in the Indiana capital, Mr. Cohen lamented the fact that the Colonial was all too small to seat the thousands who failed to gain admittance to hear the Nation's executive discuss the treaty and tried to crowd their way into the theatre to see "Sahara." That, of course, was the banner night at the "Sahara" presentation.

Desert Atmosphere in Lobby.

Mr. Cohen devised and carried out an unusual exploitation campaign on the J. Parker Read, Jr., production. He took special pains to boost the Fair in all his newspaper and billboard advertising. "See the Fair, then see 'Sahara'" was the catchline on all his advertising paper. The Colonial lobby was a thing of beauty during the presentation. In the center and on each side of the lobby were still scenes from the picture enlarged to almost ten times their original size and throughout the lobby white sand was strewn in profusion to carry out the desert idea.

The Colonial manager also staged a clever prologue, which consisted of a night scene in a brilliantly-lighted Paris cafe, to represent the opening scene of "Sahara."

To attract the thousands of Fair Week visitors, Mr. Cohen transformed two old motor trucks into beautiful floats carrying six young girls garbed in Oriental fashion. These paraded the principal thoroughfares of Indianapolis and brought amusement-seekers by the thousands to the Colonial.

Loew Circuit Books Griffith Film.

D. W. Griffith's "The Mother and the Law," fourth offering in the Griffith repertory season at the George M. Cohan Theatre, has been booked over the entire Marcus Loew circuit, beginning September 15.

What Various Houses Throughout Country Think of Robertson-Cole Productions

ACCORDING to reports received by Robertson-Cole from Exhibitors Mutual, the former's productions have become established as some of the best box-office attractions on the market. Reopened and new theatres, enlarged contracts, and letters from exhibitors all tend to prove that point.

Marcus Loew's Hippodrome, one of Baltimore's largest theatres, has booked Robertson-Cole features through Exhibitors Mutual for fifty-two solid weeks, in addition to taking the complete series of Strand comedies. Loew's New York Theatre, one of the first run houses in the heart of New York's theatrical district, and practically all of the other principal houses on the Loew circuit have contracted for Robertson-Cole features for the coming year.

The World Realty Company's chain of theatres under the management of R. S. Ballantyne has not only booked the Robertson-Cole pictures, but also opened its new house, The Moon, Omaha's finest picture theatre, with one of them, "The Gray Horizon," Sessue Hayakawa's latest.

New York Likes Them.

The Eighty-First Street Theatre, New York, opened under the B. F. Keith management as part of the U. B. O. Circuit with a Robertson-Cole feature, "The Other Half," King Vidor's latest Brentwood production.

Speaking of Robertson-Cole features, Mr. I. W. McMahan, of the Gifts Theatre, Cincinnati, writes, "If you continue to make such excellent pictures, the Gifts Theatre will always be anxious to do business with you. After running one of the H. B. Warner pictures Mr. B. S. Moss, president of the B. S. Moss Theatrical Enterprises, Inc., writes: "I desire to express my congratulations to your company upon the distribution of a picture of such splendid dramatic merit combined with such exceptional box-office value. It convinced me of Mr. Warner's popularity."

Art Poster for Pearl White Serial.

Another one of Pathe's high art twenty-four-sheet posters is soon to adorn the billboards of the country in what is planned to be the biggest publicity and exploitation campaign ever launched by Pathe Exchange, Inc. This is the twenty-four-sheet on the Pathe serial, "The Black Secret," Pearl White's latest serial which will be released on November 9.

The poster shows the two principal characters, Miss White and Evelyn Erith and Walter McGrail as Kay McKay, in one of the gripping moments of the picture.

Dorothy Dalton to Star in "Black Is White"

CHARLES GIBLYN has been selected by Thomas H. Ince to direct Dorothy Dalton in her third Ince picture to be made in the East for Paramount-Artcraft release. Work on the picture has been started at the Fifty-sixth street studio, New York.

The title of the picture is "Black Is White," from the novel of the same name by George Barr McCutcheon. Miss Dalton plays the mother of a child and later, under an assumed name, remarries the same man to be near her boy. In book form "Black Is White" recorded an enormous sale.

The scenes have been planned to be perfect in every detail, as for example a dining room scene in which the table will be set with a magnificent silver service on a cloth of filet Renaissance of great value. The dinner will be served by a fashionable caterer.

The story was adapted for the screen by E. Magnus Ingleton. H. E. Herbert has been selected to play the difficult role of Jim Brood and Jack Crosby will play the part of the son, Fred Brood. Lillian Lawrence, Clare Mesereau, Tom Cameron and Pat Barrett complete the cast. Assisting in the direction is Bert Siebel. The cameraman is John Stumar.

Rolfe Finishes Interiors.

The last of the interior scenes in B. A. Rolfe's production of "The Amazing Lovers" were photographed this week and Mr. Rolfe, who with Chester De-Vonde as co-director is personally taking a hand in the staging, now has the subject in the final processes toward completion. Only a few exterior scenes remain to be photographed before the negative is sent to the cutting room.

"The Amazing Lovers" is the first production made by B. A. Rolfe for presentation through A. H. Fischer Features, Inc. It is a picturization of Charles A. Logue's adaptation of the Robert W. Chambers story, "The Shining Band," and the first of a series of stories by that author to be transformed into screen entertainment by the Rolfe-Fischer Logue combination.

Juan De La Cruz
Prominent in Bessie Love's starring vehicle, "Pegeen," for Vitagraph.

Mix-ing 'Em Up.
Tom Mix is a versatile movie hero, as he proves here and elsewhere in his Fox, "Rough Riding" Romance."

Versatile Charles Gerard Popular Character Actor

CHARLES GERARD, who plays a prominent role in support of Elsie Ferguson in her recently completed Paramount-Artcraft picture, "The Counterfeit," is now speeding toward California to play a special part in the next Dorothy Gish production. He expects to return to New York in three weeks.

Acknowledged to be one of the best of character actors, Gerard is one of the most sought-after men in pictures, and the secret of his success is his versatility. His interpretation of the role of Karl Wagner, the German spy, in the Paramount-Artcraft Special, "The Hun Within," was very successful. His work as a Russian in a recent picture created much favorable comment as will, it is predicted, his interpretations of a romantic lover in "The Teeth of the Tiger" and a Spanish leader of an international gang of counterfeiters in the Ferguson picture.

Gerard is a native of Dublin, and lived there long enough to complete his education at Trinity College. It was here that he turned his attention to the stage, which was not, he says, the career which his parents chose for him. After a brief experience in London he came to this country sixteen years ago and played in many stage productions and in vaudeville, for the most part as a comedian. In the course of his career on the screen, Gerard has played with nearly all the West Coast stars of the Famous Players-Lasky Corporation, including Bryant Washburn, Vivian Martin, Douglas Fairbanks, Mae Murray, Dorothy Gish and Ethel Clayton.

Spitz Promises Well Known Actress for Film

OF interest to the motion picture art is the announcement made this week by Eugene Spitz, well-known independent producer, of the arranging of a cast for an immense production which will be made in the East under Mr. Spitz's personal supervision. At the present time no names are being mentioned in connection with the persons selected, but it is known among a few intimate associates of Mr. Spitz that the star of the production will be an actress who is one of America's greatest.

Mr. Spitz is the producer responsible for the series of Stage Women's War Relief series of productions. Practically every scene in the entire series was made under the supervision of Mr. Spitz at the Estee studio, which is owned by Mr. Spitz.

Mr. Spitz returned last week from an extensive tour of a number of the eastern states made in the interest of his new production. According to Mr. Spitz he has already selected a number of attractive locations. Although the exact date of the start of the new production has not been announced, it is known that it will be within a few weeks.

Want Miss Minter to Be Guest of Honor

The city of Riverside, Cal., has invited Mary Miles Minter to be its guest of honor at a fair which will open October 7 and run until October 11. Miss Minter is now in the East making photoplays for Realart Pictures Corporation, just now being on location at Dedham, Mass., where the exteriors for her first production, "Anne of Green Gables," are being filmed under the direction of William Desmond Taylor. In order to do all possible to insure Miss Minter's appearance at the fair, the committee in charge of arrangements has offered to pay her expenses for the trip across the country and back to New York.

Miss Minter has the invitation under consideration.

Mildred Harris Chaplin
Whose series of pictures produced by Louis B. Mayer will be released by First National.

"Over the Garden Wall" Is a September Release

BESSIE LOVE'S new feature, "Over the Garden Wall," will be one of Vitagraph's September releases. Miss Love is seen as a young girl who tackles new and unexpected troubles with her sleeves rolled up.

"Over the Garden Wall" is one of those romantic stories of real life that might happen any place, at any time. It is set in idyllic surroundings, with much of the action in a simple little rustic home. It is clean and wholesome—a picture that not only will please grown-ups but hold the interest of youngsters as well and without resorting to the sensational.

Miss Love plays the part of Peggy Gordon, one of the two daughters of Matthew Gordon, a moderately wealthy, absent minded and irritable, but still lovable old man, whose whole existence is wrapped up in his daughters and his valuable books. The story was written by Millicent Evison.

Vitagraph has provided Miss Love with a strong cast. It includes such well known players as Myrtle Reeves, Willis Marks, Allen Forrest, Edward Hearn, Jay Morley, Otto Lederer and Anne Truman Van Dyke, James Blackwell, Schaefer. David Smith was the director.

Arrow Film Corporation Is to Distribute "Vigilanties"

THE VIGILANTES" is a 7-reel special production, recently acquired by Arrow Film Corporation. It was made by thé same people who made the "Birth of a Nation" and "Intolerance." Henry Kabierske is the director.

"The Vigilantes" is a romance that weaves about the stirring events which followed the discovery of gold in California. Beginning with the pioneers' pilgrimage from New England, the story runs through hazards, hardships and heart-breaks of savage foes, unbroken trails and mishaps, to the Golden Gate. The photoplay has secured the endorsement of the Pioneer Society of San Francisco.

Bessie Love.
Winning little Vitagraph star who will be the life of the production of "Pegeen.

The Box Hard to Empty of Drama.
Doris Kenyon with "The Handbox" itself in her Deitrich-Beck production for Hodkinson of that name.

Losee Renews Contract With Famous Players

CLOSE upon the announcement from Los Angeles that Theodore Roberts, at the termination of his fifth year in motion pictures, had signed a new contract with the Famous Players-Lasky Corporation, comes that of the signing of another veteran character actor, Frank Losee, for the next year by the same organization.

Like Mr. Roberts, Mr. Losee, has been five years in pictures and has appeared exclusively in Paramount and Artcraft pictures. But although Mr. Roberts has been identified with the West Coast producing organization, Mr. Losee has done practically all of his work in the New York studios. They are therefore extending "hands across the continent."

Frank Losee was born in Brooklyn and for the past twenty-five years he has supplied the stage and screen with almost every conceivable kind of character. Perhaps he has appeared most often as the villain, but he has also played the kind and lovable parts. At the Boston Theatre for ten years he played in its big productions and endeared himself to the people of the city. Some of his later engagements have been with Pauline Frederick in "Joseph and His Brethren," as the padre in the Belasco production of "The Rose of the Rancho," and as Sir Isaac, the benevolent money lender, in "The House Next Door." He scored a success as the American with William Faversham in "The Hawk" and with John Drew in "Richard Carvel." He has played with Mme. Kalish, Clara Morris, Fanny Davenport and Robson and Crane, with the Union Square Theatre Company, and in big productions of Charles Frohman and the Shuberts.

Storm at Sea Braved for "The Beach Comber"

IN order to obtain realism and actual photography of a storm Rex Ingram, Universal director, recently chartered a three-masted schooner and kept the company at sea for a week. The result was that one member of the company was taken ill for a short time afterwards and the star of the production, Elmo Lincoln, lost his voice for three days.

Ingram wanted some real storm scenes. The schooner "John Winthrop" was chartered and the company set sail, dropping anchor some distance off the coast. The scenes are to be featured in "The Beach Comber," a J. G. Hawks story.

At the end of a week the storm came —but it proved to be a tempest instead of a mild storm. The schooner's captain declared it to be a "bad situation," but Ingram decided it was a great chance and throughout the raging storm the company headed by Elmo Lincoln and Mabel Ballin, who is playing in support of Lincoln, acted out their parts. As a result of severe exposure Miss Ballin was taken ill and confined to her room in a San Francisco hotel when the party returned. Lincoln lost his voice for three days.

Albert Ray and Elinor Fair in "The Lost Princess"

ALBERT RAY and Elinor Fair, the clever young co-stars, will inaugurate the expanded 1919-1920 Excel picture program which William Fox recently announced, by offering the happy, snappy comedy "The Lost Princess." J. Anthony Roach wrote the story and Scott Dunlap wrote the scenario and also directed the co-stars.

The film is a polite comedy, not without heart interest and dramatic moments. The story tells the experiences of an heiress to a throne (Miss Fair) who was lost in the kingdom of love. In it Mr. Ray has a dashing role as a sturdy American youth.

The action of the picture, originating in Europe, is transferred to California.

Frank Losee
Who has renewed his contract with Famous Players-Lasky.

Projection Department

Conducted by F. H. RICHARDSON

Good Advice Not Always Palatable

ONE of the unpleasant features of editorial duties is found in the fact that we are constantly applied to for advice, the answering of which honestly is bound to make poor reading for the questioned. Paul Snyder, Belvedere, New Jersey, asks a question which is asked something more than weekly, in one form or another, the year around. He says:

Have had two years' experience in a two-shows-a-week place; also have studied the handbook and have passed examination. Have thought of applying to some new theatre under construction for a position as projectionist, but of course with no practical experience to speak of, I would not be worth much.

What could you advise me to do in the way of securing a better position than I now have?

Road Is Full of Bumps.

Friend Snyder, the road to success is long and full of bumps. It leads steeply up hill and has many slippery places. You have studied, have passed some sort of an examination and have had at least some experience. You, therefore, have the beginning of a foundation as projectionist. You seem to recognize the limitations of your own present knowledge and ability, which indicates you to be a man of some sense.

It may astonish you to know that the average authors of inquiries such as yours seem imbued with the idea that they are fully qualified to go forth a full-fledged projectionist and learn what exceedingly few things (?) they do not already know at the expense of every one else concerned.

My Advice.

My advice to you will not be palatable, but it will be good advice, nevertheless. It is that you go to some city, secure employment at anything you can get, though preferably in a theatre, get acquainted with theatre men and watch your chance to get on as apprentice, or as assistant projectionist in some good house. This process will be not easy of accomplishment; also it may take considerable time, it may even be a bit—maybe a good bit—discouraging, but in the end you will be the gainer in every way.

You Might Get a Job.

True you might get a job as a full fledged projectionist in some non-union house right away, by working cheap, but by so doing you would be operating a swindle on (A) your fellow projectionists through price cutting, (B) on the audiences that would pay full price for the privilege of looking at your half-baked efforts; (C) on the artists whose actions you would interpret without adequate knowledge of how to do it artistically; (D) the producers, whose productions must inevitably suffer in screen presentation by reason of your inadequate knowledge; (E) on the motion picture industry as a whole, which must inevitably suffer through the efforts of projectionists not possessed of adequate knowledge of their profession, and last, but by no reason least, (F) on yourself, because you would be really injuring yourself.

That thousands of others have done the same thing is no excuse. That is the reason we have so very many "operators" and so very few projectionists. Take my advice and go slow. Many a fleet-footed hare has been ignominiously defeated by a slow-moving tortoise.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

As to Being Wrong

John Solar, Watertown, New York, comes back at the editor of this department regarding his comments on article on page 862, August 9 issue, in which the editor agreed to disagree with him on methods of focal length of measuring plano convex lenses. Solar intimates that we are full of prunes with regard to this particular matter, and maybe we are. Anyhow we could very easily straighten the matter out by private correspondence, thus concealing what may prove to be our lack of knowledge, but we don't believe in doing things that way. If we are in error we want to know it; also we want our readers to have the details of the argument, to the end that they, too, may be benefited. That we expose our ignorance is a mere detail. You might not think it, but there's a lotta things we don't know. We are glad of it, too, because if we knew it all we'd probably swell up and explode with our own imaginary importance. Brother Solar says:

My Dear Richardson—On page 862, August 9 issue, you say you can not agree with my method of locating the principal points of a plano convex lens. The method or formula I use in optical calculations are not my own. They are those arrived at by eminent opticians. (Slap on the wrist for me, Ed.) The formula for locating the principal points of a plano lens are very simple, as one of these points is always at the center of the curved surface and the other at a distance from the plane surface equal to $\frac{t}{u}$, in which t is the thickness of the lens and u the refractive index, taking the thickness of a 6.5 inch lens as one inch as you say, the refractive index as 1.52, we have $\frac{1}{1.52} =$ .658 inch; fifty-eight thousandths more than my approximation.

Regarding Dispersion.

Regarding dispersion, in saying that any lens would separate a ray of white light into the colors of the spectrum I did not mean that they would be separated so as to be visible separately on a screen. In order to do this with any lens, special apparatus, using prisms, would be required. However any lens will separate a ray of white light into the colors of the spectrum. A long focal length lens with low dispersive power will not separate them as much as a short focal length with high dispersive power. The several bands of color overlap each other, consequently color is visible only at the edges of the whole cone of light.

To illustrate: take an ordinary folding fan and open it a little. This would represent the spectrum of a long focal length lens. Again open it to say twice as much as in the first case and it will represent the spectrum of a shorter lens, in all cases the dispersive power remaining the same. The dispersive power of the glass has more effect upon the separation of the colors than the focal length.

Your Own Fault.

Careful comparison of your present letter and the article in question discloses the fact that the error (which is mine) was due to your lack of clearness in the former letter. You said, "The principal point is about six-tenths of an inch from the plano (flat) surface, within the lens and exactly at the curved surface of the lens." Granted that I should have remembered that there are two principal points, I did not. You see, brother Solar, it is not so easy for us to mentally jump from concentration on a case of mysterious film damage, to which some projectionist expects the

right answer, to the correct lense system for an abnormal condition, then to a license law form, then to concentrate on some problem in optics and then, etc., etc., as we have to do every day in the week. We slip a cog now and then. But anyhow we feel that even our error or slip has accomplished some good, so why should we worry?

As to Doubling Up

John L. Hogan, Chillicothe, Missouri, arises to remark:

While I do not wish to be understood as knocking the 2,000 foot reel, still the average projectionist who doubles up does not use ordinary intelligence in returning the films to their individual reels. True he gets the films joined properly (he cannot well do otherwise if they are right in the first place), but when taking them apart he seems to think any old way is plenty good enough. All too often the result of this careless slopshodishness is that the projectionist who gets them next, and who is using the company cue sheets, finds out the sheets are all right, except that they won't work at all.

His Method.

My own method is as follows: when I receive the films every morning I rewind them, taking care to amputate all projectionist and exchange punch marks, I then write the last scene of each reel on my cue sheet, and there is no possibility of error. This sheet is, of course, placed where I can see it plainly, and my change-over is made accordingly. I have two Simplex, 1916 model, taking current (A. C.) through a Fort Wayne Compensarc. Use sixty amperes. Distance aperture to condenser is twenty-one inches; lens to screen eighty-five feet; 6.5 meniscus and 8.5 biconvex, spaced 1/16 of an inch. Results are fine. Have tried other combinations, but foregoing is best. Have six-inch E. F. Gundlach objective; working distance five inches.

Remarks Are Pertinent.

Your lineup is according to lens chart for m bi-c, and m bi-c is best where your working distance is so long. Your remarks about proper return of films to their reels after doubling up are pertinent. Some operators undoubtedly do get things balled up. No projectionist would. You see the "operator" is the operator of a machine, and when the machine stops he is done. He has no further interest. His days work is done as soon as he can get the films chucked into their cans.

To hallelujah with the next man. That is none of HIS troubles. Any projectionist worthy of the name will see to it that the films intrusted to his care, under the assumption that he is a competent, careful workman, not a Sloppy Ann who cares for absolutely nothing except payday, are returned to the exchange in as good condition as he received them, barring ordinary wear.

Corroborates Solar

Winfield S. Clime, 1st Lieut. Signal Corps, Motion Picture Section, Washington, D. C., says:

I take the liberty of corroborating the statement of John Solar, Watertown, New York, who says (August 9 issue) that any lens (meaning presumably any single lens) will separate light passing through it into a spectrum. An ordinary prism has the property of refracting or bending a beam of light passing through it, and at the same time, if it be other than monochromatic light, it will be broken up into its component parts. In other words, a spectrum will be produced.

Inasmuch as all simple lenses are adaptations of prisms, any compound light will be broken up. This occurs irrespective of the refractive index of the glass, or the degree of curvature of its surfaces.

Practically Speaking.

Practically speaking, no lens, other than the finest apochromatic, will focus more than two wave lengths at the same time on the same plane. This principle is well understood by photo-engravers in the making of negatives for the three-color process.

The apochromatic series are alone capable of rendering color images in red, yellow and blue that will register. These are physical facts which seem to be overlooked by the great majority of projectionists in making their calculations.

Reads the Department.

I'm not myself a projectionist, but I nevertheless read the Projection Department of the Moving Picture World with much interest. It appears that the optical system of most projectors could be improved, but so long as the arc is used, with its more or less unstable point of light, the working out of a really efficient is a long way off.

I Don't Know.

As to the apochromatic end of it, why I don't even know what the danged thing is, but I will agree with you that the designing of a really efficient projector optical system to work in conjunction with an arc lamp presents what seem to be insurmountable difficulties, if high amperage is to be used.

But I am by no means certain that a Mazda system can be made very much more efficient, and anyhow we certainly have made it possible to eliminate a very great percentage of optical system waste. That much we claim entirely for this department as a whole,

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and to its editor and John Griffith (mostly Griffith) as individuals. By this I do not mean that our various correspondents have not rendered very valuable aid by their comments and criticisms, but it was the Editor and Griffith who made the experiments which finally pointed the way, and it was Griffith who worked out, from that material, the finished results as it stands today. It is still far from perfect, but is miles ahead of what we had four years ago, which was just—nothing at all.

Grandfather's Ways

Herman H. Hart, Projectionist, North Little Rock, Arkansas, sends a clipping with following comment:

Attached clipping is from a paper by W. C. Kunzman, of the Society of Motion Picture Engineers, which he read before that body, and which is now being reprinted in the projection department of the trade paper from which I clipped it. It is a diagram purporting to show the course of light rays through a projector optical system. You will note that they all focus and cross at what seems to be a pin-point in the exact center of the objective. Well, brother Richardson, if this is right (which it must be because Kunzman is a member of the Society of Motion Picture Engineers) will you please tell me if it would cross in the same place in all cases? If the diagram is correct, why is it that when I place a piece of cardboard in the light ray at its lower edge, on the lens side of the aerial image, it will show at the top of the screen and vice versa?

Grandpa Did It That Way.

Did you ever notice, Brother Hart, how many men are republicans or democrats because paw or grandpa was one? Or how very many men build an ugly drygoods-box-with-a-roof-on for a house because others do it? Well, friend Kunzman, whom I know personally, and whose friendship I value highly, has just used the standard orthodox method for illustrating projector light ray action. Outside of the fact that the rays don't act that way at all, the diagram is perfectly all right.

700 Pages Text

300 Illustrations

F. H. RICHARDSON

MOTION PICTURE
HANDBOOK

More Handbooks have been sold this year than in any previous year.

Are you a live wire or a "put it off"?

THINK IT OVER
THEN SEE
PAGE 1841

Brother Kunzman is not to be so much blamed for the error He is a carbon man—and a good one, too. He merely used the orthodox diagrams supplied by lens men and stuck religiously by them until this department finally literally kicked it to pieces. As a means for illustrating light action through projector lens system the diagram is not worth one defunct oyster. Worse still, when published in a projection department it is misleading, though again I do not blame the editor of the department in question. He had to take the paper, if he took it at all, as it was, it being a part and parcel of the proceedings of the society.

Shall We Publish Them?

Incidentally this brings us to an important question, viz.: shall we publish the articles contained in the proceedings of the Society of Motion Picture Engineers? To do so we must still further curtail the answering of letters through the department and we have not one-quarter enough space to answer them all as it is. We have hesitated because of two reasons. First: We cannot spare space and the proceedings can be had for twenty-five cents in neat book form.

Compelled to Take Issue.

Second: We would be compelled to take issue with certain points presented and thus set up our own opinions as against that of very able men. This would be unpleasant, and would probably involve more or less argument. Well, we will do it if you really want it, but why not get the proceedings in booklet form, thus leaving the department unburdened by additional matter for which it has no space. The proceedings of the Cleveland meeting may be had by sending twenty-five cents to H. A. Campe, President, 5550 Raleigh street, Pittsburgh, Pa.

An Error

In examining the two diagrams in August 30 issue, page 1346, we discover a serious error, both in the text and the lower drawing. How the error in

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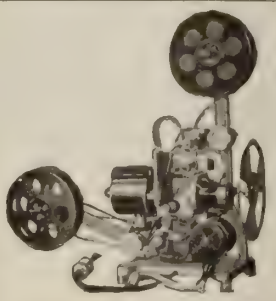

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B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

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the diagram occurred we cannot say, but it makes a very obvious short circuit, no matter where the switches may be. In the upper diagram Plew has his Economizer and Compensarc in series on one lamp when either one of the switches are up and the other open. This would double the voltage at the arc, as well as slightly increase the amperage. With both switches up he would have a connection which might work fairly well, though there would probably be some tendency for the lamp having least resistance to take the most current. We apologize for the error in the lower diagram. It was purely stupid. A ten-year-old kid might well be spanked for making it.

Enterprising, Projectionist

August 15 I visited the Empire Theatre, New London, Connecticut, paying my way in so that I could see what I would see without the knowledge of the projectionist or anyone else. The work, by projectionist J. E. Bliven, was excellent, though he had a rather poor film, photographically, to work with. After the show I visited the projection room and found a model installation.

The room is fair as to size and is well located, being at the rear of a low balcony and entirely outside the auditorium proper. Its walls and ceiling are dead black. Two Power's Six B's shoot the pictures through the wall.

Plenty of Ventilation.

The observation ports are glass covered, of good size and well located. There is plenty of ventilation. The switchboard is glass covered. The tools, of which there is an ample supply, are all neatly racked. In short, the entire installation shows intelligent care, and a moment of conversation with brother Bliven is enough to convince one that he is progressive, even if one had not already been convinced of that fact by examining his projection room.

The Empire is managed by S. Pozzner, whom I did not have the pleasure of meeting. Its auditorium lighting is intelligently handled.

Incidentally friend Bliven told me he had recently piped his lamphouse tops to the open air and had noticed an immediate reduction of projection room temperature.

As to Arc Resistance

V. L. Call, Salisbury, North Carolina, says:

Am using a Ft. Wayne D. C. generator, using two lamps alternately. Same has been in use for about six years. What causes the hand of the ammeter to drop back after getting a good crater formed? Light is good and seldom have any trou-

switchboard down several times, but found nothing wrong. Voltmeter works perfectly.

Just As It Should Be.

If I rightly understand you the trouble you have is no trouble at all. I take it that when you are burning in a new carbon your ammeter registers more than when the crater is burned in, for equal light results.

That is just as it should be. When you put in new carbons there is a heavy gas stream, which operates to still further reduce the poor light resulting from the very small, imperfectly formed crater. To get good results you probably cut out field resistance and use a pretty high amperage, but when tne crater is formed you will get a better result with much less amperage, hence you cut in resistance and reduce.

If you mean that the ammeter hand just settles back a few amperes, without your changing anything, it very naturally would, because as the gas stream becomes less, the resistance rises and when the resistance of the arc rises the amperage drops back unless field resistance is cut out. Another item is that new carbons will usually be kept closer together than after they are burned in, which also makes for less arc resistance and more amperage.

Preddy Condenser Mount

John C. Richmond, Kansas City, Missouri, asks:

Is the Preddy condenser mount any good? Upon what principle does it operate?

The Preddy mount is excellent. It has stood the test of years. It is well known that rear condenser lenses crack because their thin edges expand and contract much more rapidly than do the thick center of the lens, thus setting up tremendous internal stress in the lens itself, resulting in cracking.

The Preddy mount is merely a heavy ring of metal in which the arc lens is clamped. This ring heats up slowly and cools off slowly, just as does the thick center of the lens, thus equalizing the temperature at edge and center and reducing breakage greatly, if not entirely eliminating it.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Projectionist Examination

Frank Colacino, Newark, New York, orders a handbook, the lens charts and the question booklets, and then inquires: "What sort of examination does one have to go through in order to secure a license?"

There is no thorough examination, so far as the editor is informed, in the United States. There is one in British Columbia and soon will be in Alberta and Saskatchewan, Canada. In the U. S. it usually all depends on the ideas of the examiner, who is himself more or less (usually more) incompetent to give an examination. In some cities it consists mostly in examining into the applicant's ability to pay the fee. Many examinations are conducted by officials who never projected a single foot of film in all their lives.

Queer Request

From a New York man, or one writing from New York anyhow, comes a letter reading substantially, in part, as follows:

Can you put me in touch with an engineer or architect who can design a projector which must be a lot better than present projectors, and cost no more than seventy-five dollars to make? Also can you name a factory which would handle the making of them? Would have a large number made. They must be better than the De-Vry.

Some folks in this old wurruld don't want much. This correspondent enclosed a stamped envelope. Most of em don't. I gave him the name of a competent engineer, who can design him a projector all right, BUT whether his other specifications can be complied with, who am I that I should say? Architect! Haw! haw! haw!

Bound Volumes Now Ready

There are now available seventy-five bound volumes of the proceedings of the Society of Motion Picture Engineers. These are for members only, at cost, and may be had by remitting one and one-half dollars to H. A. Campe, President, 5550 Raleigh street, Pittsburgh, Pa.

Reviews in Moving Picture World are written from the screen—not press books.

THIS HOUSE IS ALMOST PANIC PROOF

The New Metropolitan Theatre Designed by Leon Lempert and Son Will Have Many Exits

THE Metropolitan Theatre, of Wilkesbarre, Pennsylvania, owned by the Comerford Amusement Company of Scranton, is scheduled to open early in January of the coming year. It will seat 3,200 patrons and represent a distinctly advanced type of picture house.

The architects, Leon H. Lempert and Son, of Rochester, also designed the Comerford's new Strand theatres at Binghamton and Scranton and other houses of the Comerford circuit.

The theatre will front on Wilkesbarre's public square, and a study of the plans will show how well both owners and architects have availed themselves of the strategic position of the property. The Fort Durkee Hotel adjoins the theatre site and an entrance to the dining room of the hotel from the theatre lobby permits of the entrance of patrons for after-theatre suppers without leaving shelter, something of the nature of an added attraction during the inclement months of late autumn, winter and early spring.

Entrance Will Be Spacious.

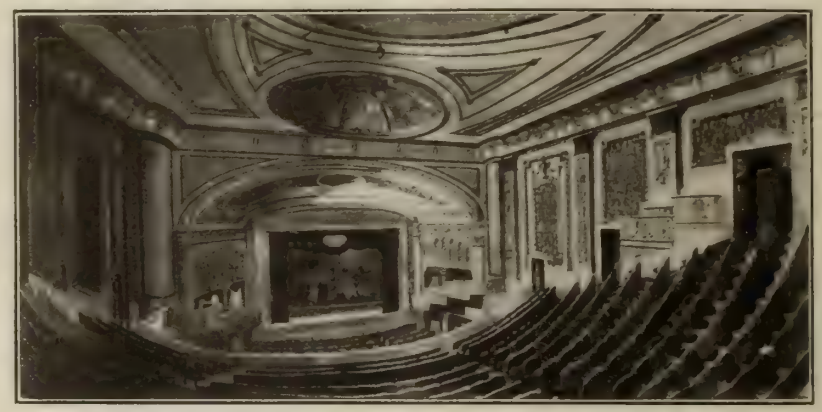
The Metropolitan will be entered through a spacious lobby, on the right hand side of which will be located two ticket offices whose position leaves the floor space free from obstructions. On the same side of the lobby as the ticket offices, which are not shown on the accompanying plan, is the cloak room and following this, the lavatory, which is entered from the auditorium.

An eight-foot marble stairway leads from the lobby to the first floor, and from thence enters the balcony on a level. An additional stairway leads to the mezzanine from the auditorium proper.

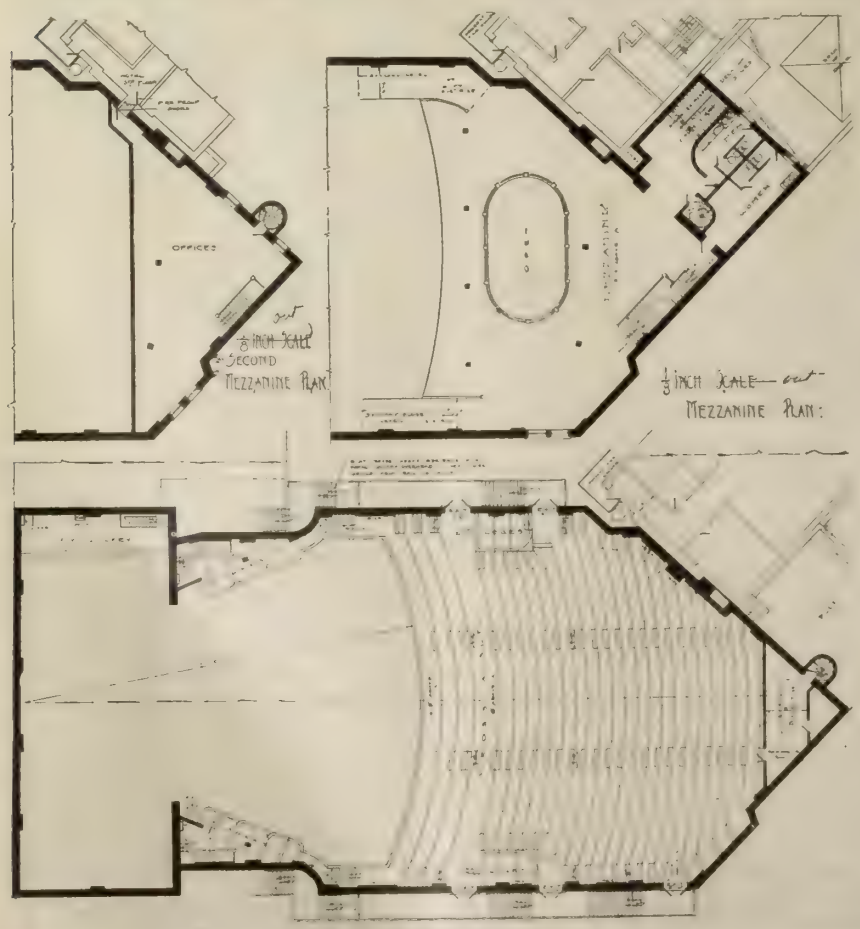
Latest Lighting Effects.

The orchestra will contain thirty-six rows of chairs arranged in three sections and easily accessible from four roomy aisles. The stage will be equipped with the latest National x-Ray lighting devices and a scenic equipment that will meet the requirements of any class of theatrical performances, and the dressing room accommodations will be ample. The screen will be 135 feet distant from the projector. The sounding board will be entirely covered with a mural painting from the studio of G. A. Brand and Company, of Chicago.

At either end of the sounding board will be handsome grilles covering the openings to the organ lofts, in which will be installed one of the finest of W. W. Kimball's productions.



How the Interior Will Appear.
Reproduction of architects sketch of arrangement of the Metropolitan, showing ceiling coves.



Plans of Metropolitan.
Above are shown layout of mezzanine, second mezzanine and balcony floors. Note fire escape locations.

Auditorium Lighting a Feature.

The lighting of the auditorium will be another feature of interest. The large ceiling dome and the mouldings at base of the ceiling coves will be equipped for x-Ray indirect lighting. The lights at these points will be vari-colored and fitted with dimmers.

The entire sounding board and upper portions of private boxes will be illuminated by x-Ray lights set in face of balcony front; these lights will be equipped with 100-watt lamps.

In the mezzanine will be located commodious parlors and a smoking room, which are in addition to those on the first floor. Above this, on the second mezzanine, will be the offices of the company which may be reached from the first mezzanine or through the hotel.

In the balcony are twenty-four rows of seats, of which three rows will be used as loges, also two loges and six boxes at sides. The projection room at the rear of balcony will be about ten by fifteen feet. The ventilating plant will, without crowding its capabilities, deliver thirty cubic feet of fresh air per minute to each of the 3,200 patrons. In summer this air supply will be cooled.

Combination Type of Heating.

The heating will be of the combined direct and blast type. Floor coverings will be of ceramic tile and wood.

As a fire risk the house should se-

(*Continued on page* 1844)

BESSIE BARRISCALE CHRISTENING A WESTINGHOUSE MOTOR GENERATOR SET

Bessie Barriscale christening a Motor-Generator Set at Robert Brunton Studio, Hollywood, California

The stars "endorse" them—the stars "christen" them

All progressive studio managers buy them—because Westinghouse Motor Generator sets mean better pictures—clearer pictures—steadier pictures—and, above all, satisfied patrons.

Ask any studio manager or motion picture theatre owner what he thinks of Westinghouse Motor Generator sets for changing alternating current to direct current. The answer is the same from all. It is the same answer you will give after you have installed one for your studio or theatre.

Write our nearest office for descriptive circular and references.

WESTINGHOUSE ELECTRIC & MFG. CO., East Pittsburgh, Pa.

Westinghouse

CROWD YOUR THEATRE

PEOPLE resent long waits in line—they want to see the "start" of the picture.

A SLOW-MOVING crowd in front of your ticket window drives business away—it isn't necessary.

The Lightning Coin Changer

—by actual test—will handle crowds 200% faster than the old way. The Lightning way is not an experiment; it is a proved success—proved by some of the best and largest Motion Picture houses in the country. The owner of eighteen houses tried out one Lightning; within a month he ordered seventeen more.

The Lightning is sturdily built to stand long and hard service—easily operated—and is the only change making device on the market that delivers change to the customer.

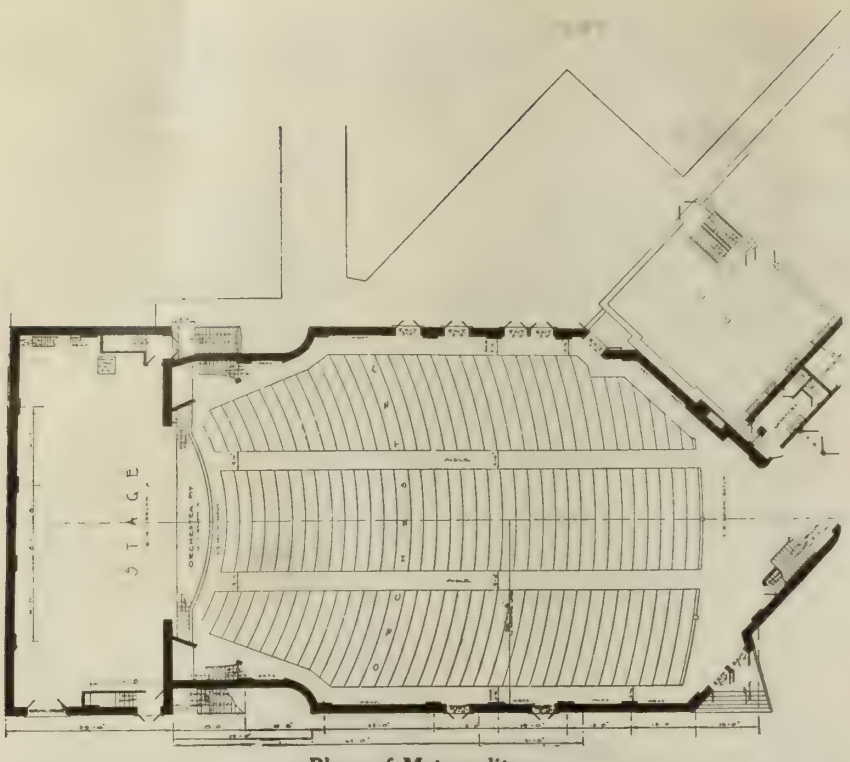
WRITE TO-DAY

for full information and special introductory prices to theatre owners.

LIGHTNING COIN CHANGER CO.

Dept. G

34 West Lake Street Chicago, Ill.



Plans of Metropolitan.
Above shows layout of orchestra floor. Note the numerous exits and the generous aisle space.

cure a particularly good rating. It will be constructed of steel, brick, reinforced concrete and tile throughout and additional precautions have been taken on the side of safety by the installation of an elaborate sprinkler and stand-pipe system throughout the building, with fire hose racks stationed at every available point.

House Will Be Panic-Proof.

The house will also be practically panic-proof as, in addition to the spacious entrance already noted, there will be eighteen pairs of five-foot exit doors and all fire escapes leading from the balcony are of this same width and thoroughly covered on the outside with heavy grille work to obviate the chance of any one being forced over the rails.

The escapes lead to towers set inside theatre line and do not land on the sidewalks proper until after all steps have been descended.

Your Last Call, Gentlemen, Get Your Cases, Get 'Em Now

CHAIRMAN P. H. STILSON, of the Transportation Committee of the National Association of the Motion Picture Industry, issues a final warning to the trade that with absolutely no exceptions proper shipping cases must be secured and put in use by September 30.

"This matter," said Mr. Stilson, "has been given all the publicity in my power. The specifications required for film cases by the Bureau of Explosives have been published and the trade informed that September 30 is the last date on which shipments under old rulings will be accepted. It is of the utmost importance that shippers bear this fact in mind and make preparations now to have on hand enough of the new cases for their needs."

C. D. Struble of Kansas City Issues a Fine House Organ

OUT in Kansas City, C. D. Struble heads the Yale Supply Company and edits the Yale Service Bulletin, one of the neatest and most effective house organs which has come to our desk in a long time.

The August issue consists of eight pages of mighty interesting matter pertaining to picture theatre equipment and is printed in two colors. The place of honor is given the Simplex Projector for which the Yale Company is distributor and a striking double page spread illustrates the Simplex installation at the Newman Theatre, of Kansas City, the new two million dollar Main street house for which nothing was too good.

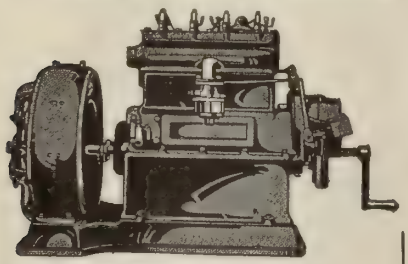
The balance of the publication is taken up with straight convincing non-technical talk on the merits of other equipment handled by the Yale Company and a concise and well presented current price list.

Besides the Simplex projector, Mr. Struble is pushing Simplex ticket machines, Gold King screens, Westinghouse Mazda lamps, Speer carbons, National carbons and a pretty full line of everything that the up-to-date exhibitor requires to make his house successful.

That Mr. Struble does not give his entire time to editing his entertaining house organ is demonstrated by the fact that since the Newman installation was made he has placed Simplex projectors in the following projection rooms in his territory:

The Stone Church, Independence, Mo.; L. S. Reich's Theatre, Wagoner, Okla.;

(*Continued on page* 1846)



4 K. W. Electric Generating Set.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
Send for Bulletin No. 16
Universal Motor Co.
OSHKOSH, WISC.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Kinarko Carbons
YOUR DEALER, OR
CARBON IMPORTS CO.
110-112-114 West 42nd St., New York City

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS, LA.
281 LEXINGTON AVE., NEW YORK

These Raised, White Oplex Letters Draw the Crowds

FIRST of all they are raised Oplex letters of snow-white glass—the kind banks and the finest hotels buy because of the artistic effect.

Each letter is mounted on a metal panel which fits in the sign. To change the reading you have only to take out one set of letters and put in another—no lamps or wiring to change.

We would like to send you a sketch showing how your sign will look. Just give us an idea of your needs.

The Flexlume Sign Co. Electrical Advertising 1336-42 Niagara St. Buffalo

Pacific Coast Distributors
Electric Products Corp.
Los Angeles, Cal.

Canadian Distributors
The Flexlume Sign Co., Ltd.
Toronto, Ont.

Pays for Itself
Pays the Rent
Pays a Profit

Make Money

From Waste Space in Your Theatre Lobby

Here's a machine you'll find an ornament to your lobby—one that will prove a drawing card—besides making money for you.

Takes up less than five square feet of floor space—26x32 inches exactly. Needs hardly any attention—operates itself as well as paying for itself.

$600 to $3,120 yearly income—Picture Theatres, Ballrooms, Skating Rinks, Amusement Parks, Carnivals, Summer Resorts.

BUTTER-KIST
Pop Corn Machine

Here's the machine that gives the people what they want. Its fascinating mechanism attracts notice—its coaxing fragrance brings trade for blocks—its distinct flavor makes steady customers.

Everybody loves pop corn; everybody wants the Butter-Kist kind—and everybody has the money to pay for it. An average of 90 bags a day means about $1,000 a year profit.

The Coupon Brings the Book—A Small Deposit Brings the Machine

Buy your machine out of the profits it makes. Our Easy Payment Plan makes it possible.

Don't let anything stop you. Fill in and mail the coupon now. Be first in your neighborhood to seize this opportunity.

Valuable ☞

This coupon has started many a showman on the road to *new profits.*

Each read an "ad" like this and had the horse-sense to know it *costs nothing but a postage stamp to investigate.*

Holcomb & Hoke Mfg. Co.
336 Van Buren Street
Indianapolis, Ind. 402

For Proofs, Photos, Prices

HOLCOMB & HOKE MFG. CO.,
336 Van Buren St., Indianapolis, Ind.

Without obligation, send me your free Butter-Kist book—"America's New Industry"—with photos, sales records and estimate of how much I can make with your machine.

Name.....

Business.....

Address.....

(*Continued from page* 1844)

The Airdome, Sulphur, Okla.; De Luxe Theatre, Hutchinson, Kans.; Electric Theatre, Quinter, Kans.; Star Theatre, Ashland, Kans.; Iris Theatre, Hutchinson, Kans.; Cozy Theatre, Pratt, Kans.; Opera House, Minneala, Kans.; Liberty Theatre, Topeka, Kans.; The Airdome, Gypsum, Kans.; Forum Theatre, Wichita, Kans.; Sedalia Theatre, Sedalia, Mo.; Star Theatre, Newton, Kans.; Electric Theatre, Larned, Kans.; Murray Theatre, Ponca City, Okla.; St. Mary's Academy, Leavenworth, Kans.; Zimm Theatre, Winfield, Kans.; J. W. Collins' Theatre, Avant, Okla.; Majestic Theatre, Devol, Okla., and the Highland Theatre, Guthrie, Okla.

"NEWMAN" Brass Frames and Rails

Mr. Exhibitor:

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalog. It is yours for the asking.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
ESTABLISHED 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

When You Want Advice Regarding Equipment Ask the Service Department of The Moving Picture World

Carl Boller & Brother
Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

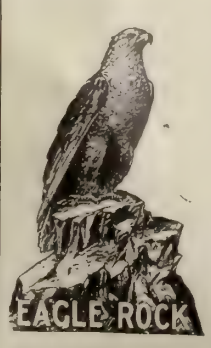
Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

EAGLE ROCK FILM

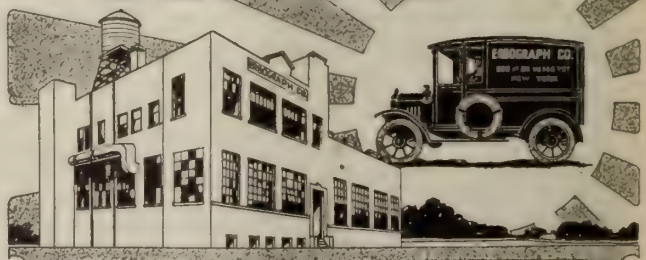
The Quality Raw Stock

Right photographically.
Will not go to pieces in the projector.



Made by
The Eagle Rock Manufacturing Company
Verona, New Jersey

ERBOGRAPH FOR SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
208-211 WEST 146TH STREET, NEW YORK
LUDWIG G. B. ERB, President

WHO WANTS TO PROMOTE OR MARKET THIS INVENTION?

A Proposition Capable of Great Expansion With Its Own Extraordinary Revenues

The undersigned has perfected and patented a most serviceable and durable piano playing device for Picture Theatres, by means of which moving picture music is controlled absolutely—so that it fits the pictures, thus harmonizing melody and moving picture action.

In my Electra Film Player the pneumatic principle generally used in ordinary piano players and with its flimsily constructed bellows and air ducts, is **entirely eliminated**, my device being constructed principally of metal, and the machine is operated solely by electricity, each piano key being actuated directly by an electro-magnet, and the latter, if properly wound, will last indefinitely.

On account of the device being of such sturdy construction and the flexibility of the same in connection with the ordinary 110-volt electrical current, enabling instantaneous changes from one piece of music to another at **any moment**, the machine is particularly adapted to playing pianos in moving picture theatres, eliminating the services of the pianist and the disadvantages and annoyances incident thereto.

The Electra Film Player is placed before the piano, the latter occupying its usual position before the screen, and mechanical fingers extended over the piano keys and manipulate them practically as if actuated manually, but with a much greater degree of efficiency.

The music is controlled by the film operator from his booth by means of a switch.

The musical program embraces thunderous music for battle scenes and the like, less lively airs for moderately animated situations, tunes to accompany social or dramatic action, slow music of proper selection for pathetic or sentimental scenes, and melody of various other character with which to interpret the pictures upon the screen.

Instantaneous changes from one selection to another with the proper change in tempo **at the moment** the scene is shifted on the screen is **a most important factor** for the successful display of a film. In this, the ordinary pianist is often deficient and the combination musical and picture effect desired is many times spoiled. The ordinary automatic piano is almost worse than useless in connection with moving picture action on account of its total lack of control, for it may play "Onward, Christian Soldiers" during a bar room brawl, a waltz for a battle, or a fox trot for a funeral.

The correct or fitting music for each picture is most vital for the continued success of any moving picture house, for without it the effect desired for the pictures is nullified at least, and which, if continued, will mean the eventual loss of patronage.

The musical end of the moving picture business in the moderate sized and smaller picture houses (and they predominate) has thus far been almost wholly neglected in so far as the harmonizing of melody and picture action is concerned. Excellent films, some costing many thousands of dollars to produce, thrown on the screen with near-perfect projection, are many times spoiled by inappropriate music and audiences almost wholly disgusted.

Patrons are becoming more critical as to synchronization of melody and picture action and the time for an automatic piano playing device which "plays the pictures" is most opportune.

With the Electra Player installed to play the piano, the musical program is at all times directly under control of the film operator, as it should be, and at his will the music changes instantaneously, even to the breaking off of one selection at any note and the beginning of another of an entirely different character and tempo the next second.

The film operator must closely observe the screen to keep the pictures in proper alignment, so he is at all times familiar with the character of the various scenes, and he changes the music accordingly. There is very little physical or mental effort required to do this, for the switch in the booth is labeled Fast, Medium, Slow and Special. It is not necessary that the operator hear the music. He simply changes switch to suit the picture action.

It is most discouraging to the operator to have the effect of his efforts minimized or spoiled entirely by inappropriate music and over which he heretofore has had no control, and in connection, the film operator of today is usually a man of responsibility, mechanical ingenuity and directly interested in the betterment of the profession. Many have seen the Electra Film Player in action and all have indorsed it.

Our proposition is not for the large picture house that can afford an orchestra or an orchestrian, for such houses are in minority.

Wages of ordinary pianists run about $12 to $20 per week, and the management contends with poor music on account of fatigue or inability of performers, inconsistency of music, unreliability, and in most cases with a very limited repertoire, while patrons must listen to a continuous drumming of tunes, often repeated, played incorrectly and in a manner which actually detracts from the pictures and causes general dissatisfaction.

My proposition is to install and maintain Electra Film Players in picture houses at an average rental of $12 per week, to keep the machine in perfect order and to furnish the latest musical selections of such music as shall be most fitting for the programs presented.

Each machine has a capacity for 40 to 48 complete musical selections and the entire program can be changed weekly or oftener, according to the requirements of the management and the price paid for the service.

The advantages that are immediately apparent to the exhibitor or manager are as follows:

The machine is always on the job, has a care-taker, and the many annoyances of the musical end of the business are eliminated;

The latest music may be had, or any special music to fit certain pictures, and with no limit as to repertoire;

Each scene will be accompanied by APPROPRIATE music;

The music will be played better than by the average performer and will be executed as well at the end of the entertainment as at the beginning, which is a physical impossibility with the pianist;

On account of a better musical interpretation of the pictures, attendance MUST increase accordingly;

The cost for this most effective service which will mean an increase in the profits, need not be more than for the inferior.

No lease will be required and the machine will be kept in readiness for continuous operation for so long as rentals are paid promptly.

The music employed is the same as that used in any pneumatic piano player, is made up in the form of endless belts, musical programs can readily be shifted from one picture house to another and the music lasts indefinitely in connection with this apparatus.

Machines will be placed in picture houses on one week's trial, and continuous payment of weekly rentals will then ensue.

The exceptional results from the use of the machine are at once apparent and astonish not only the exhibitor and picture operator, but the patron as well.

Each city will require its resident manager and one or more mechanicians.

No selling expense and little introductory cost.

The machine being so elementary of construction, the cost to produce is small. A few weeks' rental reimburses for cost and installation.

From this, and the fact that there are some 20,000 picture houses in this country and Canada, the magnitude of this proposition will be apparent.

Interior views and further details on application.

WHO WANTS TO PROMOTE OR MARKET THIS INVENTION?

CARL BROWN

202 NORTH GRANT AVENUE, COLUMBUS, OHIO

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Keeping Faith Is the Right Idea if You Want to Stay in Business

WRITING from a house which has fallen behind and which he is working to build back, a correspondent says: "It is uphill work to bring them back to a house which apparently abused public confidence by putting on poor stuff at a time they thought they had them for keeps. I believe that when a man establishes his business he should keep some of his profits working where people can share it. It's one thing to get them and another thing to hold them." That is the reason for many failures. A man will work hard to get a clientele and then, when he reaches this goal, get the big head and imagine that he no longer has to work to get the business. He does not have to work to **get** the business, but to **hold** a trade is harder than it is to win one. You may not need a good picture tomorrow to get good business tomorrow, but you need a good picture tomorrow to get good business next week and next month and next year. The public is loyal only to those who are loyal in return. You must keep faith to retain a clientele, and even a slight break may entirely lose you the confidence of those whose money makes your existence possible. If you knew you were going to die in three months you could effort to let your business go to smash by trading upon your reputation instead of offering real pictures, but unless you already have one foot in the grave it is better to work on the theory that you expect to be here this time next year and build **now** for business a twelve month hence.

—*P. T. A.*—

Ralph Ruffner Strongly Favors Big Newspaper Displays in Cities

Ralph Ruffner, who has lately moved to San Francisco, is strong for newspaper work even though it does cost $7 an inch. He cannot take the huge spaces he employed in Butte, but he does believe in getting a display which can be seen. The cut shows a portion of the dramatic page of the San Francisco Examiner, in which the Rialto takes 95 lines

Ruffner Believes in Dominating a Page.

triple is almost half the advertising done by all the picture theatres if we exclude Broken Blossoms at a regular drama house. He changed stars for "A Daughter of the Wolf" because he felt that Dexter was more popular with the patrons than the star. He argues that Dexter is more of a favorite with the women and that it is the women who largely supply the patronage, so he appeals to them with a star they like instead of following the press book. The real star is the player who will sell your picture for you no matter what the lithographs may say.

—*P. T. A.*—

Managers Warned to Guard Against Strikes

A new angle is given the labor unrest by the report of a prominent manager that an opposition house had introduced into house staff an usher who was paid to organize a strike of the ushers and other employes. This walk-out came at the peak hour and though unwarned, the manager was able to take care of the crowds, but all applicants for employment now undergo a very rigid examination before they are taken on and he suggested that brother managers be warned to guard against such an attack. It does not pay to have a strike these days, no matter how unjust such a strike may be, so beware of the amateur "organizer," who may be there for a purpose.

—*P. T. A.*—

Philadelphia Promises Improvement

Hurray! Lew Goldstein, who prints most of the programs for Philadelphia and the surrounding towns, writes that his long-promised new type dress is about ready, and that in a couple of weeks he will be using new stuff for his programs. The Rialto Printing Co. is almost a monopoly, but Goldstein is a benevolent monopolist. He sends along some samples of just-before-school-opens work. It is not too late to do something along this line, even if school has

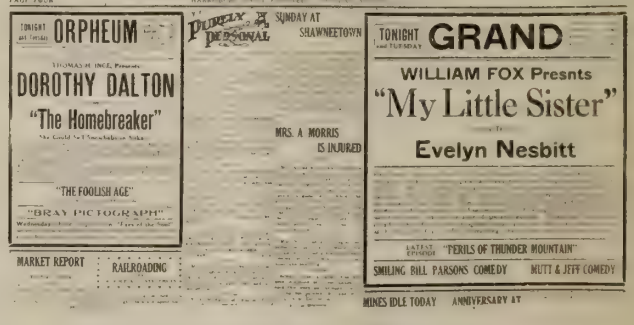
A Timely School Blotter for Opening Day.

already opened. In the job shown, the cut is in blue, with the letterpress in red. We think that it would help on a school blotter to emphasize the educational value of the news weekly with some such line as, "Tell your mother how much you learn from the Blank Weekly. Ask her to let you see it every week."

—*P. T. A.*—

Big Newspaper Spaces Do Not Always Count With Readers

Steve Farrar sends in another batch of copy. Steve has not been doing as much scrapping lately. Apparently he is getting them in and so he does not have to fight for them. In almost every sample he sends the opposition takes more space than he does. The cut shows two sixes against three sevens. Three sevens is nearly double what Steve takes, but his display works just as hard as the other. Evi-



A Cross Page Strip from Steve Farrar.

dently the Grand lacks the proper angle on proportion. It is good policy to take big spaces to put over

special attractions, but just what constitutes a big space depends upon circumstances. Here the Orpheum and the Grand share the town between them. If Steve makes his advertisement large enough to be seen clearly by the reader and words it smartly, he is doing all he needs. It does not matter much whether he takes two sixes or three tens. He advertises to get his message over. If he does that he is doing all he can do short of taking a half page and impressing through really large space. In between there is nothing, once you have them coming. That is the point. When he had to work to get them in he fought with larger spaces, but he seems to have them now and he is taking it easy and not spending more than he has to. This is a lesson other small towns mght learn with profit to themselves if not to the newspaper. And Steve seems to have cut out illustrations except for the portrait cuts supplied by Paramount which are used in his cross page program strip on Saturdays. He gets the star and title in good display and then trusts to the text to sell those who are not already sold by the star. And he has improved this program strip by running across the page, "What's at the Orpheum next week" in a three-line letter. Try it on your own program strip if you are a follower of Mr. Bleich's idea.

—P. T. A.—

Makes a Splash for "Oh, Boy"

The Third Street Theatre, Easton, Pa., uses a ready-print for its weekly program, running off the rest in blue on white paper. For "Oh Boy" it went to the extra expense of a double printing just to get the attractor in red. It is not the same red used on the cover, but a special job just for this one cut, and we think it paid for the extra printing

Thursday, Friday, Saturday, August 28, 29, 30
Something New!
Something Novel!
Something Tasty!
ALBERT CAPELLANI
PRESENTS
The
Filmusical Comedy
"OH, BOY"
From the Elliot, Comstock and Gest Success
ALL STAR CAST
HEADED BY
June Caprice, Zena Keefe, Creighton Hale, Flora Finch, W. H. Thompson, and the Famous Yale Football Star, "Lefty Flynn"
Girls and ginger!—that's the keynote of "Oh, Boy!"—for it's a luscious morsel just packed full of—girls and ginger! The best and brightest show ever flashed on the silver sheet! Big beauty chorus of oodles of pretty girls! A three-hour musical comedy show packed into sixty minutes of fun and frivolity!
A Hit of Hits!
A Rollicking Knock-Out!
One Solid Year in New York at the Princess Theatre
Entire Original "Oh Boy!" Music Score
"Oh, Boy!"
Joe Martin (Himself) in "The Jass Monkey"
A Monkey Star in a Monkey Comedy
HEARST NEWS
BURTON HOLMES
Third Street Theatre
EASTON, PENNSYLVANIA
The Triumph of the Motion Picture
Program
August 25 to 30
1919
LEAH Please Used at this Theatre

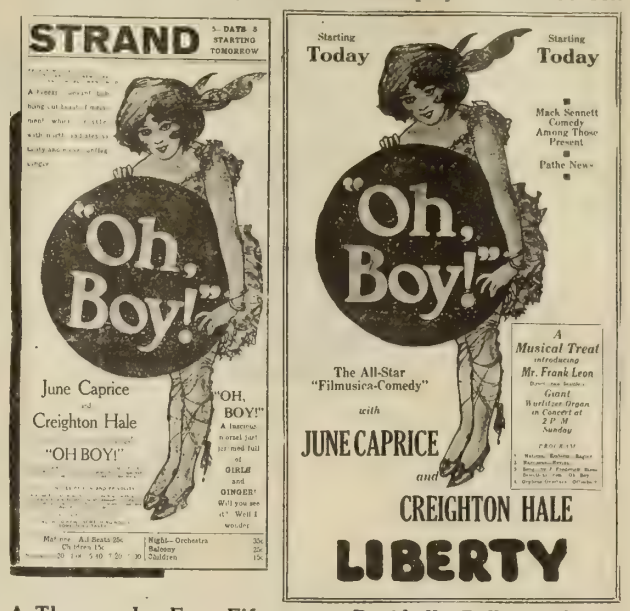
A Ready Print Program in Which the Cut for Oh Boy Was Specially Printed in Red.

to get this special emphasis. It was the Saturday attraction, a light farce to suit the holiday mood, and that extra printing went a long way toward convincing the possible patron that the play must be something special. Of course, they did not think in terms of special printing. They only saw the red cut more distinctly because it was not the same color as the text.

—P. T. A.—

Managers Vary in Choice of Advertising

Here are two good displays using the same attractor, yet radically different. Both are good, but each is planned for its own clientele and very probably would not suit the other. One sells the title and the other sells the whole show. One clientele has been educated to buy titles and the other has been taught to look for the details. Both schemes work, though not always in the same territory, but unless you have your patrons trained to trust your judgment, the detail scheme is the better. The Strand advertisement comes from Detroit and the Liberty from Spokane. The former is three and the latter four fifteens. The larger of the two tells the least, but tells it most prominently. The Strand gives big type only to the stars. The other display uses type almost as large as the star name for the other details. Those who go to the Liberty are in a hurry. They want to know the show. If it sounds all right they figure that the Liberty always has a good show and they go. In Detroit the would-be patron wants to know all about it before he spends his money. Very possibly the Strand display would not sell



A Three and a Four Fifteens on Decidedly Different Lines.

Spokane any more than the Brief Liberty announcement would sell Detroit, yet both are excellent displays of their kind and show a better-than-usual placement of the type material.

—P. T. A.—

Large Spaces for Griffith's Broken Blossoms

With space at fifty cents a line, David Griffith is taking 130 lines across four columns in the San Francisco Sunday papers, and then using a hand lettered display which very few people will take the trouble to read. It probably serves its purpose, but it would be better to take the space for the large lines since the smaller are so difficult to read that few

'Don't miss it!
Oh, please don't miss it!
—Harriet Underhill in the New York Tribune
Under his personal direction
DAVID WARK GRIFFITH
presents
"BROKEN BLOSSOMS"
The Orchid Miracle of the Cinema
Charles Kingsley Young, Editor of Motion Pictures Magazine says: "A NEW ART HAS INDEED ARRIVED. The art of Griffith himself. Accepted as the birth of an eighth art — By far the most distinguished creation of the year— It brims with interest and seizes the attention with a grip that never relaxes. Without spectacle or crowds it startles the most jaded. An amazing drama of London and China a story from Burton Crosbourne Wright's Tales.
The Western Premier To-Night at 8:30 sharp.
at which Mr. Griffith will personally supervise.
A Prologue of Haunting Appeal
including Dancing, Pantomime and Impressionistic Portrayals.
The first opportunity to see
Mr. Griffith's new application of color to the film —
— A Special Augmented Orchestra Directed by Mr. Louis Gottschalk with 2 Orchestras on the stage.
CURRAN THEATRE
TWICE DAILY
at 2:30 and 8:30 p.m.
FIRST PERFORMANCE TO-NIGHT at 8:30 p.m.
Matinees 25c to $1.00 Evenings 25c to $1.50 All Seats Reserved

A 520 Line Display from San Francisco in Which Hand Lettering Wastes Fifty-Cent Lines.

will puzzle them out. Practically all of the stuff below the title and above the "Eastern Premier" is lost because it is so difficult to read. It would have been better to have used this space for a larger lettering of the more important lines. It seldom, if ever, pays to letter a line smaller than a 24 point. This display is pretty and it sells on its bigness, but bigness is about all it has to offer. The argument does not get over.

Tent "Troupers" Add Bill Hart to Company

We think that Jerome Beatty will be pleased to look at this appreciation of his cut service. It is sent in by Steve Farrar, who clipped it out of a Manchester, Tenn., paper. It is part of a three elevens used to advertise the Paramount

A Paramount Cut Used to Advertise a Tent Show.

Players, but a reference to the list of plays will show that they do not pick upon Paramount alone. The show works under canvas and doesn't even carry a band for a street parade. The company did not even take the trouble to rout or fill in the legend in the mortise. They just battered it down and let it go at that. Perhaps Bill Hart would like to hire this Lawrence Russell to double him. It's cheap stuff and we do not believe that it helps the tent tourists any.

—*P. T. A.*—

Auction of Souls Still Heavily Advertised

The Strand Theatre, Toronto, has been cleaning up with "Auction of Souls" and took large spaces for the second week. The Canadian Government limited its display to persons over 21 years of age, but approved the picture through its board of censors. Manager Robson took four fifteens and five-sixteens to launch the second week, and used different drawings for each display. One of the best lines he employed occurs in a signed statement, part of which

SECOND AND LAST WEEK'S SHOWING DON'T MISS IT
STRAND
THE ONLY PICTURE THAT EVER BROUGHT $10 A SEAT IN NEW YORK
THE "AUCTION of SOULS"
Aurora Mardiganian
PASSED BY THE ONTARIO BOARD OF FILM CENSORS INTACT
NO PERSONS UNDER 21 YEARS OF AGE WILL BE ADMITTED
AUCTION OF SOULS COMMENCES AT
SECOND BIG WEEK
AURORA MARDIGANIAN
—IN THE—
"AUCTION OF SOULS"
The Truth and Nothing But the Truth
STRAND

Two Large Displays for Auction of Souls.

reads: "It is an authentic picture revelation of the most astounding and daring race persecution ever inflicted by one nation upon another. Never again will there be a sensation like it—for the world will never again permit such barbarous atrocities to occur as this film depicts." That is worth preserving if you have not yet had this picture.

—*P. T. A.*—

Lifting the Curse from Press Book Stuff

The Palace Theatre, Wichita, Kansas, lifts the curse from the raft of press stuff by printing some of it with comment. It gives an entire program page to the dope and actually makes it interesting. It does not guy the stuff, it just picks up a comment angle and often works in a purely local touch which more than doubles interest. But they seem to have overlooked one bet. In one issue they print the list of the ten best stories of the year as determined by one of the popular picture magazines, and not tell how many of these they have shown. If they have shown the majority, it should be told, and if they have not happened to have these particular releases, the item should not have been printed. The program is smartly written and even the advance notices are original.

—*P. T. A.*—

Pathe Posters Can Avoid the "Clinch"

Ninety-nine out of a hundred one and three sheets seem to show the inevitable man and woman in a clinch. The posters for "Six Feet Four," put out by Pathe for the American subject, get away from this. The one sheet shows a

The One and Three-Sheet Posters for "Six Feet Four."

girl with a gun waiting for a man who is coming smilingly through the door. The other is a slightly less dramatic pose, but it is quite removed from the clinch. There is no use in showing the clinch on a poster designed to sell a picture. No one is going to go to the theatre because they are assured that the hero will win the girl. They know that in advance. There is a far better chance that they will want to see why the girl sticks up good looking Bill Russell. Pathe is giving particular pains to its posters, but they are helped by the fact that they seem to be able to get the proper stills from the directors.

—*P. T. A.*—

P. T. A.

means

Picture
Theatre
Advertising

and

Picture Theatre Advertising

means

Good Business

Because it contains the advice of scores of successful exhibitors and the schemes by which **they** have made money and by means of which YOU can. How to get press work. How to build matinee business. How to run contests. How to build new business. How to hold your own. It's all there. Get your copy now. Any one of a hundred schemes will bring you more than the cost of the copy.

For big towns.

For the littlest town.

It costs only $2 by mail, postage paid. Order from our nearest office to save delay.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

How Dolly Spurr Announces the Coming Season's Plans

Dolly Spurr, of the Mutual Theatre Co., Marion, Ind., comes out with a full page announcement of her season's plans in a well displayed advertisement. It would be far too full of type for a general full page, but this is an announcement for the season and we know that it will be read because we know that Marion is strong for Miss Spurr. It is interesting to study the announcement of her plans, for she runs three houses and has the town virtually sewed up. The newest house, the Indiana, will run from two to four road shows a month. The rest of the time pictures and music will be the attraction. She has discarded vaudeville for this house and will use instead "spot-

Dolly Spurr's Fall Announcement.

light" attractions. These are merely musical specialties on a darkened stage with the spot light and to quote Miss Spurr—include "High class refined concert acts—harp, violin, accordion, soloists, anything from a soloist to a quartet of clever musicians, singers or dancers." She cites the Circle, Indianapolis, as employing the same style of feature. There will also be a five-piece orchestra and Alan Spurr will be organist. The Lyric will run two acts of vaudeville and what she calls "Class B" pictures. We won't risk a deluge of letters from press agents by mentioning the stars she cites in this class, but Class A includes those players who are most popular and the second class those not so popular, but still by no means as inferior as the classification suggests. This house has only a three-piece orchestra. The Royal-Grand, Miss Spurr's first house, the success of which inspired other capital to build the larger and better houses she now controls, will run on Friday and Saturday only. The leader of the announcement runs to the effect that the advertisement is inserted because there has been a persistent rumor that prices are to be raised. This Miss Spurr denies and states that the prices will remain the same so long as the patronage continues what it is, and concludes with "Help us KEEP our prices DOWN by your liberal patronge." It is clean work and is bound to have its effect. At this time of year it pays to issue an announcement of the plans for the season if for no other reason than to win back those who have dropped out through the summer.

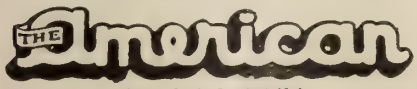
—*P. T. A.*—

Albright Offers Some Problems in Advertising

H. A. Albright, of the American, Butte, Mont., offers some very interesting angles in advertising. Mr. Albright, as we have told, is both copywriter and illustrator, so he works in harmony with himself, and because he does not think he knows it all, he does not agree with all who fail to agree with him. He knows the value of a good house signature and lately he tried to improve his old model, which was the usual heavy script. Used on a two-column space it

The Old Signature.

looked too black and it took away from the display. It is a pretty general rule in good advertising that the major display should occupy the upper two-thirds of the space if the advertisement is to pull. There are exceptions to the rule, of course, but it holds good in most cases and this big black "American" in a two-column width made the bottom space too black unless a small cut was used. Knowing that a vertical script was one of the most easily read faces, he worked out the signature in upright,



The New Signature Which Can Be Used in Larger Sizes Without Spoiling Proportions.

but we think that he has made the shading a trifle too heavy. He seems to have tried to combine the black value with the fact that a white on black stands out better than black on white, but we think that a finer line around the script will still further improve matters and we wish that Mr. Albright would try out a new drawing and let us see the result. In one way the legibility of a signature does not matter provided that it is characteristic and so generally used that it is recognized without reading, but the signature which is both legible and characteristic is better yet. We are not wholly in agreement with Mr. Albright when he says that the vertical script is the face most easily read. It is more easily read than the sloped writing, but the most legible face is a good, clean Roman. We do not cite as our authority the printers, but the railway mail clerks who, of all men, most need to be rapid readers, and they seem to be agreed that printing, typewriting and script are legible in that order. They even put a shaded typewriter letter above the usual typewriter face with all lines of the same value. For this reason the ideal signature would be a shaded letter not too far off the Roman, but for practical purposes a script does well enough if it be clear. It is well, in this connection, to remember that for the same reason all capitals are not as easily read as Roman, nor is gothic and lower case. We read this more easily than anything else and therefore an advertisement thus set is better than one in gothic or a too fancy letter. Here's another little point Mr. Albright dug up. He writes that he knows that the "Note" spoils the balancing of the

Notice How the Single "Note" in the Side Margin Attracts Attention.

advertisement, but explains that that makes it the more noticeable. You can see for yourself that it does. Mr. Albright does not call attention to the fact that he has the intelligence to play up a big one-reel story, but that goes too. But see how a marginal note will pull up the attention. And for a final exhibit look at this attractor drawing. This

An Attractor Cut Which Fits the Story.

was designed for "The Ace of the Saddle" with Harry Carey. The idea is good, but it would perhaps be even better to go the full length and make it more clearly a saddle instead of a saddled heart, with tiny saddles for the indices in the corners. We think that Mr. Albright will do well to vary the ear lines. He seems to use "It starts today" and "3 days only" for all his first day advertisements.

—*P. T. A.*—

Feld Used Jazz Band for Mabel Normand's Feature

We do not quite agree with Milton H. Feld, of the Newman Theatre, Kansas City, that Mabel Normand has been a dead one for the past six months. With "Mickey" and "Sis Hopkins" coming within that period we think Miss Normand has not been dead or even sleep-

ing. But Mr. Feld's letter is of real interest. He writes:

Under separate cover I am sending to you copies of various newspaper advertisements we have used in the past few weeks. Regarding the manner in which we put over the Mabel Normand picture, "Upstairs," this proved to be so successful in bringing back a star, who for the past six months has been a dead one as far as box office value is concerned, that I cannot refrain from mentioning it to you.

The theme of the picture, having been built around a jazz band "upstairs" in the hotel, we made "jazz" the theme of the program, and accordingly everything connected with the program was done in a light vein, which pleased our patrons immensely, during one of the hottest weeks of the summer.

We procured a jazz band composed of eight "nut" musicians whose talent not only lay in their ability to produce "blue" music, but also to step around on the stage and carry out the effect of their wierd playing.

Toward the end of the first reel of the feature, a jazz band is introduced. This scene we cut in half. When the first half was flashed on the screen, the jazz band started to play. The regular theatre orchestra in the pit leaving off. The picture was stopped, the screen raised, opening on the jazz band, which played for a period of five minutes—the screen dropping and the picture being resumed o ntheir last note, with the effect that a portion of the picture was re-enacted on the stage, since we had built a setting corresponding to the one used in the picture. The jazz band and our manner of introducing it created more comment among theatre goers than anything in the way of novelties we have ever used, with the result that we played to an extraordinary business on a star whose drawing power was an unknown quantity.

The Characteristic Frame Design of the Newman Theatre, Kansas City.

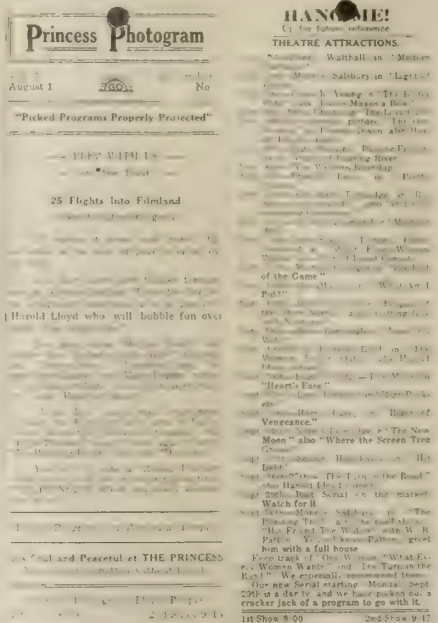
I would be pleased to hear from you with a frank criticism of the use of a set style of advertising by a motion picture theatre such as we are employing. It is our opinion that this border design and our style of layout not only lends prestige to the dignity of the Newman Theatre, but also makes our advertising stand out above the usual. Inasmuch as this is something that has never been done before, we are anxious to learn your opinion of this idea.

As to the border, we have already expressed an opinion on this. In case you have forgotten it, we reproduce another display. In its essential it is a top and bottom piece with border ornament sides. The same design is cast top and bottom in various column widths and is also used for window cards. The width of the top and bottom pieces decide whether 12, 24 or larger point border is used on the sides, but the design is always the same. We believe that no advertisement exceeds in value the regular use of some characteristic design. It may be only a monogram or house signature, but if it is always associated with the house, the sight of the trade mark advertised the theatre even if the stuff is not read. This may seem to be a strained point, but we know because we have tried it out. The old William Morris circuit used a W. and M., superimposed until it looked like a section of the collapsing gate used on ferries and elevators. After it had been used for six months a letter addressed merely to the monogram with "New York" added, was sent from out of town and it reached its destination more quickly than would the average letter today. It was not especially played up, but the mail clerks, and presumably others got it. And if a monogram will do the work, it stands to reason that a house signature is better and a strong frame design is best. We do not believe that Mr. Feld could have hit upon a better scheme, and he has made it flexible, so that he is not bound by a set proportion. He can make it as wide or as deep as he desires, which is not the case where the frame is all in one piece.

—*P. T. A.*—

Hanging Programs Popular

The Princess Theatre, Eagle Grove, Iowa, has used a hanger program for so long that it is now in its second volume, which argues that it must have proven profitable. The program is always four inches wide, but the length



The Front Face of the Princess Hanger Program.

is determined by whatever the house has to say. It is designed to go into a No. 10 envelope. If it runs longer than the nine inches the envelope will contain, there is a rule put into the copy to guide in folding. Sometimes this cuts right into a paragraph and we think that the printer can devise a less conspicuous folding mark than this. We have seen a one em piece of three-on-six point used very nicely, set into the margin instead of running into the type and an eighteen point period will also work. The back page is the program for the month, and is headed "Hang me up for future reference." Usually the punch cuts the "g" out of the "hang," though there is plenty of room on either side to permit the words to be more widely spaced so that one is either side of the hole. Of course everyone can get the idea, but it is just as easy to do it better if the printer can be persuaded that the line does not have to be centered. One of the best pieces of copy for a small town program we have seen in some time is used on the June program. It runs:

A Small Town Auto Show.

—The part of the show you pay nothing to see, is the auto show in front of the Princess every evening.

—If there is a new car in the country or going through the country, it is sure to be parked in front of the Princess.

—If you like to look over the latest styles and designs in automobiles, just stroll down to the Princess any time during the evening.

—Or, if you have a new car you want the public to see, drive it down and park in front of the Princess.

—You'll see and be seen and it just goes to prove that quality people are numbered among our regular patrons.

The September issue is devoted to a plea for the repeal of the various theatre taxes and is almost a double issue. It is not likely that the repeal of this tax can be secured, but exhibitors all over the country are doing good work with their patrons. A note in the August program calls special attention to the Outing-Chester pictures and adds "Subscribers to the Geographical Magazine will especially like these pictures." That is a capital point. Lift it over into your advertisement if you run this series, for it appeals to precisely the same type of person. To those familiar with the magazine it tells the entire story. There is a thinking advertiser down in Eagle Grove and not merely a copy writer after a fashion.

—*P. T. A.*—

Exchange and House Combine

Barney Fegan, manager of the St. Louis branch of the Standard Film Corp., offers a new one in a herald used by the exchange and Koplar's Royal Theatre. The house worked with the exchange in the preparation of a single page herald in red and black, and sent it out through the theatre's territory, with a small card in one corner reading "Booked through—" and giving the name and address of the exchange. The same herald was used by the exchange to advertise to other houses. This interests the manager more than would a straight exchange advertisement, since it shows him just how he can plan his own throwaway or herald. No one can say that this material does not work, because it has already been tried out by one house and should work as well for others in the same territory.

—*P. T. A.*—

State Right Market as Index to the Activities of Independent Producers

IN the general prosperity that is reported throughout the industry, the independent market is developing its full share. Serials and features occupy the attention of producers, but short subjects are by no means neglected.

New comedy brands are announced, and cartoon comedies are having their day in full count. The ensuing paragraphs will give a general idea of what is going on through the more recent reports coming from the various publicity staffs.

There seems to be no limit to the possibilities of production and distribution in the state rights field. The great majority of exhibitors are leaving open time for this class of attractions, and creators of worthy subjects always find a market for their presentations.

The Christies Celebrate Third Comedy Anniversary

PASSING the third anniversary of Christie Comedies as an independent producing organization, the Christie Film Company celebrates the month of September with more than a hundred Christie Comedies and half of the first year's schedule of two-reel specials released.

The third anniversary of the company, which was the first to establish a brand of comedies sold through independent exchanges and the only comedy brand of pictures which has remained intact under the same management and system of distribution since its inception, is also being celebrated by the enlargement of the Christie property on Sunset Boulevard, Los Angeles. This is the same location where Al E. Christie in 1911 established the first motion picture studio in Hollywood, then a sparsely built suburb of Los Angeles, now the center of most of the studio work in America.

Christie Pioneered in 1911.

When Al Christie brought a company West in 1911, including the late Harold Lockwood, Russell Bassett, Dorothy Davenport, Eugenie Forde and Victoria Forde, and other players who have since become more famous, he was directing the Nestor comedies, and it was not until September, 1916, that the Christie Company was formed in the same studio as an independent organization.

Having passed over three years of successful comedy-making and well establishing the brand of Christies', it is the intention of the company, according to Al. E. Christie, president, and C. H. Christie, general manager, to remain in the independent field, the growth of the concern for the future to be marked by more comedies of the "special" type rather than an increase in the number of single-reel short subjects.

"We took a great chance," said Al. E. Christie, "when we entered the independent market with an unheard of brand of comedy. Gradually Christie Comedies established a standard. Then within this last year there was a demand for two-reel subjects. Christie Specials were the answer to that well-defined demand. It is probable that within the next year we will go farther with feature comedies, not only increasing the number of two-reel specials but also entering the five-reel field as well."

Camera Trickery Featured With Burston-Ford Serial

NOT only the public but directors and cameramen will be greatly interested with the new Burston-Ford serial, The Mystery of "13," as it is said to have many original camera stunts in it than most experts believe to be possible. There is little in motion pictures that Francis Ford has not done.

He is both star-director and was largely responsible for the story of "The Mystery of '13,'" and in addition the under-water scenes which give an element of novelty to the serial were made by means of an under-water camera invented by Mr. Ford.

Serial followers will recall the camera effects in preceding Ford Serials, dating back to his direction of "The Broken Coin." In the present serial, however, he has incorporated trick photography which goes farther, it is said, than anything previously attempted in double exposure and "count" work, for the reason that the most delicate manipulation of lens and shutter have not only been essential in the portrayal of the dual role acted by Francis Ford, but because of some clever inventions credited to the star-director himself.

Plays Twin-Brother Role.

In "The Mystery of '13,'" Ford is seen on the screen in two characters—twin brothers, one of whom is at first supposed to be fatally injured. The action of the story calls for Ford's presence in the picture, not only twice in the same scene, but actually in contact with his other self. It is not uncommon to see two characters, played by the same person, on opposite ends of the screen, and the limit was supposed to have been reached when directors have succeeded in having dual characters almost touching hands with himself.

Francis Ford has gone much further than this. In several of the episodes, he actually appears to carry himself in his own arms; he picks himself up from the floor; he hands himself a cigarette; and touches the end to that of the cigarette in the mouth of the other character.

J. E. Williamson

General manager Physical Culture Photoplays, producing "Facts and Follies" comedies for Pioneer.

Busy Days for Victor Kremer

Victor Kremer reports the following sales for the past week: Four Shorty Hamilton features and "Stripped for a Million," featuring Crane Wilbur, for all European territory.

Northern New Jersey on "Stripped for a Million," and northern Wisconsin, Minnesota, North and South Dakota.

Ten Snakeville Comedies, ten Broncho Billy Westerns and ten George Ade's "Fables in Slang" were sold in Washington, D. C. In Seattle, he sold "Stripped for a Million," "Strife," featuring George LeGuere, and five Shorty Hamilton features.

Mr. Kremer sold "When Arizona Won" in Pittsburgh and in Syracuse. He sold in Philadelphia ten George Ade's "Fables in Slang," ten Snakeville Comedies, and ten Broncho Billys.

In Oregon, ten five-reel pictures featuring Henry B. Walthall, Jack Gardner, Richard Travers, Bryant Washburn and Taylor Holmes. For Washington and Montana he sold ten Broncho Billy Westerns, ten George Ade's "Fables in Slang," ten Snakeville Comedies, and ten features.

Mr. Kremer will release a new two reel Western every two weeks, release date to be announced later.

Amsterdam Handles Pioneers

Ben Amsterdam, of the Masterpiece Film Attractions of Philadelphia, which handles Pioneer features in eastern Pennsylvania, and southern New Jersey, was last week in New York completing arrangements for the release of the Pioneer offerings.

Mr. Amsterdam will place "The Boomerang," with Henry B. Walthall, and "The Sins of the Children," with Stuart Holmes and Alma Hanlon, before his exhibitors, first; and will follow with Grace Davison and Conway Tearle in "Atonement," "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley, and "The Long Arm of Mannister."

Baggot Introduced to Coast

King Baggot, whose work in motion pictures has made him one of the best known stars in the photoplay world, is now working in southern California, for the first time in his long career. This may surprise many, but the fact remains that the big East Coast studios have been King's stamping ground since his earliest venture under the Cooper-Hewitts, with the exception of the pioneer work he did with an American company, in European centers, some few years ago.

Demonstrating That Film Comedy May Have Good Story to Entertain the Laughers

"HE Married His Wife" is the title of the farce comedy in which Edith Roberts is featured in the current release of the Christie special productions. In this special, produced by Al E. Christie, the plot hinges on the predicament in which a young divorced husband found himself when he tried by devious methods to avoid the payment of his alimony.

His last expedient was courting his divorced wife, which was all right, because he found he was really in love with her after all. The special is based on the type of fast farce comedy which has made Al Christie famous. The story of this one was written by Neal Burns, who plays the leading role of the young husband.

Airplane Figures Largely.

The story opens in the divorce court where the judge is partial to beautiful young plaintiffs, such as the one played by Edith Roberts. The judge (Eddie Barry) on sampling the plaintiff's biscuits (which the defendant had called hand grenades), declared them to be delicious, and granted the divorce.

On the first alimony day, Neal tried every means of ducking payment, and finally headed for Mexico in an aeroplane. The judge and Edith chased him. Neal was stopped by a punitive insurrection, caught and dragged back to court, where he came through with the payment.

Next alimony day Neal left mementoes with his servants, left his clothing on the beach, and was to all intents and purposes dead. But when his lawyer told him he was now legally dead and all the money would go to his wife, it was up to Neal to win her back.

Neal's brilliant scheme of playing the hero by driving out burglars from his own house, which his recent wife had taken possession of, failed when one of the thugs hit him a bit too hard with a blackjack. But the "late" wife took care of the "wounded stranger," and by feeding him biscuits, nursed him back to health.

She made quite a fuss over him and even said he had eyes just like her poor, dear, dead husband. He proposed and was accepted. She said he even kissed just like the late lamented. The servants were quite scandalized at these goings on with the master just passed away so recently. So they quit.

To prepare for the marriage, Neal had to dress in his own clothes. Just about this time the plot broke down, because Neal found out that his recent wife knew all about his deception from the time the thug hit him on the head, and spilled the beans by apologizing to Edith for making a mistake and hitting her husband. Edith was good natured about it, and luckily, because she had to dig up the last alimony payment herself before they could go through with the marriage. And so they were wedded—by the judge of the alimony court.

Ivan Abramson Gains Fame as Director and Composer

IVAN ABRAMSON, director-general of Graphic Film Corporation, having finished the film, "Some One Must Pay," set himself about the task of getting a song to express the gist of his photo-story. Comes the news that Waterson, Berlin & Snyder released an elegie entitled "Someone Must Pay," words by Ivan Abramson, music by Cheerful Willoughby.

Photoplay and songs furnished the entertainment at a benefit performance given for the Beth David Hospital at the Savoy Theatre, Asbury Park, Sunday, August. 31, for which benefit Graphic donated a pre-release run of "Someone Must Pay" before a select audience. This function was rated among the events of the season at Asbury Park, and congratulations were heaped on Director Abramson.

Edmund Breese who plays the principal role in the photodrama made a personal appearance. Gail Kane, Jackie Saunders, Hugh Thompson, Jere Austin and Baby Dorothy Arnold were associated with Mr. Breese in acting "Someone Must Pay."

The entire stock of the elegie consisting of one thousand copies, was sold at the benefit performance.

Exploiting "Hall Room Boys"

From Jack and Harry Cohn comes announcement that the New York Sun newspaper syndicate is about to carry out an extensive exploitation campaign for the Percy and Ferdie (the Hall Room Boys) cartoons. Seventy-five newspapers are now running these cartoons, but the Sun syndicate is concentrating its efforts to get at least one newspaper in every worthwhile city of the United States.

The popularity of the cartoons as well as the excellence of the productions have resulted in the territories for these comedies being almost completely sold. With the exception of Iowa, Nebraska, Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Oklahoma, Texas, Arkansas, Louisiana and Mississippi, the deals are closed.

Arrow Has "Xlent" Comedies

The Lewis Jacobson Enterprises has placed in the hands of the Arrow Film Corporation the world rights distribution for their series of films to be known as the "Xlnt" Comedies. These comedies will be in two reels each and will be directed by W. A. Howell.

Mr. Howell will use two or three well-known players in his pictures, but the comedies will not depend on any individual star for advertising purposes.

The first three of the series are now ready and Mr. Howell is at work on the remainder. There will be twelve in the first series.

Wray Physioc Engaged by Pioneer

Wray Physioc was engaged last week by the Pioneer-MacFadden interests to direct the "Facts and Follies" series of short story photoplays, which are being exploited by the Pioneer Film Corporation.

At the Pioneer offices it was stated that a supply of more than twenty subjects would be ready on the date set for the initial showing of the "Facts and Follies" series. Several theatre managers have seen the first six of the series and have expressed favorable opinions upon their possibilities.

"The Confession" Coming East

Hal Reid's photoplay, "The Confession," will arrive shortly in New York. Joe Brandt had received a telegraphic communication from William Parsons, president of the National Film Corporation, that the first print was on its way East.

Henry Walthall, who plays the lead, has been surrounded by a capable cast, including Frances McDonald, William H. Clifford, Margaret Landes, Irene Aldwin and Barney Fury. William H. Clifford and Franklyn Hall adapted the story.

Bertram Bracken directed the picture.

"She's Too Thin to Roast. We'll Have to Use Her for a Soup Bone."
Says the Earl of Shredded Wheat to Gale Henry in her Bulls Eye comedy, "Chicken a la King."

Publicity and Co-operation

Success has attended the new publicity policy of the Pioneer. Its activities have increased so rapidly that new quarters are being prepared, which will give more than double the working space to this department, than it enjoys at present.

One of the features of the Pioneer publicity policy is the service rendered directly to the exhibitor. Managers playing the Pioneer pictures are invited to communicate with the publicity manager at the home office, stating his needs and problems.

Hanger for Mona Darkfeather

An attractive and unique hanger in two colors has been prepared by C. B. Price Company, Inc., announcing their Indian series of Mona Darkfeather films. It is unique in that it serves the threefold purpose of an announcement to state rights buyers, a hanger for exchangemen, or, when the perforated strip across the bottom containing matter of interest to the trade only is torn off, it can be used as a one-sheet by the exhibitor.

Lillian Biron Is Comedy Lead.

Lillian Biron, who was formerly connected with Mack Sennett comedies, has been engaged by Gaiety Comedies, Inc., to play leads with George Ovey, the featured comedian in the new series of Gaiety Comedies, the first of which is being produced in Los Angeles, and which will be released through a chain of independent exchanges. Lillian Biron is of the petite blonde type, not quite as big as George Ovey, who himself is a trifle smaller than Charlie Chaplin.

First Gaiety Comedy Filmed

First of a new series of Gaiety Comedies featuring George Ovey has been produced under the direction of Craig Hutchinson. The first offering of Gaiety Comedies was written by George Ovey, and is a summer resort story in which Ovey plays a seaside flirt, supported by Lillian Biron who heads a bevy of Gaiety Girls. Craig Hutchinson, with Gaiety Girls. Craig Hutchinson with Comedies.

Free-Gas-and-Water Comedy

The latest comedy starring Gale Henry has been completed and work on her next picture will start with the company located in its new studio in Hollywood. The comedienne's latest role is that of a gasoline station clerk, showing that motorists patronize the station only for the free air and water which it affords. Herman C. Raymaker directed and Eddie Baker and Hap H. Ward supported the comedienne.

Former Dancer Now Comedy Lead.

Helen Darling, who recently joined the Christie Comedy Company, has so far played in three leading roles, the pictures soon to be released. Two of these leads are with Bobby Vernon and one with Jimmie Harrison, featured in Christie Comedies.

The "Facts and Follies" series of short photoplays will be handled in New England by the Eastern Feature Film Company of Boston, of which Herman Rifkin is president and general manager.

SOL LESSER MAKES RECORD AS PICKER

"Yankee Doodle in Berlin" Develops Money-Making Possibilities Likely to Surpass Griffith Pictures

WITH the organization of his New York exchange, Sol Lesser reports results of the favor thus far enjoyed by "Yankee Doodle in Berlin," in conjunction with the appearance of the Mack Sennett bathing beauties in person. It has been Mr. Lesser's policy to only buy pictures with a showmanship possibility, as evinced by his handling of D. W. Griffith's "Hearts of the World," "Birth of a Nation," "Intolerance," and others. All of these attractions were sent out as road shows, and at the present time are playing to astonishing business all over the country. Recently he took "Yankee Doodle in Berlin," and from reports received, is likely to surpass the business of the Griffith list.

Bookings on the Road.

It was Mr. Lesser's showmanship that conceived the plan of sending the Sennett picture on tour with the bathing girls, and at the present time he is negotiating with Sennett for further activities in the special picture line.

"Yankee Doodle in Berlin," opened at the Broadway Theatre, New York, at a $1.00 top, and played to record houses for eight weeks, during the summer, and could have drawn for another eight weeks, were it not for the fact that the theatre management had previously contracted for other pictures.

From the Broadway it went to the Montauk, Brooklyn, where it ran for two capacity weeks. Other bookings which have been closed are for Shubert's Teller's, Brooklyn; Henderson's, Coney Island; the Mount Morris, New York City, and others still under consideration. Theatres that have the facilities for elaborate settings will be able to stage the show in the same manner it was presented at the Broadway Theatre, and others will have the regular routine of the girls in their personal appearance on the road. Another novelty to be used with the presentation of the show will be the singing of a song inspired by the appearance of the Mack Sennett Sea Nymphs, entitled "Help! Help! Mr. Sennett!"

Adolf Philipp Photoplays Will Soon Be Distributed

THE release date of Adolf Philipp's first production (of the three he has ready for distribution) will soon be announced. Paul Philipp, business representative for his father, declares that the advance heralding of the Philipp photoplays has already created great interest among exhibitors who, in turn, index the demands of the public for novel and engaging entertainment.

"My Girl Suzanne," "The Midnight Girl" and "Oh, Louise," musical-comedy films all made from stage successes their composer, author and producer has attained in the large cities throughout the country, will be released as the first three of Mr. Philipp's film creations. In each of these and other Philipp presentations, Mr. Philipp will star in person.

The assisting players, all drawn from the dramatic stage or employed because of their experience in Mr. Philipp's New York theatre company, will embody an adequate and numerous support. There will be a large number of pretty girls in the "chorus" scenes, and here the opportunity for effective costuming will be employed to lavish degree.

Mr. Philipp's support will include Patsy De Forrest, Marie Pagano, Gladys King MacClure, Louise Buckley, Emily Marceau, Pauline de Palla, George Henry, Phil Sandford, Edward Elkas, Joseph P. Marquis, Will H. Sloane, and others.

Jules Cronjager, for years cameraman with the Vitagraph Company, has been engaged by Mr. Philipp and is responsible for the photography.

Directors Are Mean Cusses. They Even Break Up Food Parties.
Here the party was broken up in "The Amazing Lovers," B. A. Rolfe production from the Chambers story for A. H. Fischer Features.

Obedience Is Not in This Wife's Manual.
A scene from "Love, Honor and (?)," the Hallmark feature with Stuart Holmes and Ellen Cassidy.

King Baggot Forthcoming Star for Burston Serial

THE newest Burston Serial, as yet unnamed, has for its star King Baggot, with Rhea Mitchell playing opposite. The picture is a novelty in that it is made up of fifteen stories, each complete in itself, while the running thread of narrative binds them all together in true serial fashion.

Advantage is taken of King Baggot's protean ability, in that he is cast in a manner that requires his assumption of a new character each episode. The idea is carried to the extreme through having specially engaged principals appear in one episode only.

The first of these special supporting actors to be engaged is George Siegmann. It is the belief of Mr. Burston, who is supervising the production, and of his director, Woodrow Van Dyck, that the new serial will open remarkable possibilities in the future productions of chapter films.

Busy Days Are These at Studio of National Film

BILLIE RHODES' forthcoming production, "Hearts and Masks," is from the novel of that name by Harold McGrath. The adaptation for screen purposes is now being made by Franklyn Hall, head of the scenario department at the National Studios, and it is probable that the working script will be in readiness within two weeks. Louis Chaudet will be selected to direct.

Mr. and Mrs. Carter De Haven, at the National Studios, Hollywood, have nearly completed the latest of their comedies, entitled "Boys Will Be Boys." William Seiter, who is responsible for the production of all of their recent films, is directing. The story was written by him in collaboration with Bob McGowan.

Director Bertram Bracken, having finished "The Confession," will go on a vacation prior to starting on a new production. Mr. Bracken has established quite a record for himself in the past ten months, having completed in that time seven dramatic features under the National banner.

Harry Edwards, directing Eddie Flanagan and Neely Edwards in "The Hall Room Boys" series of two-reel comedies, has started upon the eighth story of the scheduled twenty-six.

Newspaper Cartoon Strips to Advertise Film Comedy

THE Bulls-Eye Film Corporation, distributors of the Gale Henry productions, has introduced a "comic strip" using the Gale Henry character, which will be furnished in mat form gratis to newspapers and exhibitors. The cartoon will be released weekly, beginning October 1.

An effort will be made to place the cartoons in seven hundred newspapers. According to Milton L. Cohen, president of Bulls-Eye, the cartoon method of exploitation is assured of success, as one hundred newspapers west of Denver, Colo., have already expressed their willingness to run the "strips."

Herbert V. B. Acker, head of the Bulls-Eye art department, is drawing the cartoons. The mats are so arranged that the strip can be run either in three or six columns.

Fay Tincher Gets Acclimated

"It generally happens," says Fay Tincher, "that when Al Christie decides to do a Western picture with me in heavy chaps, a three-pound gun and a lot of desert work to do, we have a change of weather for the worse.

"In the Western comedy just finished, Earle Rodney and I did our bloody fight in the middle of a ranch where the temperature was 110 degrees in the shade. Al Christie said he couldn't let us do the fight in the shade because there wasn't enough actinic value in the light.

"I guess I should have stuck to the old striped bathing suit for pictures; it was cooler at least."

Sunbeam Comedy Brand to Be Popularized by Arrow

FROM Jacksonville, Florida, comes the news that the Florida Film Corporation has completed negotiations with the Arrow Film Corporation whereby the latter will have the distribution—foreign and domestic—of the Sunbeam Comedies. After a two-weeks' visit to New York, H. J. Kluthe, president of the Florida Film Corporation, returned to his Southern studio pleased with the results of his trip.

Mr. Kluthe took with him the latest film, "Hot Sands and Cold Feet," a two-reeler, directed by Glen Lambert. With a modern and best equipped studio in the South, capable of accommodating four working companies simultaneously, with able players and a solid financial foundation, much is expected from this source.

Associated with Mr. Kluthe in the management are Fay and Harland Smith. Virgil Mackenzie handles the managerial reins. The direction of Sunbeam's two two-reelers each month is entrusted to Glen Lambert and Bert Tracy.

Pick Stars, Directors, etc., for Roma-New York Firm

PLANS for the Roma-New York Pictures Corporation, recently organized under the auspices of General Giuseppe Garibaldi and Universal, are developing fast. P. A. Powers, president of the company, states that Mr. Laemmle, who recently arrived in New York, is already choosing and appointing the directors, stars, cameramen, etc., that are to sail in the near future for Rome, Italy, where they are to co-operate with the Italian end of the company and where work will be started on the company's first production as soon as they arrive.

For the first picture it is almost certain that the lead will be given to a popular American star who will sail for Rome in the near future, accompanied by the American directors who are to co-operate with the Italian directors and who will acquaint them with the peculiarities and requisites of the American public.

Mistakes Will Happen

Owing to an oversight on the part of the publicity department of the Pioneer Film Corporation, the name of Bertram Bracken, as director, was omitted from the advertisement of "The Long Arm of Mannister," which appeared in the last issue of The Moving Picture World.

Pioneer declares the omission was in no way an attempt to detract from Mr. Bracken's creditable work in the direction of Mr. Walthall and his company in this picture.

Three Reels of "Indigestion."

The third reel of "The Weakly Indigestion" has been completed and is now being marketed. According to the Bulls-Eye Film Corporation, distributors of the "weakly," some very interesting news items are burlesqued in an amusing way in every "issue" of the weakly, which is released in one reel. A. Lincoln Miller is the director.

Reviews in Moving Picture World are written from the screen—not press books.

Live News from Everywhere

FILMS ARE DELIVERED BY AUTO TRUCK

Joe Huff and Mell Hulling of San Francisco Distinguish Themselves as Pinch Expressmen

THE recent strike of railway employes at Los Angeles, which completely tied up traffic on all steam lines in Southern California for almost two weeks, reached as far north as San Francisco, but business there was interfered with for but a short time. The outlook for a time was for serious trouble, and San Francisco film exchanges made arrangements for making deliveries to all exhibitors in this territory independent of the American Railway Express. The services of auto trucks were secured, and films were shipped each night to Fresno and Sacramento, deliveries being made from these points by auto stage lines.

Two Groups Were Formed.

Film exchanges were divided into two groups in arranging this service, but the methods followed were the same in each case. Joe Huff, salesman for the Greater Vitagraph, took charge of the distributing depot for one group at Fresno, while Mell Hulling, of the Pathe exchange, had charge of the Sacramento depot. Some exhibitors in nearby towns came in to get their films, while deliveries to others were made by auto stages or by private conveyance. Shipments by this improvised service were necessary for four days, but not an exhibitor in this territory missed a show.

San Francisco Theatres Advance Prices.

Commencing with the first of September many San Francisco moving picture houses advanced their admission prices, some of the advances amounting to as much as fifty per cent. The new prices at the Portola Theatre, which is now showing the programs formerly featured at the Imperial Theatre, are twenty cents for matinees and thirty-five cents for evenings, Sundays and holiday matinees. At the California Theatre prices have been advanced to fifteen, twenty-five, thirty-five and forty-five cents for matinees and twenty, thirty, forty, fifty-five and eighty-five cents for evenings. A slight change has been made in the plan of presenting shows at the Imperial Theatre, and instead of giving but three performances a day and selling coupon seats it has been decided to open at twelve o'clock and give five performances.

Increases Were Opportune.

By adopting this policy it has been possible to reduce the prices of admission from those originally considered necessary, but these will represent an advance over the former prices. The increases were made at a very opportune time, being coincident with the commencement of the Pacific Fleet celebration, which has attracted to San Francisco the greatest crowds since the Exposition days. Theatres have broken all records for admissions, and but few downtown houses have been able to care for those seeking entertainment, even at matinee performances.

Producers Busy at San Francisco.

In spite of a lack of adequate studio facilities many companies are visiting San Francisco for the making of pictures, securing the outdoor settings here and completing the productions in the Los Angeles studios.

Tsuri Aoki and company is here working on her first Universal picture, "The Breath of the Gods," most of the scenes being secured in the Japanese tea garden in Golden Gate Park. Rollin Sturgeon is the director.

Director Rex Ingram, also of the Universal staff, spent a week here recently directly Elmo Lincoln and a company of twenty-five in "The Beach Comber." When the company left for the South Nels Jensen, formerly a local stevedore, accompanied the party, the director announcing that he had made a "find."

Allen Holubar is at Pleasanton with Dorothy Phillips and company of sixty working on scenes for "Ambition."

Sessue Hayakawa and a party of twenty-five are also at San Francisco, having come from Los Angeles by motor car because of the strike conditions at Los Angeles.

Universal Happenings.

"Doc" Hart, for many years road man out of the San Francisco office of Universal, has been made service manager at this exchange, his duties being to supervise bookings and shipments of films and posters.

C. A. Nathan, who toured the country with Stage Women's War Relief films, is now with the San Francisco branch as sales-manager.

F. W. Talbert, auditor of the Western Division, is enjoying a vacation at Portland, prior to leaving on a foreign mission.

Carl Laemmle has brought his vacation at Lake Tahoe to a close and was a visitor here during fleet week. He will leave shortly for New York.

Jack Pickford.

A new view of the star who recently signed a contract with Goldwyn. His first release will be "The Little Shepherd of Kingdom Come."

Kemp Takes New Line.

Edward H. Kemp, 833 Market street, has been made distributor in California and Nevada for the Acme portable projector, and has disposed of a number of these. He went to the California state line with the Automobile Dealers' Association to meet the U. S. Motor Trucks Corps and made moving pictures of the caravan, as well as putting on moving picture shows for the entertainment of the travelers.

New Gaumont Editor.

Raymond A. Duhem has been appointed editor of the Gaumont News, distributed in this territory through the Consolidated Film Corporation. Milton A. Ayers, the local cameraman, now makes his headquarters at the Duhem developing and printing plant at 985 Market street.

Goldwyn Expanding.

The business of the Goldwyn branch at San Francisco has increased to such an extent of late that additional space is badly needed, and a change will be made as soon as suitable quarters can be secured. Several additions to the working staff have been made of late, Walter Bodin, formerly dramatic editor of the Bulletin, having been made manager of publicity, and S. Martenstein, for several years proprietor of the Fairyland Theatre, having been added to the list of salesmen.

Brief News Items.

R. M. Reep, of the Lincoln Theatre, Pleasanton, Cal., has a new partner in a nine-pound son and heir.

Lucindo Freitas, of the Stockton Theatre, has purchased the Joaquin Theatre, also of that city.

E. C. Cunningham, who recently sold the Regent Theatre, San Francisco, has purchased the Rex, on Sacramento street.

Gus Geick, of the Photoplay Theatre, Twenty-fourth and Bryant streets, San Francisco, was badly injured recently in an automobile accident, suffering a broken jaw and bruises.

The New Sparks Theatre has been opened at Sparks, Nev., by J. Poncia.

B. H. Iman, a San Francisco operator who served overseas in a balloon corps, has returned home.

A. A. Richards has disposed of his theatre at Lodi, and Frank Vesley, formerly of Brown's Opera House, Salinas, will be the manager for the new owners.

W. Cree, formerly manager for the General at Los Angeles, is now road man for the Turner and Dahnken Circuit at San Francisco.

Ruth Keller, formerly with the General at San Francisco, is now at the head of the accounting department of the Consolidated Film Corporation at San Francisco.

The Board of Education of Winnemucca, Nev., has purchased Power's Excelite equipment.

Harry Cornell, manager of the Orpheum, Oakland, is planning to make a tour of the large Eastern cities.

STATE FAIR BOOMS PICTURE SHOWS

The Twin Cities Were Meccas for Screen Fans During the State Fair Week of Early September

EACH of the Twin Cities was a Mecca for picture fans during state fair week the first part of September, and consequently exhibitors reaped a golden harvest.

The most notable events of the week were the inauguration of a new scale of increased admission prices in the downtown theatres of Minneapolis and St. Paul, the opening of many small town houses in Minnesota which had been closed during the summer months, and advances in admission prices outside of the Twin Cities.

600,000 Visitors Came.

It has been estimated that visitors from all parts of the Northwest and from the Twin Cities themselves swooped down on the state fair 600,000 strong, making a new world's attendance record for state exposition.

Picture Houses Were Packed.

Moving picture theatres were packed to capacity throughout the week, and the old S. R. O. sign was working overtime, while the nickels and dimes and quarters rolled in a seemingly endless stream to the box office instead of across the bar, as in the old days.

The new admission prices at the Minneapolis New Garrick were twenty-five and thirty-five cents, compared with the old admission charges of twenty and twenty-five cents. The St. Paul New Garricks admission charges are now twenty cents for matinees and thirty cents for evening shows. The old charge was twenty cents flat.

Strand and Liberty Also Raise Prices.

The Minneapolis Strand and the St. Paul New Liberty raised their prices from twenty cents to twenty-five cents flat and played to phenomenal business.

Admission charges of seventeen and twenty cents at the Minneapolis New Grand were ushered in with a week's showing of "Sunnyside." This in spite of the fact that it was the third downtown showing of the Chaplin picture, which, during the same said fair week, was the attraction at another Minneapolis house, the New Lyndale, a suburban theatre. The former admission charge at the New Grand was fifteen cents.

Metropolitan Went to Pictures.

The Minneapolis Metropolitan, forced to cancel an engagement with a dramatic company on account of the actors' strike, turned to the movies and found them a mighty profitable substitute.

J. B. Clinton, Duluth exhibitor, raised his admission price at the Duluth Strand Theatre to thirty-five cents top at a week's showing of "Daddy Long Legs." His former price was seventeen cents, and his new scale will be a minimum of twenty-five cents.

Several Houses Re-open.

Several Minnesota theatres, shut down during the summer, have resumed business.

Among these are Michelson Brothers' Palace at Owatonna, closed for some time undergoing repairs, and the Grand at Luverne shut down for the last two years.

A new theatre has been opened by H. B. Smoots at Little Falls, Minn.

Mrs. Fred Brinkman's New Rex Theatre, now being constructed at Bemidji to replace the house recently destroyed by fire, will open in three weeks.

Clinton Building New Theatre.

J. B. Clinton, owner of the Strand and Sunbeam theatres at Duluth, has commenced the construction of a new photoplay house at Grand avenue and Fifty-seventh street, in West Duluth. The new theatre will cost about $85,000 and will be finished by February 1, 1920. It will have a frontage of 75 feet and a depth of 125 feet with seating capacity for 1,000.

Fox Exchange in New Home.

The Minneapolis exchange of the Fox Film Corporation, managed by Max Weisman, is now booking in its new home on the eighth floor of the Produce Exchange. The exchange was formerly located in the Jewelers' Exchange.

Eschmann Gets Chicago Post.

E. A. Eschmann, the first president of the Minneapolis Film Board of Trade, has been appointed manager of Chicago's Pathe office, succeeding F. B. Rogers. Mr. Rogers has been promoted district manager for the central division. While in Minneapolis, Mr. Eschmann managed the World Film Corporation's local branch.

News Brevities.

A new theatre was opened August 30 at L'Anse, Michigan, under the management of Nelso J. Crebassa.

Ed Johnson and F. A. Hish have leased the Carlton Theatre at Carlton, Minneapolis, and opened it for business.

Construction of a new picture theatre on Main street at Williston, North Dakota, will be begun at once, according to announcement by Mr. Snyder. The theatre will be known as the Grand.

The Crystal Theatre, at Burlington, Wisconsin, has been purchased by Walton McNell from Uglow & Sleep.

Mexican Bandits En Route to a Square Meal.
Showing some of the bold, bad 'uns corraled across the border by a detachment of the 8th Cavalry. Seen in International News, released by Universal.

Baltimore News Letter

Park Theatre Reopens.

THE Park Theatre, on North Fulton avenue, near Druid Hill Park, which had been closed for the summer months, was reopened to the public on Monday, September 8. J. Louis Rome, manager of the Broadway, Baltimore and Arcadia theatres, is supervising the booking of pictures for this playhouse. While dark it was thoroughly renovated and improved.

Cupero Receives Testimonial.

After the final concert was rendered by the City Park Band at Carroll Park on Thursday night, September 4, the director, Professor E. V. Cupero, who also conducts the symphony orchestra at the New Theatre, was surrounded by the children and their parents of the neighborhood and the former presented him with a huge bouquet of flowers to show their appreciation.

Katherine Kavanaugh at Work.

Katherine Kavanaugh, formerly associated with the Metro writing forces, is now in Baltimore where she has organized a producing company. During the week of September 1, the company was at work out on the country place of George Gunther, Jr., near Baltimore.

Two Titles Taken.

Title to two properties has been taken by the newly formed Century Theatre Company, which will form part of the site on which the new playhouse will be built. One was a lot which was bought from the Merwyn Realty Company for about $40,000 in fee, the other conveyance was the Charles F. Meislahan property, which was purchased for approximately $70,000. The latter property lies between Clay and Lexington streets.

Appointed on Election Board.

Former Mayor James F. Strange, of Annapolis, who was interested with his brother in the Colonial Theatre, of that city, has been appointed a Democratic member of the Board of Supervisors of Elections for Anne Arundel county by Governor Emerson C. Harrington, of Maryland. He will fill the vacancy caused by W. N. Crisp, of Brooklyn, Maryland, resigning.

Out of Town Notes.

Mr. Evans, of Evans & Son, of Saxis, Virginia, were in Baltimore recently for the purpose of getting equipment for a moving picture theatre which they will erect in that town. Saxis has a population of 700, and they will probably erect a playhouse to seat 300.

A theatre with a seating capacity of 1,500 will be built at Beckley, West Virginia, in the near future. The project will cost about $75,000 and is understood to be under the management of F. Midelburg, of Logan, and A. Hyman, of Huntington, West Virginia.

Plans have been drawn up by architects Carneal and Johnson, of Richmond, for a theatre which will cost approximately

$200,000 to be built by Wilmer, Vincent and Wells. The building will measure 80 by 150 feet and will have a seating capacity of 2,500. It is to be of fireproof construction with concrete floors and will have a warm air heating system.

Personal Notes of Baltimore.

Louis A. DeHoff, manager of the New Theatre, 210 West Lexington street, and photoplay manager of the Garden Theatre, Lexington street and Park avenue, has become the happy father of a boy which was presented to him by Mrs. DeHoff, on Sunday night, August 31.

In order to work up that territory for his company, H. M. Williams, traveling salesman for Universal, working out of the office of the Baltimore Film Exchange, has gone to the Universal Clarksburg, W. Va., office for two weeks.

M. Courtney "Plain" Jenkins, World representative in Baltimore has now taken an office in the Palmore & Homand Building.

J. Royal, special representative of the Goldwyn Bray Pictographs, was in Baltimore recently and was introduced to the various exhibitors by W. F. Hayner, Goldwyn representative in that city.

W. F. Ballinger, who became connected with Film Clearing House, when he was released from the army, has resigned from that company and joined the forces of Realart to handle the Baltimore territory.

Jack Whittle has resigned from the Interstate Theatre Supply Company. Harry Kahn has reformed that company, naming it the National Theatre Supply Co., and has taken an office in the Palmore & Homand Building.

J. Rabinovich, manager of the Comedy Theatre, 412 East Baltimore street, who was recently operated on at the Church Home and Infirmary, has now recovered and returned to his post of duty.

William Bowden has become manager of the Fairyland Theatre, 624 North Chester street, for Wallace High, the proprietor.

A. I. Bradshaw, who was booker in the Mutual Exchange in Baltimore before that office was abolished here, and who has been doing ship tallying work during the war in the office of the British Government in Baltimore, has returned to film row as booker for Variety Pictures Corporation.

M. Siegel and wife have just returned from a trip through the Eastern Shore of Maryland.

F. C. Weber, manager of the McCoy Theatre, is having a hard time holding the girls he employs. They have the marrying habit. In the past two years he has lost three stenographers, two cashiers, one pianist and one usher.

Philadelphia News Letter

Ready for New Stanley House.

WORK on the new Stanley Theatre, to be erected by the Stanley Company, at the southwest corner of Nineteenth and Market streets, will be started immediately, according to an announcement made by the Hoffman, Henon Company, the architects and engineers in charge. The new building will be 130 by 176 feet. It is estimated that three or four weeks will be required to clear the site and make room for the actual building operation.

New House for Chester.

Announcement has been made that another important link had been made in the extensive chain of theatres which are to form the holdings of the Stanley Company of America in conjunction with the Nixon-Nirdlinger interests. The new playhouse is to be erected in Chester, at the corner of Ninth and Walsh streets, in the most advantageous section of this town. The house will be called the Nixon, when completed.

Miller Improves His Theatre.

Charles Miller, manager of the Amusement Hall, has made extensive improvements during the summer in the way of repainting and redecorating. This theatre was formerly known as "Connie Macks," and under the capable management of Mr. Miller has been doing a flourishing business.

Knickerbocker Reopens.

The Knickerbocker Theatre, in West Philadelphia, has reopened for the new fall season with a continuation of their vaudeville and motion picture policy.

THE CAR STRIKE INJURES BUSINESS

Downtown Louisville Picture Theatres Badly Hit by the Local Transportation Shut Down

SEPTEMBER 1 marked the completion of the second full week of the street car strike in Louisville. On Labor day the company ran no cars, and during the previous week had only maintained partial service on about ten lines, with no service after six o'clock in the evening. This condition has hurt the downtown show house business, and exhibitors are generally complaining.

The Kentucky State Fair is scheduled to start on September 8, but the tent picture shows, and local business brought by the Fair, doesn't promise much, unless the street car strike troubles are adjusted in the meantime.

Thrift Talks at Theatres.

During August, thrift talks were made from the stages of the Alamo, Majestic, Strand, Ideal, Mary Anderson and Keith theatres, on Saturdays and Sundays, by leading local speakers in the interest of further sales of thrift stamps in the state. Gov. Black and Mayor Smith issued proclamations declaring each Saturday of the month a "Thrift Saturday."

$15,000 Incorporation.

With a capital of $15,000, the Trustees Picture Company, of Louisville, has been capitalized by Louis J. Ditmar, Charles H. Bohmer and John Marshall. The debt limit is $50,000. This company has closed a lease on property on South Fourth street for the new theatre, to be known probably as the Rialto, and to be conducted by the same interests which operate the Majestic Theatre. The capital will be increased as development warrants.

New Paducah Organization.

From Paducah it is reported that a new organization is being formed to open a new picture theatre. It is reported that the new organization has been in conference with the First National Exhibitors' Circuit, and that practically all details have been closed.

Theatres Destroyed.

The Star Theatre and the theatre of the Hellier Amusement Co., at Hellier, Kentucky, near Pikeville, in the coal fields, were destroyed by fire, which swept the business section of the city in August.

New House for Harlan.

At Harlan, Charles D. Cole has leased ground for two-story brick opera house and picture show, to be 60x190 feet. The building will cost about $40,000, and it is planned to have a seating capacity of about 1,000. A stock company will be organized to erect the building, and operate the business.

And One in Petersburg.

A new opera house which will also handle moving pictures is being erected at Petersburg, Indiana, by William Mitchell.

Levy and Goldberg Donated Film.

The St. John's Day League of the Masonic Widows and Orphans Home has recently purchased a motion picture machine for its private use. Col. Fred Levy and Lee Goldberg, of the Big Feature Rights Corporation, immediately donated a seven-reel film of "Daddy Longlegs."

Maine News Letter

Crocker Theatre Company Incorporates.

THE Crocker Theatre Co. has been granted articles of incorporation by the Maine Secretary of State to do business at Brooks, where it will conduct a general amusement hall and moving picture house. Capital stock, $5,000, all common; paid in $2,000; par value, $25; shares subscribed, 80. President, C. W. Ryder, Brooks; treasurer, H. W. Jenkins, Brooks.

New Opera House for Bangor.

Work has begun on the new Bangor Opera House, to be erected on the site of the opera house destroyed by fire in 1914. It will cost about $100,000, and is to seat some 1,500 people.

Sawyer Opens Hampden House.

James Sawyer has opened a moving picture theatre at Hampden.

"Wait a Minute, Dearie, I Ordered Beef Stew."

A safe bet it is the brute will not repeat his order in "The Girl from Outside," Rex Beach's Goldwyn picture.

THE OLYMPIA THEATRE BURNS DOWN

Des Moines Picture House Totally Destroyed, Exhibitor Suffers Ten Thousand Dollar Loss

THE Olympia vaudeville and moving picture theatre, located at 607 East Locust street, was totally destroyed by fire at midnight, September 2. The loss to the building, a three-story brick affair, is estimated at $20,000. H. R. Howell owns the property. D. Striggles, owner of the theatre, estimates his loss at $10,000. There was no insurance on the theatre.

No plans have yet been made for rebuilding the structure.

The Olympia was formerly called the Mirror, and was one of the oldest theatres in Iowa.

Hawkeye Organizes.

Hawkeye, Incorporated, a new $50,000 producing corporation has been organized by Des Moines business men. F. R. Sullivan, manager of the Princess Theatre, (stock) in 1918, is vice-president and general manager. He was formerly director general for Thanhouser, and has been with Vitagraph and Reliance.

The concern has secured an option on a studio at Long Beach, California, and will produce the films on the West Coast. Mr. Sullivan will go to California next week to start work. Several actors have been engaged.

Headquarters of the company will be in Des Moines. Other officers are J. P. Christie, president, and E. F. Cowperthwaite, secretary and treasurer.

Diebold Decorates.

A. J. Diebold, owner of the Strand and Palace at Cedar Rapids, has redecorated the interior of both houses for the winter season. They were closed for two weeks.

Myers Opens Majestic.

W. L. Myers has opened the Majestic Theatre at Waterloo and is playing three acts of vaudeville and pictures. He has done an excellent business the first two weeks of the season.

Big House for Waterloo.

A. J. Diebold has secured an attractive corner lot in Waterloo opposite the City Park, on the East Side, and the Interurban station, and will erect a $250,000 moving picture theatre at once. No name has been chosen for the theatre.

Excavating for Alhambra.

Work commenced September 3 in excavating for the new $600,000 Alhambra Theatre and office building in Des Moines. The building will be completed early in the Spring, according to present plans. Joe Sorokin and Dave Kirkpatrick head the investment company putting up the structure.

Pittsburgh News Letter

Good Men on Metro Staff.

T. A. GRIBBLE is the latest addition to the Metro salesforce in Pittsburgh, he having joined that organization Monday, September 1. Mr. Gribble was formerly with the Hodkinson exchange in the same city.

F. B. Eagen is another recent addition to the Metro force, having accepted a position recently. A. E. Atkinson is the third member of the salesforce and is looking after office and city trade.

Sliter Receives Testimonial.

The employes pulled a good one on former Manager Sliter, of the Pittsburgh Exhibitors' Mutual, Tuesday, August 26. Mr. Sliter had arranged his usual weekly get-together meeting with his employes. At the termination of the meeting, one of the employes made a brief presentation speech and presented to him a handsome traveling case fitted with toilet articles in ebony.

Simplexes Are Going Strong.

The Strand, Pitcairn; New, Derry; Palace, Tarentum; Superior, North Side, Pittsburgh, all new houses to open in September, have purchased new Simplex projectors.

Lyric Is Running Daily.

The Lyric, Carnegie, is now running daily after having been open only three days a week for the summer months. Bill Kane, the manager, has been working on a farm which he bought last spring and had on a beautiful coat of tan, not to mention "horny" hands, when he visited the exchanges September 1.

Grand Theatre Is Enlarged.

The Grand Theatre, Elkins, W. Va., is undergoing extensive repairs, remodeling and enlarging, and when it is reopened in the fall the capacity will be increased from 800 to 1,200.

R. H. Talbot, the owner of the house, also conducts the Hippodrome in the same town.

Krummenacker Succeeds Conn.

Paul S. Krummenacker is the new bookkeeper at the Pittsburgh Metro exchange, succeeding I. P. Conn, who resigned to accept a similar position with the Goldwyn exchange.

Castle Theatre Changes Hands.

The Castle Theatre, McKees Rocks, has changed hands, Joseph Steinburger having sold the same to Adolf Roth. The new owner took charge of the theatre Monday, September 1.

He Liked Power's.

A. M. Forsythe, of the Star Theatre, Canonsburg, Pa., has been using Power's machines for the past six years in that house, and has been so well satisfied with them that he has purchased two of the newest type.

Short Notes.

Abe Steinberg, of the S. and S. Film and Supply Company, Inc., Pittsburgh, is now back on the job after a six-week trip to New York City, where he combined business with pleasure.

H. C. Gauding has resigned from the road force of the Pittsburgh Universal office and will join the salesforce of the Mutual shortly.

Mr. Buxbaum, Paramount district manager, has his family here and expects to make Pittsburgh his permanent address the coming winter.

Miss Alice Salisbury, formerly bookkeeper at the General exchange and the Seltzer Music Company, is now with the United Artists' Corporation, Pittsburgh branch, in the capacity of cashier.

L. A. McCaffery, formerly a film salesman in the Cleveland territory, and more recently with the Pittsburgh Pathe office, is now connected with the local branch of the Film Clearing House.

Dallas News Letter

How Stefano Wins Confidence.

THAT the picture show business is just like the dry good business or the grocery business, and that the true upbuilding of theatre patronage lies in the encouragement of week in week out customers, rather than the filling of occasional capacity houses by special features at increased prices, is the theory of John De Stefano, manager of the Queen Theatre, Dallas.

He knows the personal preference of hundreds of Dallas people in regard to the style of film they appreciate. When he has a picture which he knows will appeal to certain of his clientele, he either telephones them or writes them a note saying that the Queen is showing a picture which he knows they will enjoy.

Sends Them Elsewhere.

On occasion people have asked Mr. De Stefano about the pictures on exhibit and he has frankly advised them to go elsewhere, saying that he knows the film will not suit their tastes. This practice, giving the intimate personal touch between the manager and the movie fan, has resulted in making the Queen one of the most widely popular moving picture theatres in the Southwest.

Lynch Buys Clearing House.

W. L. Merrill, for the past year manager of the Film Clearing House, Inc., branch in Dallas, will go to New York in the near future. The business of the Film Clearing House in fifteen Southern and Southwestern states has been purchased by the S. A. Lynch interests. They now have charge of the business. No announcement has yet been made regarding the future plans of James Kelly, who has been associated with Mr. Merrill.

Putting Her Whole Sole Into It.

Billie Burke has acquired the "jazz blister" in her current Paramount, "The Misleading Widow."

The Thinker.
Vivian Martin says two kisses are a crowd in "The Third Kiss," her latest Paramount.

Buffalo News Letter

Bailey at Keith's.

COL. JAMES BAILEY, for many years connected with the old and new Academy in various capacities, from treasurer to assistant manager, has been appointed manager of Keith's Main Street picture theatre. J. Wallingford recently took over the Como and Abbott theatres in the South Park district, and will devote his attention to these houses.

Pictures in Legitimate Houses.

Both the Shubert-Teck and the Majestic showed films the week of September 8, Samuel Carver, of the Family Theatre, having leased the Majestic to present William Fox's "Checkers," and Manager John R. Oishei presenting "Open Your Eyes" at the Teck. The opening of the regular season at both houses had been delayed by the Actors' strike.

Sunday Films at Shea's.

The first Sunday film show was given September 7 at Shea's Court Street vaudeville House, when, in addition to an unusually good bill, Greek Evans, of the Rialto, New York, and the augmented Shea Theatre orchestra, under the direction of Herman E. Schultz, gave a splendid music program. Because of the success of the first presentation, it is expected that "Sunday at Shea's" will become a permanent institution.

Realart Exchange Staff.

Henry E. Wilkinson, manager of the Realart Exchange, has recently returned from an extended trip through his territory, and has engaged J. Earl Wells, formerly representative for World, as salesman in the northeastern part of the state, and Mell R. Edwards as salesman in western New York. The Realart offices are now completed and elaborately furnished.

New House to Cost $125,000.

The Hertel Theatre Company, 1326 Hertel avenue, has filed plans for the erection of a brick theatre and store. It is set forth in the plans that the approximate cost will be $125,000. The house will have a seating capacity of 1,500, and will be located in one of Buffalo's growing residential sections. It is hoped to open the house January 1.

Walter Linder Engaged.

Walter Linder, of New York City, formerly press representative for Fritzi Scheff, has been appointed exploitation man at the local Famous Players-Lasky exchange. He has already begun activities in behalf of "The Miracle Man."

ALLENS TO BUILD BIG CALGARY HOUSE

Stringer Block in West Calgary and Adjacent Lot Will Be Site for the New Picture Theatre

THE Stringer Block, 213 Eighth avenue West, Calgary, Alberta, together with an adjacent fifty feet of land, will be the site for the new Allen Theatre which Jule and J. J. Allen will build in Calgary. The total frontage is 100 feet, and the cost of the theatre will be between three and four hundred thousand dollars. The sale price of the old building and the adjacent area is said to have been in the neighborhood of $200,000.

The new theatre will be a four-story structure, the upper floors being arranged for offices. Construction will not start immediately as a number of leases in the old building have to be adjusted first.

There is already a modern Allen Theatre in Calgary.

Allens Get Second at Windsor.

Jule and J. J. Allen, of Toronto, have arranged for the erection of a new Allen Theatre at Windsor, Ontario, which is opposite to the City of Detroit. The Allens already have the Windsor Theatre, but this is to be continued. A site on the main street of Windsor has been acquired from G. M. McGregor, vice-president of the Ford Motor Company of Canada, Limited, arrangements for the lease of the desired property being made by Harry Rottenberg, of Toronto, representing the Allens.

The new Windsor house will be known as the Allen Theatre, and it will have a capacity of 1,800.

Regal Moves Head Office.

The executive offices of Regal Films, Limited, Toronto, have been moved from the Regal Building, 21 Adelaide street West, to the Temple Building, Bay and Richmond streets. The main offices of the company formerly occupied the second floor of the Regal Building, and this is now entirely devoted to the operation of the Toronto branch.

The head office of the Exhibitors' Distributing Corporation has also been moved from the Rialto Theatre Building, 221 Yonge street, to the eighth floor of the Hermant Building, 21 Dundas street East.

Large House for Small City.

Brand new moving picture theatres are being seen in a number of small towns of Ontario. A fine house, seating 1,700 on the one floor, is being erected at Brantford by Ernie Moule. The new theatre is called "The Temple," and will be opened on November 1. This house is probably the largest in Canada for a city the size of Brantford, which has about 1,700 people.

J. Kennedy, a mine operator at Madoc, Ontario, is completing a moving picture theatre with a capacity of over 500.

Community Singing at Family.

Manager McDonald, of the Family Theatre, Ottawa, Ontario, is making a special drive with the musical feature of his theatre. The orchestra has been increased to nine pieces, and it has been placed upon the stage. A special lighting effect is used during the playing of the overtures, and the orchestra is accomplishing its purpose of playng with the pictures. The orchestra is under the leadership of Lionel Mortimer.

Community singing has been introduced, this detail being under the direction of Joe Carr, the regular soloist of the theatre. Vocal selections by two artists are rendered at each performance.

Building Second Loew House.

The work of erecting the second Loew Theatre for Toronto, Ontario, has been started. This house is in the North End of the city, near Balmuto street.

Want Only Wage Increase.

The Ottawa Operators' Local has made a bid for an increase in wages, the new minimum sought being $26 per week, in place of $23. Announcement is made that the question of hours or the securing of apprentice operators have not been made issues, and it is stated that the operators are on the best of terms with the exhibitors.

Fiddes Is Now a Manager.

John T. Fiddes, a vocalist, has become the manager of the Holman Theatre, Montreal, which was formerly managed by Harry Pomeroy, who is now the manager of the Strand Theatre, Ottawa. Fiddes has adopted the slogan, "Join the Holman Choir," and has introduced community singing for evening performances only. He is also making a specialty of Hudson's Concert Orchestra at the Holman.

"Honeymooning."
Mr. and Mrs. Carter De Haven in a moment of connubial bliss from their next Capitol-Goldwyn comedy, "Honeymooning."

MUSIC CUE SHEETS FOR FI LMS OF CURRENT RELEASE

"When Bearcat Went Dry."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme for Bearcat—Mountain Song (Ballade Andantino), Borch.
1—D. At screening. 1:45. Theme.
2—T. Just a whoop-and-a-holler. 3:00. Dramatic Narrative, Pement.
3—T. Air he just headstrong. 2:00. Theme.
4—T. Bud Jason, owner of the mill. 4:00. Budding Spring (Moderato Romance), Platzman.
5—T. Are ye follerin' (shots). 2:15. Allegro Agitato, Andino.
6—T. So long as ther two. 2:15. Heavy Misterioso (No. 10 A. B. C. Dramatic Series).
7—T. Raw white licker. 2:45. Agitato Mysterioso (No. 10 A. B. C. Dramatic Series).
8—T. Lengthening shadows of the next. 2:45. Plaintive (No. 10 A. B. C. Dramatic Series).
9—T. I am seeking Lone Stacey. 3:15. Capricious Annette, Borch.
10—D. When scene fades to supper table. 2:15. Theme.
11—T. That night (shots). 1:45. Dramatic Recitative, Levy.
12—T. Marlin Town, where the mountain. 3:00. Eccentric Comedy Theme, Roberts.
13—D. When scene fades to camp meeting. 2:00. Religious Hymn.
14—T. Brethren, I have such faith (shot). 1:30. Dramatic Agitato, Hough.
15—T. It was late afternoon before. 3:30. Dramatic Tension, Andino.
16—T. That night an errand of mercy (shot). 1:45. Perpetual Motion, Borch.
17—T. It is not Bearcat. 2:15. May Dreams (Moderato Romance), Borch.
18—T. After a night of hidin' out. 1:00. Dramatic Tension, Levy.
19—D. When Bearcat watches Henderson. 1:45. Gruesome Mysterioso, Borch.
20—D. When Henderson leaves. :45. Theme.
21—T. Too late Henderson. 3:15. Dramatic Andante, Borch.
22—T. I think we had better go (shots). 3:30. Agitato, Andino.
23—T. You an' me will talk. 2:30. Dramatic Tension, Shepherd.
24—T. That's a lie, I never harmed. 3:30. Heavy Dramatic Descriptive (No. 18 A. B. C. Dramatic Series).
25—T. Dawn. 2:15. Heavy Agitato (No. 18 A. B. C. Dramatic Series).
26—D. When Fulkerson gets up. 2:30. Heavy Andante (No. 18 A. B. C. Dramatic Series).
27—T. The first victory in the strange. 2:30. Dramatic Reproach, Berge.
28—T. In the weeks that followed. 1:30. Theme.
29—D. When the men follow Blossom. 2:45. Hurry (No. 8 A. B. C. Dramatic Series).
30—T. All right, then, we'll leave. 1:00. Galop (No. 8 A. B. C. Dramatic Series)
31—T. Yer a brave girl. 1:00. Theme.
32—T. Then came a time. 1:15. Western Rodeo, Minot.
33—T. Bearcat Stacey's going. 4:00. Furioso (Half-Reel Hurry), Levy.
34—T. If ye hadn't got (fire effects). 1:15. Dramatic Tension, Andino.
35—T. Time wrought great. 1:00. Babillage, Castillo.
36—D. When Blossom joins Turner. Theme (to end).

"The Other Half."

Released by Robertson-Cole.
Prepared by Joseph O'Sullivan.

Theme for Jennie—Sweet Cookie Mine (Fox Trot), Jones.
1—At screening. 1:45. Babillage (Allegretto), Castillo.
2—T. Slayden also has its hard working. :30. Theme.
3—T. As is usual with cities of this. 1:00. Dramatic Andante No. 24—Borch.
4—T. Mrs. Boone, dictator of Slayden's. 2:15. Idilio (Allegretto Grazioso), Lack.
5—T. Back to conditions such as these. 1:45. Patriotic Songs (Play p).
6—D. Auto arriving at house. 1:15. Howard Bound, Meyer.
7—D. Jimmie at gate. 1:15. Theme.
8—D. Close-up—Don and Katherine. 1:45. Sparklets (Moderato), Miles.
9—D. Donald and father in office. 2:00. Song Without Words (Andante)—Rebikov.
10—T. The Trent iron works. 1:15. Prelude (Allegro), Jarnefelt.
11— Lunch breaks the day for. 2:15. (Watch cue for auto horn.) Theme.
12—T. A veritable slave to the thing. :45. Dramatic Andante No. 24, Borch.
13—T. My lady waits for the laborer. 1:15. (Piano cue.) Idilio, Lack (Theme for Katherine).
14—D. Fades into scene—Jimmie and Pennie. :30. Theme.
15—D. Back to Donald and Katherine. :30. Resume "Idilio."
16—T. Another day Jennie's song trails. 3:15. Rustle of Spring, Sinding.
T. Inability to go to the office. Continue pp.
D. Jimmie carrying Jennie into house. Same mf.
17—T. I'll hurry back. 3:00. Serenade Romantique (Andantino co Moto), Borch.
18—D. Victor record shown. 1:45. Theme (played by Victrola).
19—D. Back to Katherine and Jennie. 2:00. Scotch Lullaby (Andantino Expressivo), Von Kunits.
20—T. Like a light in the fog. 3:45. Extase (Andante-Reverie), Ganne.
21—D. Phonograph playing. 2:15. Theme pp (direct cue).
22—T. Their happiness quickened. 1:45. Idilio (a few bars), then Agitato No. 1, Langey.
23—T. For thirty years I have worked. 2:30. The Last Spring (Andante Pathetic), Grieg.
24—T. Many days in the fetters of. 1:00. Dramatic Andante No. 24, Borch.
25—D. After fadeout—Katherine at desk. 2:30. Serenade (Allegretto), Pierne.
26—T. Corporal Jimmie does some lathe work. 1:45. Smiles (Popular Song).
27—T. Financial considerations cause. :45. Dramatic Andante No. 39, Berge.
28—D. When wall crumbles. 3:30. Le Retour (Vivace), Bizet.
D. Interior of newspaper office. Continue pp.
D. Ambulance seen. Same f.
29—T. He will recover, but he may lose. 1:00. Lamento (Dramatic Doloroso), Gabriel-Marie.
30—T. Sweet cookie mine. :15. Theme pp.
31—T. That same night. 4:00. Nocturne No. 13 (Lento-Dramatic-Pathetic), Chopin.
32—T. Reaching through the veil of. 3:30. Chanson Triste (Andante), Tschaikowski.
33—D. After fadeout—Katherine in office. 4:30. Cavatina (Moderato Dramatic-Pathetique), Bohm.
34—D. Donald reads newspaper. 4:00. Summer (Joyous Allegro), Chaminade.
35—T. And Don has seen the light too. 2:15. Idilio (Allegretto Grazioso), Lack (to end).

"The Third Kiss."

Released by Famous Players-Lasky.
Prepared by George W. Beynon.

Theme—Dearie (Moderato Song), Kunner.
1—T. At screening. 2:15. Idilio (Allegretto), Lack.
2—T. In the day nursery. 2:30. Baby Sweetheart Serenade (Moderato), Corri.
3—T. A new employe of the factory. 2:30. Theme.
4—D. Nursery scene. 2:30. Baby Sweetheart Serenade, Corri.
5—T. While in a very different portion. 1:45. Turn My Tears to Smiles (Valse Lente), Shepherd.
6—D. Missy talking to. :30. Theme.
7—D. Boys fight. 1:05. Agitato, Kiefert.
8—T. We've had a slight accident. 2:15. Nocturne (Lento), Chopin.
9—T. Cynthia's Sanctum. 1:15. A Little Song (Moderato), Erdody.
10—T. Why did you do it, Dave? 1:15. Berceuse (Andante Pathetic), Iljinsky.
11—T. May I have a few words with you? 3:15. Reverie (Lento), Riesland.
12—T. A week later. 4:15. Her Soldier Boy, Romberg.
13—T. A reporter. 1:15. Reverie (Andante), Corelli.
14—T. Rupert have you gone mad? 1:15. Appassionato, Berge.
15—T. I'll go away, of course. 3:30. Memories (Andante Cantabile), Crespi.
16—T. You look like a bunch of. 2:30. Blue Bird Bring Back My Happiness, Grant.
17—T. The official honeymoon. Over the Waters (Andantino), Hoffman.
18—T. A week later. 1:00. Daffodils (Andante), Carrel.
19—T. Oh, I am so happy. 1:15. Theme.
20—T. So a night or two later. 2:30. To Spring (Moderato), Grieg.
21—D. When Cynthia stops playing. 2:00. Visions (Andante), Tschaikowsky.
22—T. In his room. 1:30. Theme.
23—T. Missy 3:30. Appassionato, Borch.
24—T. So Cloyne and his wife. 1:15. Adieu (Moderato), Karganoff.
25—D. Cloyne leaves home. 1:00. Theme.
26—D. Rupert and Missy meet old woman. 2:00. Prelude (Cyrano), Damrosch.
27—D. Missy turns back into tenement. 2:30. Dramatic Agitato, Minot.
28—T. Early next morning. 2:15. Meditation (Andante), Drumm.
29—T. She screamed loud. :45. Agitato, Andino.
30—T. One of the tenements is on fire. 2:15. Figaros Hochzeit (Agitato), Mozart.
31—T. A few hours later. 1:15. Theme (to end).
Note.—No. 15, piano along to action of dance flashes; No. 20, piano solo.

"The Hoodlum."

Released by First National.
Prepared by George W. Beynon.

Theme—The Hoodlum (Moderato), Harry Ruby.
1— At screening. 1:30. Victory March, Jerome.
2—T. Mary Pickford. 4:00. Theme.
3—D. Amy runs down stairs. 2:00. Gavotte Tendre (Allegretto), Ganne.
4—T. Late for school as usual. 2:30. Comic Hurry (Note rooster crow), O'Hara.
5—D. They land in hay rack. :45. Theme.
6—T. Amy's private tutor. 2:45. I Can't Do That Sum (Allegro), Herbert.
7—T. The end of the fortnight. 2:45. Visions (Andante Pathetic), Tschaikowsky.
8—T. Wherever Craighen street was. 3:15. Dramatic Tension, Shepherd.
9—T. Craighen street. 4:00. Old Times (Selection), Fischer.
10—T. Amy's grandfather faces. 1:30. Theme (Chorus only).
11—T. Across the alley lives William Turner. 2:00. Romance (Note—Accordion Andante), Rubenstein.
12—T. Lower New York. 3:00. (Rain.) Storm Music, Langey.
13—T. Be it ever so humble. 1:30. Home, Sweet Home.
14—T. Breakfast. 2:30. Recollections (Allegretto), Williams.
15—T. After weeks of patient study. 2:00. (Accordion.) Kid Days (Valse Moderato), Wilson.
16—T. The ebb and flow. 3:00. Hurry No. 4, Langey.
17—T. The stranger on the third floor. 2:15. Theme.
18—T. Daddy, they've been fighting. 1:00. It's the Little Bit of Irish (Moderato), Berlin.

19—D. Darky dancing. :30. Turkey in the Straw.
20—D. Amy dances. 1:30. Apache Dance.
21—D. Little kid opens door—crying. 3:30. That Tumble Down Shack of Athlone, Sanders.
22—T. But Alexander Guthrie found. 1:30. Theme (Chorus).
23—T. Can strategy settle an old feud. 1:00. Agitato, Shepherd.
24—T. What is the big idea? 1:00. Theme.
25—T. William Turner's secret. 2:30. Misterioso Agitato, Smith.
26—T. I am going to tell you the truth. 1:30. Love Song (Moderato), Bartlett.
27—T. The hour when all honest folk. 3:00. Misterioso Agitato, Smith.
28—D. Amy is caught. 1:30. Dramatic Tension, Andino.
29—T. My granddaddy, Peter Cooper. 1:15. Cavatina (Moderato), Bohm.
30—T. And then. 1:30. Theme (Chorus only) (to end).

"Her Kingdom of Dreams."

Released by First National.
Prepared by George W. Beynon.

Theme—Her Kingdom of Dreams—Anita Stewart.
1— At screening. 2:00. Theme.
2—T. Inside this book. 2:00. Twilight (Andante Sostenuto), Ceseck.
3—T. A wedding breakfast. 2:00. Wedding March, De Koven.
4—D. Holding enters to Carlotta. 3:30. Reverie (Andante), Rissland.
5—T. Who did this? 2:00. Nocturne, Krizanowsky.
6—T. Out in the little valley. 2:45. Theme.
7—D. Judith leaves Warren's office. 3:45. Babillage, Castillo.
8—T. And then came Yarnell. 4:00. Oh, What a Pal Was Mary (Andante), Wendling.
9—T. Wellington Yarnell. 3:15. Eventide (Andante), Schytte.
10—T. You can take your bank. 1:00. Dramatic Pathetic, Luz.
11—T. The great James Warren. 4:00. Reverie (Lenro), Drumm.
12—T. In the shadow of death. 2:30. Elegie (Andante), Luz.
13—T. The reading of the will. 2:30. Once in a While, Snyder.
14—T. Then began an intolerable life. 3:15. Tragic Adagio, Luz.
15—T. I am Mr. Yarnell. 2:45. Turn My Tears to Smiles (Valse Lento), Shepherd.
16—T. Once in their new home. 2:30. Theme.
17—D. Insert letter. 1:00. The Valley of the Giants (Moderato), Grant.
18—D. Carlotta at home. 1:00. Elysium (Andante), Speaks.
19—T. Her first present. 3:00. Theme.
20—D. Mrs. Warren finds letter. 3:00. Remembrance (Lento), Barford.
21—D. Fred enters home. 1:00. Clair de Lune (Andante), Thome.
22—T. In a Chicago hotel. 1:45. Andante Pathetic, Schumann.
23—T. Tom Langley's homecoming. 2:00. Asa's Death, Grieg.
24—T. A new stenographer. 2:15. Barchetta (Allegretto), Nevin.
25—D. Carlotta enters Fred's office. 3:45. Sinfulness, Borch.
26—T. With the cards stacked. 1:30. Heavy Romantic, Luz.
27—T. Who are you? 3:15. Agitato Dramatic, Minot.
28—T. When I needed you most. 1:30. Romance (Andantino), Karganoff.
29—T. Mrs. Warren sent me. 2:00. Misterioso Dramatic, Borch.
30—T. I'll thank you for that check. 2:30. Prelude (King Manfred), (Dramatico), Rienke.
31—T. I want you to come to the office. 3:00. Theme.
32—D. Mr. Yarnell is led out. 3:00. Le Retour (Vivace), Bizet.
33—T. Hello, where are you going? 1:00. Theme (to end).

"Daring Hearts."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme A, for Hugh Brown and Louise—Budding Spring (Moderato), Platzman.
Theme B, for the Germans and Colonel Von Steinbach, Crafty Spy (Dramatic Misterioso), Borch.
1—D. At screening. 2:00. Bleeding Hearts (Andante Romance), Levy.
2—T. When dog meets dog. 1:15. Dramatic Tension No. 67, Shepherd.
3—T. I'm sorry, Mme. 2:30. Theme A.
4—T. But Monsieur must remain with us. 2:15. Capricious Annette, Borch.
5—T. The order to mobilize. 2:15. Lento Allegro (From Symphonette Suite), (Dramatic Agitation), Berge.
6—D. When Hugh and Louise ascend stairs. (Watch for tolling bells.) 2:00. Dramatic Andante No. 24, Borch.
7—T. Morning. 1:30. Vive Finale (Allegro Agitato) (From Symphonette Suite), Berge.
8—T. The headquarters of Colonel Steinbach. 2:30. Theme B.
9—T. 1918. America is throwing her might. 1:15. American Patriotic March.
10—T. One lone American. (Battle effects—shots—aeroplane effects.- 1:30. Furioso (Agitato), Kiefert.
11—T. While Louise de Villars alone. 1:15. Theme A.
12—T. Baron Von Steinbach had sought. 3:45. Theme B.
13—D. When Louise sees Hugh. 2:45. Theme A.
14—T. A blank piece of paper. 1:00. May Dreams, Borch.
15—T. Have that aviator brought. 4:15. Theme B.
16—D. When German soldier lights cigar. (Train effects and shots.) 3:15. Agitato No. 49, Shephard.
17—T. Burgomaster Gabriel, who assisted. 3:45. Turbulence, Borch.
18—T. Made desperate by hunger and thirst. 3:00. Dramatic Narrative, Pement.
19—D. When Germans arrive. 2:15. Theme B.
20—T. After wine and the woman. (Shots.) 2:15. Allegro Agitato, Andino.
21—T. You'd rather die. (Shots.) 2:30. Marseillaise.
22—T. Mademoiselle. 1:00. Theme A.
23—D. When German finds hat. 2:45. Theme B.
24—T. Garden mould, Mme. (Shots.) 2:30. Dramatic Tension, Levy.
25—T. Monsieur, you owe it to her. 3:45. Agitato No. 6, Kiefert.
26—T. You shall die and she shall. 3:30. Agitato No. 37, Andino.
27—T. But, Mme. has paid nothing. 1:45. Agitato No. 69, Minot.
28—T. General Von Steinbach. 3:15. Theme B.
29—D. When General unties himself. (Explosion.) Battle effects.) 1:30. Battle Agitato, Shephard.
30—T. One of Brown's own flying squadrons. Theme A (to end).

"The Brat."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Sazimova—The Brat, Harry Smith.
1—D. At screening. (Rain effects.) 2:45. Butterfly Dance.
2—D. When mother comes to Forrester. 3:45. Norma (Melodious Waltz), Luz.
3—T. A rehearsal at the Summer Garden. :45. Popoular One-step.
4—T. Just one of the chorus. 2:15. Theme.
5—D. When the Brat gets up. 3:00. Popular One-step.
6—T. Drive to the corner and wait. 1:15. Theme.
7—T. I'll buy you the best dinner. 1:15. Gruesome Misterioso No. 31, Borch.
8—D. When scene fades to Forrester. 3:15. Woodland Dreams (Moderato), Vargas.
9—T. I ain't a cripple. 2:00. Theme.
10—T. I need your help. 2:45. Marionette (Allegretto Moderato), Arndt.
11—D. When the Brat blackens her toes. 3:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
12—T. I am writing a book about. 2:00. Theme.
13—T. I beg pardon. 1:45. May Dreams (Moderato Romance), Borch.
14—D. When Stephen returns. 2:00. Dramatic Suspense, Winkler.
15—T. The following day, fitting herself. (Piano to action.) 4:30. Mysterious Nights (Valse Dramatic), Berg.
16—D. When the Brat sees fly. 3:30. Comedy Allegro, Berg.
17—D. When the Brat picks up papers. 3:00. Clematis, Tonning.
18—T. That's what they all say. 1:45. Agitato No. 6, Kiefert.
19—T. You brat. :45. Dramatic Andante No. 32, Berge.
20—T. Take my tip and go. 2:30. Remembrance, Deppen.
21—T. A skirt's a skirt whatever. 2:45. Dramatic Andante No. 24, Borch.
22—D. When Victrola is started. :30. Popular One-step (Victrola effects).
23—T. Yes, it's all yours. 2:00. Dramatic Finals No. 63, Smith.
24—T. Aw, well, think what you like. :45. Theme.
25—T. Six weeks later. 3:00. Serenade Romantique, Borch.
26—T. Read it to me. 2:00. Theme.
27—D. When the Brat takes gun. (Shot.) 1:00. Heavy Misterioso, Levy.
28—T. It ain't goin' to be. (Telephone bell.) 3:00. Dramatic Tension No. 36, Andino.
29—T. Oh, your book is finished. 2:45. Flirtation (Allegretto), Gross.
30—T. The Summer Garden donated. (Stage performance.) 2:00. Scherzetto (Allegro 6/8), Berge.
31—D. When the Brat appears. (Watch for hunter's horn.) 2:45. Peer Gynt (Pastoral One-step).
32—T. What did you queer my. 3:45. Dramatic Reproach, Berge.
33—D. When the Brat finds money. 2:45. Bleeding Hearts, Levy.
34—D. When Forrester enters. 1:30. Dramatic Agitato, Hough.
35—T. She didn't do it. (Rain effect.) 1:00. Gruesome Misterioso No. 31, Borch.
36—T. Why didn't you tell me. 1:30. Dramatic Narrative, Pement.
37— I'll write a new epilogue. Theme (to end).

"Paid in Advance."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Land of Romance, Herbert.
1— At screening. 3:30. Laurentin Echoes (Maestoso), Laurendeau (Medley).
2—T. Bateese. 1:30. Rouet d'Omphale (Lento), Saint-Saens.
3—T. The trading post. 1:30. Maple Leaf (Canadian March).
4—T. The lie. 2:00. Dramatic Tension, Borch.
5—D. Sandy leaves cabin. 1:30. Faendole (Allegro), Bizet.
6—D. Fight. 2:30. Torch Dance (Allegro), German.
7—T. I demand. 1:15. Erl King, Schubert.
8—T. In the north. Erotik (Lento), Grieg.
9—T. And to the. 2:30. Intermezzo (Sigurd Jorselfar), Grieg.
10—T. Their departure. 1:45. By Saskatchewan (Moderato), Caryll.
11—T. Dawson City. 1:31. Oh, My! (Fast One-step), Van Alstyne.
12—T. Sweet Rosy O'Grady. 3:00. Sweet Rosy O'Grady (Valse), Harris.
13—T. Jim Blood. 2:00. Mary (One-step), Frey.
14—D. Joan enters saloon. 1:30. Chianti (Moderato-Fox Trot), Friml.
15—T. Where is your father? 1:15. Russian Pansy, Langey.
16—D. Barker leaves Joan. 1:30. Bob (Allegro), Kaplan.
17—T. After a night. 2:30. Rockin' the Boat (Fox-trot), Frey.
18—D. Joan enters bedroom. 3:00. Melancolie, Grainger.
19—T. Incensed by desire. 2:15. Tumble In (Jazz Fox-trot), Friml.
20—Joan recognizes Bateese. 1:30. Fourteen Fathoms, Lake.
21—D. Bateese attacks Joan. 1:30. Furioso No. 1, Langey.
22—T. A month passed. 1:30. Evensong (Moderato), Martin.
23—D. Barker at door. 1:15. Hurry No. 2, Langey.
24—D. Joan changes clothes. 3:00. Baby Doll, Friml.
25—D. Joan jumps on table. 2:30. Athalia (Molto Allegro), Mendelssohn.
26—T. I. O. U. 1:30. Fourteen Fathoms, Lake.
27—D. Jim and Joan enter cabin. 2:15. Theme.
28—T. According to this. 2:45. Turbulence, Borch.
29—T. If you were only a man. 1:30. Theme.
30—T. The cur had no right. 2:00. Agitato No. 1, Langey.
31—T. She's right. 1:30. The Tempest (Allegro), Lake.
32—D. Joan in snow. 1:30. Theme.
33—T. Months passed. 2:00. Whispering Willows (Allegretto), Herbert.
34—T. After days. 1:30. Theme.
35—D. Solicitor enters. 1:30. Air de Ballet, Herbert.
36—T. Several years passed. 2:00. Memories (Andantino), Kaiser.
37—D. Joan enters office. 1:30. Theme (to end).

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE experiment of changing the policy of the Rivoli Theatre, New York, and putting in an eight-part feature in place of the regular program of singing numbers, scenic, comedy and five-part feature, is showing satisfactory box-office results. "The Miracle Man" was put in for a two-weeks' run, with the expectation that the unusual merit of the picture would compensate for the omission of the other numbers. Director Riesenfeld made every effort to have the presentation at the Rivoli in keeping with the importance of the picture. A new permanent setting was built, which gives greater stage depth than by the old arrangement. This setting, of Greek design, is very handsome and a decided improvement in every way.

The overture used with the showing of "The Miracle Man" was the prelude to "Parsifal." This was followed by a Paramount-Post nature picture, "A Night in June." Exquisitely beautiful views of cloud, sky and moonlight were followed by the introduction to the musical setting for the feature arranged by Director Risenfeld. An innovation preceded the opening scenes of the picture. The title and cast of characters were not thrown on the screen, but in their place an announcement was made from in front of the curtain, giving the name of the picture and that of its producer. The lights were then lowered and a tableau was disclosed, showing a group typical of the life of a woman of the slums. This group was kept in a subdued light and the atmosphere thrown around the opening of the picture by the music, lighting and tableau had the sense of mystery and vague apprehension suited to the story.

Another innovation was the method used in the Rivoli presentation to emphasize the change of location from the slums of a great city to the beauty and quiet of a little country town up state. By an artistic combination of light effects and the manipulation of a series of gauge drops, which gradually brought into view a cleverly painted scenic tableau of a flowering meadow and as gradually let it fade from sight, the transition from the gloom and forbidding shadows of Chinatown to the purity and brightness of the open country and the peacefulness of village life was accomplished in an impressive manner, and pointed the way to divide a photoplay into acts when this method of construction comes into use.

Reference is made in another department of this publication to the growing importance of proper presentation of the feature photoplay. The Rivoli presentation of "The Miracle Man" indicates a promising field for experiment.

WEITZEL.

IN THIS ISSUE.

Forest Rivals (World).
The Fatal Fortune (S. L. K.).
Told in the Hills (Paramount).
The World and Its Woman (Goldwyn)
The Market of Souls (Paramount).
The Lost Battalion (W. H. Productions).
The Sundown Trail (Universal).
La Belle Russe (Fox).
His Father's Wife (World).
The Perfect Lover (Select).

FOR theatres in communities where the daily papers print criticisms of films after their first local showing, no better "copy" could be provided for the editors than Moving Picture World's reviews. They are written with authority from the films as they will be shown upon the screen when released for public display—correct in every detail and, **above all, fair and honest.**

"The World and Its Woman"

Geraldine Farrar Supported by Lou Tellegen in Goldwyn Production of Highly Romantic Story.

Reviewed by Edward Weitzel.

LOVERS of romance and melodrama will find a large supply of both in "The World and Its Woman," a Goldwyn production with Geraldine Farrar as an American heroine brought up in Russia, and Lou Tellegen as a Russian prince, who goes through the revolution and is glad to give up his rank and title and become a good American citizen and the husband of one of Uncle Sam's daughters.

Thompson Buchanan is the author of the scenario and has introduced so many scenes and incidents that it is like a story by Dickens. Toward the end, he has piled up the action and big scenes in regular melodramatic fashion, and has given both Geraldine Farrar and her husband a chance to defeat an antagonist in a physical struggle of the most lively character. The picture has nothing subtle about its character drawing or the development of its story, but it holds the interest, is excellently acted and produced and will find many admirers among the followers of the versatile American prima donna who sings grand opera all winter and spends the summer making feature pictures for Goldwyn.

In many ways the character of Marcia Warren, the heroine of "The World and Its Woman," is well suited to Geraldine Farrar. As an American girl brought up in Russia, who becomes a great opera singer, the star is able to give the part the air of romance both in acting and in costuming which fits the story. She is best in the more sincere moments of the picture, and does her struggle with the famous Farrar realism. Lou Tellegen hasn't much to do until almost at the finish, except to suggest a man of exalted rank. He does this admirably, and responds to his few big moments with vigor and skill. Alec B. Francis, Edward J. Connelly, Naomi Childers, A. Lawson Blitt, Arthur Carewe, Mme. Rose Dione and Lydia Yeamans Titus are members of the competent support. There are a number of mob scenes which director Frank Lloyd handles very effectively.

Cast.

Marcia Warren.....Geraldine Farrar
Prince Michael Orbeliana....Lou Tellegen
Young Marcia Warren.....May Giraci
Young Prince Orbeliana...Francis Marion
Prince Michael Orbeliana..Alec B. Francis
Robert Warren.....Edward J. Connelly
Baroness Olgo Amilahvari..Naomi Childers
Peter Poroschine.....A. Lawson Blitt
Count Alix Voronassof.....Arthur Carewe
Erina Rodina.....Mme. Rose Dione
Mamie Connors.....Lydia Yeamans Titus

The Story.

Marcia Warren, the part played by Geraldine Farrar in "The World and Its Woman," is an American girl who has lived in Russia since a child, her father having been a civil engineer and employed by a Russian nobleman to develop his oil fields. At the opening of the story, Prince Michael and his young son come to visit the oil fields, and Little Marcia meets the young prince. Her childish fancy is taken by the handsome lad, but they are separated by circumstances and do not meet again until many years later.

By this time the prince has entirely forgotten Marcia and is in love with a baroness of his own land, who does not care for him but is willing to marry him for his money. The baroness herself loves a Russian count, who returns her affection, but is too poor to marry her.

The father of the prince has always felt a strong friendship for his American engineer. When he dies and Marcia is left practically penniless, the nobleman befriends the girl and loans her the money with which to complete her training for grand opera.

In the meantime young Prince Michael has married the baroness and learned that she does not love him. When Marcia makes her debut at the opera in the Russian capitol, the prince and his wife are there, and Michael recognizes the singer as the little girl he once knew.

He goes to call on her in her dressing room after the performance, and Marcia finds that he still has his old fascination for her. Another man comes to call on her. He is Peter Poroschine, a young man who was once private secretary to the elder Prince Michael, but is now a member of the party which is seeking to overthrow the government.

When the great war breaks out, the young prince goes to the front with the troops of the Czar, and remains with them until after the rebellion and the birth of Bolshevism. When he does get back to the capitol, he learns that his wife, who has deserted him for the count, has been killed by the peasants during an uprising on the count's estate, her lover dying with her.

While this has been going on, Marcia has been living in Petrograd and helping to take care of the babies and children

REVIEWS AND ADVERTISING AIDS (Continued)

made motherless by the street fighting between the Red Guard and those who have tried to oppose them. Poroschine has become an officer in the ranks of the Reds, and is planning to get Marcia into his power and force her to marry him.

Fate leads Prince Michael to Marcia, and he discovers that he has at last found his true mate. They determine to escape from the city, before his rank is known. Poroschine and a woman member of the Reds find out the scheme which is on foot, and try to prevent it being carried out.

This leads to the physical struggle between Marcia and the woman. Later on, the prince has a death grapple with Poroschine, throws him through a window, and Marcia and her lover finally reach Archangel and the protection of the United States warships.

Program and Exploitation Phrases: Goldwyn Presents Dual-Stars, Lou Tellegen and Geraldine Farrar, in Gripping Screen Drama.

First Picture in Which Tellegen and Farrar, Husband and Wife, Have Co-Starred.

Famous Operatic Star and Her Famous Husband in Impressive Dramatic Entertainment.

Exploitation Angles: Work the phonograph hook-up again, and this time you can work all the stronger on account of the price reduction. But in all your work make the actress predominate over the opera singer. Advertise it as "a story of the Russia that was—and is." Let the war angle stay in the background. Make a free use of portrait and scene lithographs, and keep the star's name prominent.

"Told in the Hills"

Paramount-Artcraft Picture Presenting Robert Warwick in an Adaptation from a Novel by Marsh Ellis Ryan.

Reviewed by Louis Reeves Harrison.

THERE are some fine exteriors in "Told in the Hills," spreading views of Wild Western country, and there is more than one view of a thoroughly modern Indian encampment, quite up to date in its splendid white tents, with Indians in gorgeous array, though the time of the story is far back somewhere in the days of Indian uprisings, and there is Robert Warwick, posing as a Squaw Man—but he really is not one.

He is only pretending to live with an Indian woman in order to kill the love of an American girl impersonated by Ann Little. The reason he rejects this love is because he is already married to a girl disgraced by his brother, whom he has abandoned to her fate soon after the ceremony. The story does not make Mr. Warwick a convincing hero.

When a true-hearted American girl places her faith in him, he deceives her about his situation instead of telling her the manly truth. When he is arrested for horse stealing on no evidence whatever, he tamely submits, instead of asserting his manhood, but the girl has such faith in him that she rescues him from prison. She does so because the American troops are surrounded by Indians, and only the "guide," impersonated by Warwick, can save them. She does not know how this is to be done, but the audience does.

It has been carefully planted that the guide has discovered an old "Indian Mine" tunneled through a mountain. There is no anxiety as to the outcome. The guide will lead the troops through the tunnel and get the girl. He will get the faithful girl because the disgraced one he married will die about that time, which she conveniently does at the proper moment.

Cast.

Jack Stuart.....Robert Warwick
Rachel Hardy.....Ann Little
Charles Stuart.....Tom Forman
Ann Belleau.....Wanda Hawley
Davy MacDougall.....Charles Ogle
Kalitan.....Monte Blue
Talapa.....Margaret Loomis
Tillie Hardy.....Eileen Percy
Henry Hardy.....Hart Hoxie
Skulking Brave.....Jack Herbert
Captain Holt.....Guy Oliver

The Story.

It comes out in "Told in the Hills" that Jack Stuart, known only by his nick-name as a guide, enlists the pure faith of one girl, Rachael Hardy, though all others misjudge him. He has been living out of touch with women, his only companions the Indians, trappers and lonely prospectors, when he meets Rachael.

Robert Warwick

Just before he runs the gauntlet of the cavalry lines in "Told in the Hills."

She is warned that little is known about him, but her faith goes along with her love, and nothing can convince her that he is unworthy of her full confidence. Not when she finds a squaw in his cabin and he points out the fact that he is a squaw man does Rachael abandon her firm belief in the man, nor when he is accused of aiding Indians to steal horses is her trust in him disturbed.

An Indian bearing a message of good will is brutally slain by one of the United States soldiers, and there is an indignant uprising among the Indians in consequence. The soldiers are trapped in a death valley, from where there is no apparent way out.

At this critical moment, Rachael helps the imprisoned guide to escape from prison, and he leads the soldiers to safety through an old tunnel he has discovered. He then carries the dead body of the slain messenger to the Indians, with a view to explaining that it was an accident, but he is shot from ambush.

He is almost at the point of death when his brother confesses that Jack contracted a marriage with a girl he, the brother, had ruined. A messenger comes with a child of the issue and notice of the mother's death. Jack is exonerated and recovers, now that Rachael's supreme faith in him is vindicated.

Program and Exploitation Phrases: Robert Warwick Star in a "Squaw Man" Story in Which Fate Makes Him a Hero.

Radiant Picture of Indian Life with Colorful Backgrounds.

Thrills and Adventure in Gripping Love Story.

Famous Novel at Last Brought to the Screen by Robert Warwick.

Exploitation Angles: Play up the star and hook on to the fact that he pretends to be a "squaw man" to kill the love. That should get the women. Ring the changes on it. Connect with the novel from which the play is taken and offer it as a story of the West, but pin your chief reliance to the star's popularity.

"The Market of Souls"

A Paramount-Artcraft Picture Produced by Thos. H. Ince and Starring Dorothy Dalton.

Reviewed by Louis Reeves Harrison.

IF artistic photography, beauty of setting, nice attention to detail in production and a fine cast are enough, "The Market of Souls" will get over in good shape. It is a superior picture in all those particulars, and the story is not without interesting phases.

Its greatest lack is that fine understanding of human nature which makes a screen story convincing to the spectator. The male lead is supposed to be a man of high intelligence, yet he is portrayed as an American who takes the view of continental Europe, that a woman is unpardonably compromised, if not irretrievably ruined, if she happens to be alone with a man for a few minutes in his apartment, a view as repugnant to our good common sense as to our enduring faith in womanhood.

Then, again, that this American intelligence should accept a wholly irresponsible statement about a woman, from a source he has every reason to discredit, is so stupid as to place a ban on interest in his character. When this same man receives months of unselfish and pure-minded devotion from the same woman, professes love for her, and then rejects her because of a scandal without foundation, revealing that he cannot distinguish the substance from the appearance, he is up against the contempt of American men and the sharp and accurate perception of reality among our women, a fourth-rater, the last one to enlist a woman's love, to say nothing of common sympathy.

This old Continental idea is not acceptable to Americans, at least to that great majority whose souls are not shoddy and preposterous. This loss to the male lead, who is far from being a vigorous, masculine and compassionate American, lessens interest in the woman who would place her soul in such keeping. The values of the picture, as shown at the Broadway, are those of artistic treatment.

The Story.

In "The Market of Souls," Helen Armes finds much she did not expect in her quest for a position as a trained nurse. She accepts an invitation from her friends, the Howells, to attend some New Year's

REVIEWS AND ADVERTISING AIDS (Continued)

Eve festivities and excites the admiration of two brothers, Lyle Bayne, notorious rounder, and Temple, a man of dignity and wealth.

Temple sees in her a young woman of clean motives, and he becomes deeply concerned when he learns that unscrupulous Lyle has escorted her home. He follows them, but not in time to prevent an unpleasant incident.

On arriving at the apartment where she is visiting, Helen discovers she has no key. Lyle suggests that she wait in his suite across the hall until Mrs. Howells and her husband return. Before they do so, Lyle attempts to become familiar and succeeds in getting Helen in an embrace as Mrs. Howells enters.

The attitude of the latter decides Helen to leave the house at once. She does so just as Temple arrives. She goes to a home for nurses and he to his brother's apartment for an explanation.

Lyle says that Helen forced her love on him. In a quarrel which follows, Lyle hits his brother over the head with a candelabrum and blinds him. It chances later on that Helen is assigned to nurse Temple, and, to avoid recognition, she is introduced as Miss Brown. As such she is known to him through long months of tender care she bestows upon him. He has learned to love her, when his dissolute brother comes at night to rob him.

The brother is reproached by Helen and induced to regenerate himself at the front.

He there expiates the wrongs done by death in battle.

When Temple's sight is restored, and he finds that the girl he has learned to love is the one compromised by his brother, he rejects the love he has aroused in her breast. She is ready to leave him, when the spirit of his brother returns and confesses the injury in a final atonement. Temple now realizes that he has wonged the devoted girl, and restores her to his confidence and love.

Exploitation Angles: Make a heavy play on Miss Dalton's name and the title of the story. Don't try to tell the story in detail, but pick up the high lights, such as, "He refused to marry the girl he thought his brother had compromised." "A lifetime of happiness is nearly lost through a momentary blindness to common sense." "Soldier brother comes back from the dead to right the wrong he did."

"His Father's Wife"

Five-Reel World-Picture Features June Elvidge in Story of Pronounced Heart Interest.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, "His Father's Wife," tells quite an original story and one that develops a great deal of human interest. It is a quiet sort of story, but one of excellently sustained interest. It contains many touches of real pathos, one of the hardest things to acquire in a picture.

June Elvidge plays the leading role, that of a girl writer in New York, who marries an elderly man in the face of criticism. Later her husband dies and she marries the son, who has just returned from the battlefields in France. The narrative brings out this singular situation with pleasing effect, and while the main situation is of course obvious, there are many unexpected twists and turns in the story.

The boarding house scenes at the beginning are of an entertaining sort and contain good character touches. The landlady is an appealing type, as portrayed by Ann Eggleston. W. T. Carleton does an unusually good bit.

The subject as a whole is one that should have wide appeal, since it tells a very human story that will entertain all classes of people.

Cast.

Patricia Hudson.....June Elvidge
Lieut. James Winthrop, Jr...Sam B. Hardy
Walter Kirkwood.....Malcon Fassatt
James Winthrop, Sr.....W. T. Carleton
Mrs. Harrison Tyler.....Marion Barney
Sally.....Virginia Vally
Dr. Pollard.....William Parke
Mamie O'Brien.....Lou Gorey
The Butler.....David Davies
Housekeeper.....Clio St. Bau
Miss Grimsby.....Ann Eggleston
Mose.....J. W. Jenkins
Fred.....Jack McLean

Directed by Frank Crane.

The Story.

Patricia Hudson, the heroine of "His Father's Wife," is a girl writer, living at a New York boarding house, presided over by Miss Grimsby. The latter has what is called a "sour face," but when Patty falls ill, she develops unexpected sympathy and sends the girl to a hospital at her own expense. The young

Geraldine Farrar.

With Lou-Tellegen has to make a mighty decision in "The World and Its Woman."

doctor attending Patty recommends her as secretary to an aged and lonely patient, James Winthrop, Sr., whose son is in the aviation service in France.

Mr. Winthrop takes a decided fancy to Patty. The latter repays her debt to Miss Grimsby and sends remembrances to all her old friends at the boarding house. A Mrs. Harrison Tyler and her daughter, Sally, come to the Winthrop home to live, they being relatives of the owner.

They have designs on the Winthrop fortune, and are very critical of Patty, even going so far as to spread scandalous talk about her. Patty tells Mr. Winthrop she must leave, but he begs her to remain and marry him, as he wants her near him. To this Patty finally agrees, though she wishes to renounce her claim upon his fortune in favor of the son.

A report that James Winthrop, Jr., has been killed, brings on the death of the father. Later Jim, as he is known, appears, and he treats Patty very badly, having had his mind poisoned against her in letters written by Mrs. Tyler. Numerous complications come about, one of them being Patty's idea that Jim is in love with Sally. Her own reputation suffers still further damage, but in the course of time, Jim's eyes are opened to the truth, and he asks her to marry him.

Exploitation Angles: Play up the star, but work the title for startling (but not sensational) advertising. Then appeal with the originality of the story with such lines as, "You say there is nothing new in plays. There is. See 'His Father's Wife.' If you have seen this plot before, ask at the box office for your money.

"The Perfect Lover"

Select's First Eugene O'Brien Feature of Unusual Merit, Directed by Ralph Ince.

Reviewed by Margaret I. MacDonald.

THE story used as a basis for Select's first Eugene O'Brien feature, "The Perfect Lover," is by the well-known author, Leila Burton Wells. The production is one of unusual merit gauged from an artistic viewpoint, and is, if not the best, one of the best pictures that Director Ralph Ince has turned out.

The puny tales of artistic life which have been screened previously are advantageous to the Select-Ince-O'Brien production by way of contrast. It is no doubt a screen license which allows one of the vampires of the play to listen placidly to the recitation of the artist's story, which is damning to herself, at a moment when she is trying to prove him a thief.

Any objection which might be raised at what, at first glance, may seem an inconsistency, must surely be obliterated when the woman shrinks from her wrongdoing, and confesses her sin at sight of the half-starved wife of the artist with her new-born babe. This role, as interpreted by Mary Boland, provides one of the most effective moments of the picture.

Eugene O'Brien's conception of the role of the artist whose boyhood was spent in dreams of painting beautiful things, but who, at the voice of flattery, falls across the slender line that separates the beautiful in life from filth and sensuality, is a fine dramatic achievement. Lucille Stewart, as the beautiful but sensuous patroness, Mrs. Byfield, has proved beyond a doubt that she is an actress of ability. The role of Professor Hawthorne, as portrayed by Carl McRayne, is an unusual bit of character work; while his daughter, Ellen, impersonated by Marguerite Courtot, is symbolic of the purity of true womanhood.

The production has a strong human appeal, with striking contrasts.

Cast.

David Standing.....Eugene O'Brien
Mrs. Byfield.....Lucille Stewart
Ellen Hawthorne.....Marguerite Courtot
Mrs. Whitney.....Mary Boland
Professor Hawthorne.....Carl McRayne
Marvis Jordan.....Martha Mansfield

Story by Leila Burton Wells.
Directed by Ralph Ince.

The Story.

The story of "The Perfect Lover" tells of a young artist who tasted early of the sweetness of success. He falls a prey to the whim of a beautiful and wealthy patroness, whose ardent attentions, in the face of the fact that she is a married woman, wins him public contempt. After

REVIEWS AND ADVERTISING AIDS (Continued)

running the gamut of Bohemian life, and dissipating his finances, he returns to the home of his old tutor and revives the love of former days, marrying his tutor's daughter.

At the death of the old professor, the artist and his wife return to the city, where he strives to re-establish himself, only to find that his work has lost its market value. At the point of starvation, he looks up a fellow artist to whom he has loaned money. The artist refuses to help him; but he is followed to the door by a loose woman, who has held a grudge against him, and is given a ring to pawn.

After he has pawned the ring and arrived in his own home, he receives a letter with a large check from a friend, with the news that his work has received honorable mention. But just at that moment, the woman, who loaned him the ring, enters with a detective. After appealing to the woman's better nature in vain, he opens the door of the bedroom and reveals his half-starved wife and baby. The woman shrinks in fear from a holiness she has not known, and confesses the falsity of the accusation which she has made against the artist.

Exploitation Angles: Start this off with a discussion as to who is the most perfect lover on the screen. Don't hook up at first with the play. Just start it, apparently, as a question, and you'll have the admirers of half a dozen stars clamoring for the honors for their favorite. You can even start a voting contest, promising to wire the result to the player getting the most votes. Work this on the screen and in the newspapers, if you use them, for a week before you show the title, then explain that of course O'Brien is the perfect lover. Then sail in to boom him as such. Tell how good he is and add that this is the best vehicle in which he has been seen. Hand letter cards with the title in the largest possible letters to go with portrait stills or lithographs, or run the card blank for a week, announcing that the portrait of the perfect lover will be shown presently.

"Forest Rivals"

Five-Reel World-Picture Features Dorothy Green and Arthur Ashley in Scenic Subject.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, entitled "Forest Rivals," is a story of the Canadian Northwest, built entirely on conventional lines and rather weak in the matter of plot continuity and suspense. The outstanding feature of the production is its attractive locations, the scenic glimpses containing some decidedly pleasing woodland effects. But these hardly suffice to make up for the weak handling of the story.

Dorothy Green and Arthur Ashley head the cast of players, and both have been seen in much stronger pictures. The former plays the role of a mountain girl, whose uncle is a post trader and whiskey smuggler. The hero is an engineer, heading a party of surveyors, and he makes it his business to round up the dealers in illicit liquor. The villains of the piece are two French Canadians, whose desperate rivalry over the girl gets them into difficulty, at first with each other and later with the hero.

The characterizations are not particularly strong, being considerably overdrawn. The action tends to melodrama of an unconvincing type. As a whole, the production will attract the eye, but from a story standpoint, fails to rise above the average.

Cast.

Julie Lamont.....Dorothy Green
Tom King.....Arthur Ashley
Henri Lamont.....Jack Drumier
Harry Reynolds.....Kempton Greene
Jean Dubois.....Clay Clement
Pierre Dubois.....John Davidson
Andre.....Frank Montgomery
Marie.....Evelyn Axzel
Isabel King.....Madge Lee

The Story.

Julie Lamont, the heroine of "Forest Rivals," is the niece of Henri Lamont, a post trader and dealer in smuggled whiskey. She is beloved by two French Canadians, Jean and Pierre Dubois, each of whom are associated with her uncle in his illicit whiskey trade. Jean makes the first advances to Julie, when he comes upon her one day wading in a stream. She repulses him and flees for safety to a "haunted rock" nearby.

Pierre later learns that Jean has attempted to make love to Julie. The younger brother desires the girl for himself, and he and Jean fight a bitter hand-to-hand struggle for her. But the girl will have neither of them and continues in hiding.

Helen Holmes
Sometimes has Jack Levering to help when in danger in "The Fatal Fortune."

A party of engineers, headed by Tom King, visits the vicinity, and Tom comes upon Julie, who is sleeping near a cave in the haunted rock. A love affair develops between them. Tom carries a fraternity pin, which is believed to be a charm against evil spirits. He soon finds himself a rival of Jean and Pierre, who make an attempt to steal the pin. One of Tom's college friends plays the role of the ghost, to keep up the tradition of the haunted rock.

There are numerous conflicts between the opposing forces over the girl, but in the end, Tom wins her. Both Pierre and Jean are killed.

Program and Exploitation Phrases: If You Believe in Ghosts Bring Your Ideas with You When You See "Forest Rivals."

Strong Drama with Compelling Punch Provides Red-Blood Entertainment.

Exploitation Angles: About the best chance to get this picture over is to take up the bootlegging angle. Play that and you have something timely. This is a minor angle of the story, but the livest issue, so work it for what you can. Play up the featured actors, and hammer on the Quebec locations. You can get a strong secondary appeal with the settings.

"The Fatal Fortune"

New Helen Holmes Serial Promises to Be One of the Best on the Market.

Reviewed by Margaret I. MacDonald.

THREE of the fifteen two-reel episodes of "The Fatal Fortune," being released by the S. L. K. Corporation, recently exhibited to the press, revealed, up to the point shown, a carefully devised story, screened with plenty of melodramatic fire, and action that increases consistently after the groundwork of the plot has been defined. Helen Holmes, the star of the serial, is perfectly at ease in the role of a newspaper reporter, who is drawn from one adventure to another by force of circumstances. She is supported by Jack Levering and a cast well fitted to their respective roles.

Each of the first three episodes, "The Trader's Secret," "Men of Tigerish Mold" and "Tortured by Flames," are characterized by hair-raising situations which lead the spectator to expect some interesting complications and still more thrilling thrills before the close of the last chapter.

The story of the serial as told on the screen thus far is of the convincing sort which does not depend on the ready-to-order sort of thrill to carry the interest. On the contrary, the situations of the story beget their own.

The Story.

The story of "The Fatal Fortune" has its foundation in a feud between a couple of South Sea traders. At a certain point in their existence, the one enters the home of the other and, in a duel, one is mortally wounded and dies a short time afterward.

The sole witness of the murder is a young woman reporter, who has been interviewing the son of the surviving member, who has just returned from France. Helen, in at the death of the trader, discovers that he is her own father, and is entrusted with a portion of a map of a treasure-laden portion of one of the South Sea Islands.

From this point, Helen becomes the victim of a gang of men who try to recover the map, and is aided by the son of the trader who murdered her father. There is present, at critical moments, a masked man, who is also trying to gain possession of the map.

"The Lost Battalion"

Eight-Part Photoplay Produced by Edward A. MacManus Tells History of the 77th Division in Argonne Forest.

Reviewed by Edward Weitzel.

THE adventures of the men from the 77th Division in Argonne Forest is told in "The Lost Battalion," an eight-part picture written by Charles A. Logue and produced by Edward A. MacManus. The story is a mixture of fact and fiction, with a number of the characters taken by moving picture actors, and several of the survivors of

REVIEWS AND ADVERTISING AIDS (Continued)

that historic engagement in "the pocket" appearing in person in the photoplay. Among these latter are Major General Robert Alexander, Lt.-Colonel Charles W. Whittlesey, Major George McMurty, Captain William Cullen and Private Abraham Krotoshinsky.

The scenario is well put together. The first part shows that the men of the battalion were recruited from all the different nationalities and grades of society to be found in this country. Woven into the story is an interesting love interest, and there are frequent flashes of good comedy all through the earlier scenes and even during the fighting in Argonne Forest.

The engagement in the forest follows the real fighting which took place there, and is realistic enough to satisfy the ordinary spectator. At this late day it is not possible to outdo the battle scenes already shown on the screen, but an excellent reproduction of the hardships endured by our soldiers during this siege is given, and their courage and fighting qualities are also made clear. Burton King has directed the picture with skill, and the entire production has merit.

The leading characters in the fiction part of the picture are adequately acted by Helen Ferguson as a lively little stenographer, Marion Coakley as Nancy Crystal, Lieutenant Jordon as himself, Sydney D'Albrook as the burglar, Gaston Glass as Harry Merwin, and Bessie Lern as the girl next door.

Cast.

The Stenographer.....Helen Ferguson
Nancy Crystal—Merwin's Ward
Marion Coakley
The Landlady.....Mrs. Stuart Robson
The Mother.....Blanche Davenport
Lieut. Jordan.....Lieut. Jordan
The Girl Next Door.....Bessie Lern
The Burglar.....Sydney D'Albrook
Harry Merwin.....Gaston Glass
The Kicker.....Jack MacLean

The Story.

In "The Lost Battalion," there is a romantic interest between Nancy Crystal, the ward of a wealthy merchant, named Merwin, and one of the privates of the 77th Division. The merchant's son, who also joins this division, is in love with the stenographer in his father's office.

The girl is a lively young woman, who is sure she could become the greatest movie actress in the world if she were only given a chance. These two love stories run all through the picture, and the young people are united when the boys get back from overseas. There is another thread of interest around a young burglar, who gets into the service and pays his debt to society with his life during the heroic fighting of the lost battalion.

Other characters are drawn from the population of a great city, sent to Yaphank and then shown fighting alongside of their comrades in the forest, and exhibiting all the pluck and endurance of the best American soldiers. Two Chinamen are taken from Chinatown, where they are members of different tongs and are trying to kill each other, and they fight the common enemy from the same hole in the ground.

The scenes leading up to the siege in Argonne Forest are interesting and are brightened up by good comedy situations and subtitles. The fight and rescue of the Lost Battalion will satisfy the most ardent admirer of that famous exploit of the great war.

Program and Exploitation Phrases: The Top-Hole Event of the Great War Visualized with the Original Heroes in the Picture.
Screen's Greatest Historic Document a Picture Inspiring Ideals.
When Whittlesy Said, "Go to Hell"—History Was Made!
Great Picture Inspires Patriotism and Visualizes Greatest Event in the World War.

Exploitation Angles: Use the patriotic angle in this story and hook up strong with the appearance of those who actually took part in the picture who were with the famous Lost Battalion. It is useless to book this picture unless you are willing to spend a few extra dollars advertising it. It is not a common program picture, and to treat it as such will lose you the money you might have made through circus methods. Link up with some local A. E. F. man, if you can. Get him to help you with your press work and use him for a five-minute talk before each showing of the picture. And don't forget the "melting pot" angle of this picture. It can be made the strongest point.

The Tongs Give Their Quota.
He was too good a guerrilla fighter to lose. Chinatown's contribution to the 77th Division in "The Lost Battalion."

"The Sundown Trail"

Six-Reel Universal Subject Features Monroe Salisbury in Colorful Story.

Reviewed by Robert C. McElravy.

THE splendid atmosphere of early California days is reproduced in this enjoyable Universal subject, entitled "The Sundown Trail." It is a depiction of one of the most romantic periods in American history, and the times and customs are vividly brought to life in this production. Monroe Salisbury is cast in the role of "Quiet" Carter, a successful placer operator, who lives in the town of Spanish Bar. His part is one of the dominating, vigorous types for which he is famous, and the supporting cast is a pleasing one.

There is a fine undercurrent of humor in the forepart of this production, which breaks out into actual comedy in spots. It pictures the sad plight of a town filled with bachelors, all of whom, with the exception of "Quiet" Carter, mourn the absence of good white women. The men decide to send an emissary East, in the person of "Oily" Jones, for the purpose of enticing husband-hunting women to the camp. Carter warns them that when the women arrive, trouble will come with them, and this prediction proves more than well-founded. But the resulting story is one that will entertain an audience and leave it with a feeling of appreciation.

Dramatically, the subject is not so clear-cut and effective as many of those featuring Mr. Salisbury. It moves too rapidly at several critical points, and takes a little too much for granted, but none of these drawbacks is fatal to the good impression as a whole.

Cast.

"Quiet" Carter.....Monroe Salisbury
Velvet Eddy.....Clyde Fillmore
The Girl.....Alice Elliot
Mexican Girl.....Beatrice Dominguez
The Planter.....Carl Stockdale

The Story.

The mining camp of Spanish Bar, pictured in "The Sundown Trail," is inhabited entirely by men, in the early California days. The men pine for the presence of some good women and delegate an individual known as "Oily" Jones to go East and bring back some of the fair sex. When the women arrive, there are many hurried courtships and weddings.

Accompanying the women is a young widow, Mrs. Blount, who is searching for a card sharp, called Velvet Eddy, who kidnapped her baby boy and brought him to California. She meets Velvet Eddy, without knowing him, and he makes an attack upon her. "Quiet" Carter, whose cabin is nearby, rescues Mrs. Blount from the gambler. Carter escorts her up the sundown trail and informs her that the man who attacked her was none other than Velvet Eddy.

Mrs. Blount insists, for reasons of her own, on going back to find the gambler. While attempting this, she becomes lost in the mountains, and, during a storm, seeks refuge in a cabin occupied by an adventuress, named Rosita. Mrs. Blount is suffering from loss of memory, brought on by fatigue and exposure, and Rosita exchanges clothes with her. Mrs. Blount is afterward mistaken for the adventuress and Carter again rescues her. He takes her to his cabin and marries her in order to save her from a vigilance committee engaged in raiding the fast women of the community. He fights a knife duel with Velvet Eddy and kills him. Later he saves his wife from the advances of an Eastern relative, who is trying to get her property. The wife's memory is restored and her child recovered.

Program and Exploitation Phrases: Thrilling Film-Story of Early California Days.
Picturing the "Days of Old and the Days of Gold."
Monroe Salisbury Star in Another Photoplay to Fit His Personality.
Universal Presents Monroe Salisbury in Gripping Photodrama.

Exploitation Angles: Play up Salisbury and make the most of the wife-hunting episode. To emphasize this, you might advertise in the papers or by posted bills for women to go West and get married, following up with a second display explaining. Tell that it is "a story of the day when the West was West." You are safe in booming the story, so play it up strongly.

REVIEWS AND ADVERTISING AIDS (Continued)

"La Belle Russe"

Six-Reel Fox Super Production Features Theda Bara in Adapted Belasco Drama.

Reviewed by Robert C. McElravy.

AN admirable vehicle for Theda Bara has been found in this six-reel adaptation of a play by David Belasco, entitled, in screen form, "La Belle Russe." It has strong dramatic fiber and calls forth the best of the actress' abilities, rising at times to high moments of interest. She plays a double role, that of twin sisters, known as Fleurette and La Belle Russe. This feature contains something of an element of surprise for those not familiar with the original play, since the bad twin does not appear definitely in the story until the denouement.

One of the excellent features of the production is the manner in which it presents high English family life under the cruel reactions of the recent war The war feature is an important one, but has been introduced in a manner which contributes to the main story rather than over-riding it, as has frequently happened.

The scenes are laid, at the beginning, in a theatre, where Fleurette, a dancing girl, captures the heart of Philip Sackton, second son of Lady Sackton. The speedy marriage, followed by an unhappy visit to the Sackton estate, are admirably pictured. Then comes the war and the eventual return of the couple under dramatic circumstances. The production as a whole, is one of absorbing interest and has been splendidly directed.

Cast.

La Belle Russe } Fleurette } .....Theda Bara
Philip Sackton.....Warburton Gamble
Philip Sackton, Jr.....Marian Stewart
Sir James Sackton....Robert Lee Keeling
Brand.....William B. Davidson
Lady Sackton.....Alice Wilson
Butler.....Robert Vivian

Play by David Belasco.
Direction by Chas. J. Brabin.

The Story.

Philip Sackton, second son of Lady Sackton, becomes enamoured of Fleurette, a dancing girl, in the Fox production, "La Belle Russe." He marries the girl in the face of his family's objections, and is promptly notified of his disinheritance. He departs from the Sackton premises with his young wife under humiliating circumstances.

The war breaks out, and both Philip and his elder brother, Sir James, respond. The latter meets with an early death, and Philip becomes his successor to the family title. While Philip is in the trenches, on the night of a big attack, he hears from Captain Brand the story of La Bell Russe, who had wounded the captain severely during his wedding ceremony. After going "over the top," a few hours later, Philip is wounded and thought dead by Captain Brand.

Fleurette, who has given birth to a son, is notified of Philip's supposed death, and likewise Lady Sackton. The latter, in a repentant mood, begins an immediate search for Fleurette and the child. When she gets trace of them, they are invited to come to the estate to live, as Philip, Jr., is now the direct heir.

After the war, Captain Brand and Philip meet, and Philip learns for the first time that he had been reported dead. He immediately hastens to his mother, not having been able to locate Fleurette. The meeting with his supposed wife, in whom Captain Brand recognizes the person of Fleurette's twin sister, La Belle Russe, is highly dramatic. The appearance of Fleurette brings about a solution of the problem and exposes her sister's treachery.

Program and Exploitation Phrases: Famous Play by David Belasco with Theda Bara as Star.

Theda Bara Presented in Dual Role of Dramatic Moments.

William Fox Presents Theda Bara in a Type of Character New to That Famous Vampire.

Theda Bara—Vampire No More—See Her in New Character.

Exploitation Angles: The play is one of the classics of the drama. Make the most of this fact. Say that it is a production which has tested the abilities of the leading stars of the English speaking stage and invite the old-timers to make comparison between Miss Bara and the many notables who have preceded her in the role. Then make a special appeal to those who do not like vampire stories, with, "Don't get the idea that Theda Bara is good only in vampire parts. See her in a play famous on the stage and know the real Theda Bara." Work on these lines and you can get the Bara followers and a large proportion of the others, as well.

DON'T KID YOUR WIFE (Star Comedy).—A Lyons and Moran comedy. The plot of this is amusing. Lee's wife, desiring her husband to buy her some new clothes, takes her old ones to her neighbor's and pretends they have been stolen. Eddie thinks his wife did the stealing and there is a general mixup, in which the laundryman becomes involved. An entertaining domestic comedy.

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Reviews and Advertising Aids
(Continued.)

COMMENTS

AN ORIENTAL ROMEO (L-Ko), Sept. 24.—This features Oriental Charlie on the beach, where he meets with all manner of mishaps. He winds up with dashing into a girl's bath house and emerging in her garments in order to throw pursuers off the track. The chase at the close is good. This two-reel comic is one of the best yet shown with the young Chinaman in the lead, though he does not always make the most of his situations and imitates rather than originates.

DARING LIONS AND DIZZY LOVERS (L-Ko), Oct. 1.—A two-reel comic with some laughable moments, particularly in the final reel. A fat girl and her lovers and an old man with the gout appear in the cast, and in the last reel two lions complicate matters by their sudden appearance, running at large. Better than the average of its type.

OH, IT'S E. Z.! (Universal).—A comedy number featuring Florence Turner, the "girl with a thousand faces." The scenes occur in a modiste's shop, where Miss Turner impersonates a dummy in an amusing way. This is breezy and acceptable, and will bring numerous laughs.

WINNING A BRIDE (Western), Oct. 11.—A two-reel number featuring Herbert Heyes and Fritzi Ridgeway. The former plays the role of a ranch foreman who wins a series of events at a frontier day rodeo. Bronco busting, steer dogging and other feats are pictured in good style. The story is slight, but sufficient to carry the interest, and the number as a whole is entertaining.

HIS NAUGHTY WIFE (Sunshine).—A two-reel comic, with Harry Gribbon, Bobby Dunn and Harry McCoy in the cast. The first scenes occur at the offices of a pair of quack doctors and later ones in a restaurant. This has a liberal sprinkling of funny new business, such as bathing the children and hanging them out on the line. The close is full of rapid-fire comedy.

PATHE REVIEW NO. 19.—This number opens with some fine tinted views taken in Switzerland. The town of Thun and its environs are pictured, also a castle of feudal days. Numerous studies of deer follow, including the spotted deer of India, white-tailed deer and then the American elk and red deer of Europe. The "slow camera" projects athletic events by New York policemen, and the final interesting feature is a study of various forms of insect life.

SOFT MONEY (Rolin-Pathe).—A typical Harold Lloyd number in which Harold plays the role of a penniless youth who picks up a wealthy and intoxicated friend. They do the city cabarets together, and Harold abstracts most of his friend's money, only to lose it later. This is quite amusing throughout. Bebe Daniels plays the girl.

THROUGH IRON DOORS (Pathe).—Chapter 9 of "The Great Gamble." Aline and Ralph are rescued from the tree surrounded by fire just in the nick of time. Blake and an accomplice are thrown in prison, but through the help of Nell and the Rat make a daring escape. This jail break is well staged and not so casual as sometimes happens. The instalment closes with Aline once more lured into the power of the gang by a fake telephone call.

CHARLIE, THE HERO (L-Ko), Aug. 20.—A two-reel comic featuring Chai Hong, or Oriental Charlie. A burro, a chimpanzee and a portly policeman are in the assisting cast. Charlie joins the force and helps run in a gang of villains. This has no highly laughable moments, but is amusing and acceptable all the way through.

THE FIGHTING SHERIFF (Western), Sept. 6.—A two-reel subject featuring Magda Lane and Pete Morrison. The latter plays the part of a young sheriff in love with the wife of an outlaw. The cattle thief dies on the desert from taking an overdose of snake-bite remedy. This is an average Western, not particularly strong in drama, but with a rather pleasing story.

MUTT AND JEFF IN SWITZERLAND (Fox).—One of the funniest of all the Mutt and Jeff animated numbers. Their visit to Switzerland, where they learn to manufacture Swiss cheese, holes and all, is a laugh from beginning to end. They deliver the product in America by dirigible.

INTERNATIONAL NEWS, NO. 33 (Universal).—This pictures the "Devil Dogs" who fought to save Paris, Broadway actors on a strike, British officers honored by Pershing, entertainment of convalescent soldiers in San Francisco and numerous other topics of current interest.

HEARST NEWS, NO. 33 (Universal).—First visit of public to British fleet in five years; Edison, Burroughs and Ford in the Adirondacks; protecting health of poor children in New York City; scenes on the Mexican border and other features of interest are included in this.

TEMPEST CODY, SHERIFF (Universal).—A two-reel western comedy, featuring Marie Walcamp and Carl Miller. The girl becomes sheriff of the town and the hero makes numerous efforts to be arrested in order to get near her. He is finally involved in a holdup and the lady sheriff saves him from a lynching. This moves rather mechanically, but makes an entertaining subject.

AT THE POINT OF A GUN (Universal).—A two-reel western, featuring Pete Morrison as a young minister and Josephine Hill as the girl heroine. The plot is artificial and lacks conviction in numerous situations. The girl's wedding to the bad man and her test of the minister seemed unreal. This is a subject of only fair strength.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG PRODUCTIONS.

Aug. 31—Checkers.
Sept. 21—Evangeline.
Oct. 12—Kathleen Mavourneen.
Nov. 9—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.
Oct. 12—The Last of the Duanes.
Nov. 30—Wings of the Morning.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.
Oct. 19—The Speed Maniac.
Dec. 7—The Daredevil.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.
Dec. 21—The Lure of Ambition.

EXCEL PICTURES.

Sept. 21—The Merry-Go-Round (Peggy Hyland).
Oct. 5—The Lost Princess (Ray and Fair).
Oct. 19—Snares of Paris (Madelaine Traverse).
Nov. 2—The Web of Chance (Peggy Hyland).

VICTORY PICTURES.

Sept. 14—Broken Commandments (Gladys Brockwell).
Sept. 28—From Now On (George Walsh).
Oct. 12—Sacred Silence (William Russell).
Oct. 26—Chasing Rainbows (Gladys Brockwell).
Nov. 9—The Winning Stroke (George Walsh).
Nov. 23—Eastward Ho! (William Russell).
Dec. 7—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

Sept. 28—His Naughty Wife.
Oct. 12—Wild Waves and Women.
Oct. 26—The Yellow Dog Catcher.
Nov. 9—Footlight Maids.
Nov. 23—Back to Nature Girls.
Dec. 7—The Schoolhouse Scandal.
Dec. 21—The Roaming Bathtub.
Jan. 4—Chicken a la Cabaret.
Jan. 18—Hungry Lions and Tender Hearts.
Feb. 1—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

Aug. 17—The Frozen North.
Aug. 24—Sound Your "A."
Aug. 31—Hard Lions.
Sept. 7—In Switzerland.
Sept. 14—All That Glitters Is Not.
Sept. 21—Everybody's Doing It.
Sept. 28—In Spain.
Oct. 5—Honest Book Agents.
Oct. 12—New York Night Life.
Oct. 19—Bound in Spaghetti.
Oct. 26—In the Movies.
Nov. 2—Window Cleaners.
Nov. 9—Confessions of a Telephone Girl.
Nov. 16—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Out of Luck (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

July 27—The Immovable Guest.

PARAMOUNT-BRIGGS COMEDIES.

(Series of One-Reel Comedies—Weekly Release.)

SUCCESS SERIES (REISSUES.)

July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

The Girl from the Outside (Rex Beach').
Lord and Lady Algy (Tom Moore).
The World and Its Woman (Geraldine Farrer).
Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 10—They're Off (Parsons).
Aug. 24—Close to Nature (Carter De Haven).
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.
Aug. 3—A Genuine Panama.
Aug. 10—God's Handiwork.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

GOLDWYN-BRAY PICTOGRAPHS.

Sept. 7—The Samoan Follies; The Mysteries of Snow; Cartoon: Out of the Inkwell.
Sept. 14—Meet Nick Carter; A Bare-Handed Fight with an Alligator; Cartoon: How Animated Cartoons Are Made.
Sept. 21—Hello, Mars; Strange Appetites; First Cartoon in Color.
Sept. 28—The Uncrowned King of Brazil; The Movies Exposed; Trained Sea Lions; Cartoon: The High Cost of Living.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1872)

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
The Brat.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 31.

The Thirteenth Chair (Yvonne Delva, Creighton Hale—Six Parts—Drama—Leonce Perret Production).
The Great Gamble (Episode No. 5, "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72 (Topical).
Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 7.

The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capellani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 21.

The False Code (Frank Keenan—Five Parts—Drama).
The Great Gamble (Episode No. 8, "The Ring of Fire"—Two Parts—Drama—Western Photoplays).
He Leads, Others Follow (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 21 (Topical—Literary Digest).
Pathe News No. 78 (Topical).
Pathe News No. 79 (Topical).

AMERICAN FILM COMPANY,
(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).

"FLYING A" SPECIALS.

Six Feet Four (William Russell—Six Parts).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).
August—The Other Half (A Brentwood Production).
August—Her Purchase Price (Bessie Barriscale).

STRAND COMEDIES.

(One-Reel Comedies.)

Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

Specials.

The Undercurrent.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.
Sept. 17—A Lion in the House—03917.
Oct. 1—Chasing Her Future (Edith Roberts and Jimmie Adams).

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britt Brunette—Six Parts)—03899.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03800.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03793.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

Elmo the Mighty.

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03806.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03898.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept. 15—No. 14, "The Human Bridge"—03918.
Sept. 29—No. 16, "The Plunge"—03933.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912.
Sept. 29—No. 5, "Unmasked"—03932.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.
Sept. 29—No. 4, "Tempest Cody's Man Hunt"—03942.

(Continued on page 1874)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.

(Monthly Release.)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03808.

Major Allen's Animal Hunt.

Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.

Issued Every Friday.

OKEH KOMEDIES.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.
Sept. 24—An Oriental Romeo (Charlie from the Orient with Harry Swett and "Duke" Garcia).

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Man (Peter Morrison and Magda Lane)—03921.
Oct. 4—At the Point of the Gun (Pete Morrison and Josephine Hill).

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams—Six Parts).
The Gray Towers Mystery (Gladys Leslie).
The Winchester Woman (Alice Joyce).
The Climbers (Corinne Griffith).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
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Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
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(Continued on page 1876)

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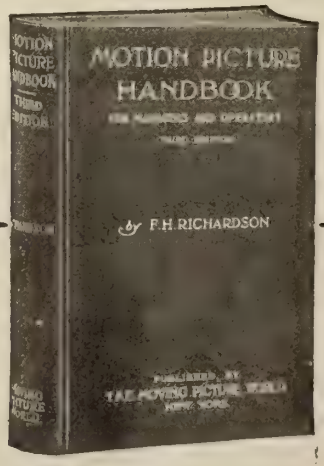

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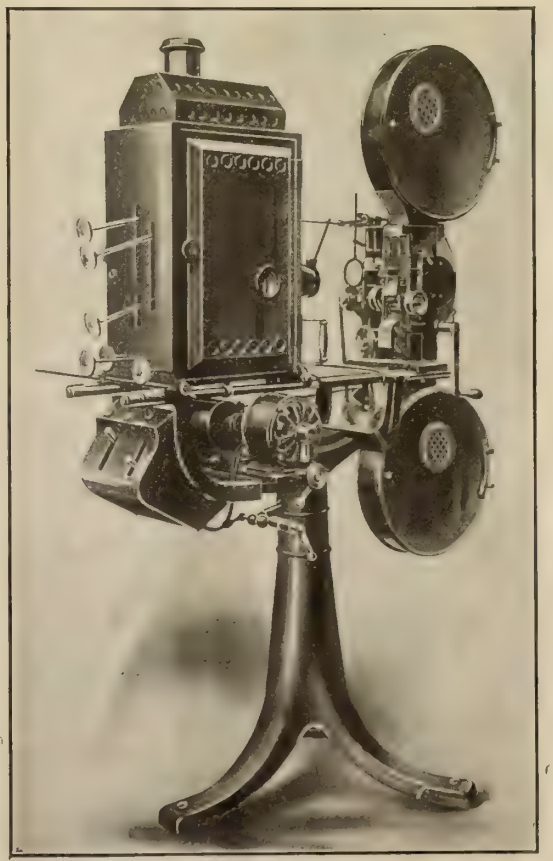

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a real hum-dinger of an idea has been lassoed.

After

a scenario expert has harnessed the idea so that it will work.

After

camera men and lighting experts have coaxed it.

After

able stars, supporting casts, and trained directors have driven it.

After

laboratory wizards have worked their magic.

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The Moving Picture Remains a Cold and Lifeless "Something."

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Incorporated

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Common Sense—

is the foundation of successful showmanship.

Edward J. Bowes, Managing Director of THE CAPITOL, the world's largest and most distinctive picture theatre, exercised this rare quality when he contracted for METRO Pictures for his beautiful screen temple.

He knew that METRO PICTURES are pictures that pull. He knew that for QUALITY, PLOT, ACTION, and ADVERTISING VALUES they could not be surpassed — that all were tremendous successes before being adapted for the screen — either Broadway theatrical hits or novels whose titles were by-words.

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Metro
Pictures Corporation
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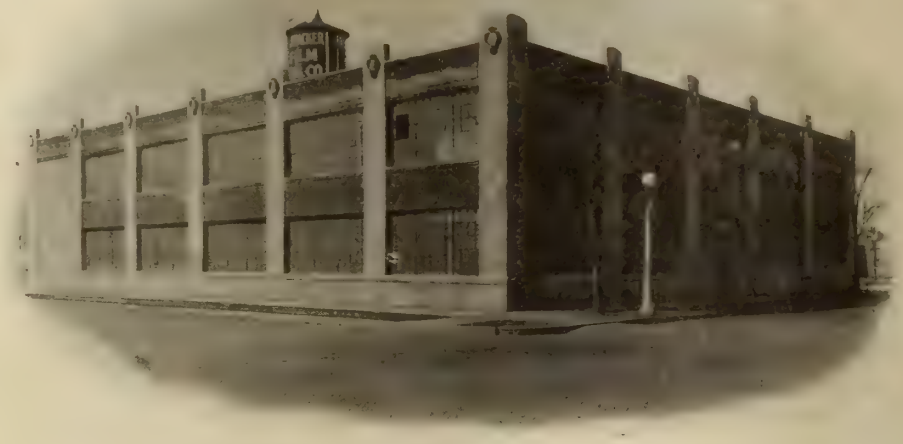


Established 1910

This establishment occupies nearly an entire block on Diversey Parkway, a short distance west of Lincoln Park and Lake Michigan. We have 173 feet frontage on Diversey Parkway and 125 feet frontage on Ward Street.

Our building, two floors, is of reinforced concrete; all the office furniture is of steel with mahogany finish; the fittings are made of steel, brass and plate glass; special paint on all walls and coves at ceiling, floors, and corners, prevents dust accumulation.

Every room is equipped with automatic fire sprinklers and a large number of fire extinguishers. Water for the sprinklers is stored in an 18,000 gallon tank on the roof.

Our film vault is a reinforced safe, complete with adequate air cushions, sprinklers, and unit compartments.

The air throughout the entire building is thoroughly washed and automatically governed as to the humidity and temperature.

The departments have been laid out scientifically on a plan that makes for the highest degree of efficiency. Each department is completely equipped in every detail with proper provisions made for the safety and comfort of the employees.

Every element of the work from start to finish is done by our operatives who are properly organized, scientifically managed, and under the personal supervision of executives who understand that upon the entire and lasting satisfaction of the customer depends the definite success and growth of our institution.

Words will not do justice to what we have here to show you so we invite you to come and see for yourself.

Consultation Without Obligation

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Coming!

With
48 Costumes To
Bewilder Feminine
Eyes!

CORINNE GRIFFITH

in

"THE CLIMBERS"

CLYDE FITCH'S Famous Play

A bigger and better version of a Broadway play that had a generation of success. It puts the light on the petty and hypocritical element of the upper crust of society.

It is the story of a charming and beautiful daughter of the newly rich. Unseeing his selfish motives, she marries the wrong man. His caddish caliber is revealed when a financial crash comes.

Repudiated she realizes she has made a mistake. A true blue blood who honestly admires her proves a real friend. Then comes a smashing climax as the lives are straightened out.

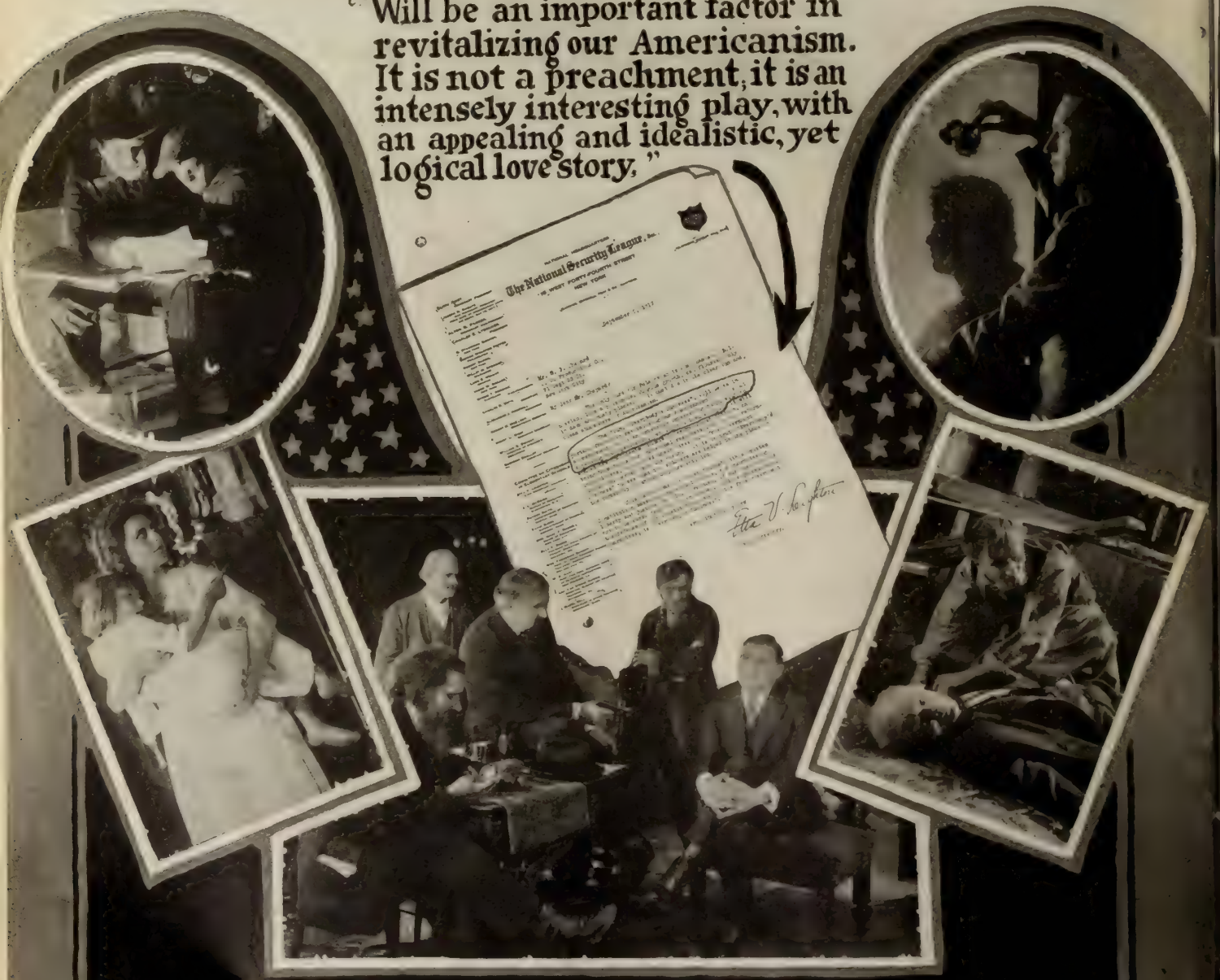
Directed by TOM TERRISS

VITAGRAPH

ALBERT E. SMITH, *President*

"Everybody's Business!"

"Will be an important factor in revitalizing our Americanism. It is not a preachment, it is an intensely interesting play, with an appealing and idealistic, yet logical love story."



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The Evening Telegram

10TH EDITION EXTRA

THE WEATHER:—FAIR TODAY AND MONDAY, WITH MODERATE TEMPERATURE.

PRICE FIVE CENTS New York City and Elsewhere.

VOL. LIII. NO. 27,910 NEW YORK, SUNDAY, SEPTEMBER 14, 1919.—TWENTY-FOUR PAGES.

"Go To Hell!"

Lieut. Col. Chas. W. Whittlesey's FAMOUS ANSWER to the Germans

The Romance, Pathos, Humor, and Thrills in the
MOST REMARKABLE and DRAMATIC PAGE IN HISTORY
is Authentically Picturized in

The Lost Battalion

NOW PLAYING AT

GEO. M. COHAN THEATRE

B'way at 43rd St.

Twice Daily 2.30 & 8.30

Re-enacted by the Gallant Survivors

This stupendous Photo-play Production will Stir the Blood of Every Soldier, Sailor, Mother, Father, Brother and Sister.

A PICTURE OF DRAMATIC COURAGE THAT WILL ROCK THE WORLD AND MAKE ITS MILLIONS GASP!

"CITED" HEROES APPEAR PERSONALLY AT EACH PERFORMANCE

ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO.

71 West 23rd St. New York

Again the critics

Ev. Sun · American Sun Telegram

"The Last of the Duanes," a gripping photomelodrama, began a two weeks' run at the Central Theatre yesterday. It is a William Fox picture and William Farnum is very much the star. As the hero of this Zane Grey story Mr. Farnum does enough "stunts" to satisfy a half dozen ordinary stars. *Buck Duane* is an outlaw down in Texas in the days when the Rangers were beginning to bring law and order into that State. But he is a good sort and spends most of his time and the greater part of the country in fighting other outlaws, the real "bad men" of that part of the country. Finally, by capturing the two worst men in all Texas *Duane* wins a pardon from the Governor and returns home in triumph. Louise Lovely plays the heroine. The photograph is excellent. The thrills provided by Mr. Farnum must be seen to be appreciated, and even jaded movie fans will enjoy this supermelodrama of the screen. A Mutt and Jeff picture and a Sunshine comedy round out the two hour entertainment.

At the Central Theatre William Farnum appears in a film transcription of Zane Grey's novel, "The Last of the Duanes," covering himself with desert dust in a good cause. Word has been quietly slipped to Broadway that this is "the greatest Western melodrama ever screened" and it certainly makes a noble try at that record. Mr. Farnum performed the prodigies of a hero whose curly hair has given him the strength of a Samson.

AT THE CENTRAL.

At the Central Theatre there is a new programme headed by William Farnum in a Fox picture, "The Last of the Duanes." It is a thrilling story of the West, with Mr. Farnum in a role that gives excellent scope to his powers. Fine photography and a good cast, headed by Miss [illegible] and well-directed [illegible] while the feats of horse riding on the rugged, picturesque background make the picture exciting. Louise Lovely is the heroine. On the programme there is also a Sunshine comedy that gets many laughs. The musical accompaniment is another feature.

William Farnum is the puissant hero of a lively motion picture thriller at the Central Theatre this week, where Zane Grey's novel "The Last of the Duanes" is shown in film form.

It is a story of Texas and the Texas Rangers—a story full of action and with plenty of sentiment.

WILLIAM FOX *presents*

William

Early playing dates mean immediate profits

FOX ENTERTAINMENTS

unite in praise!

Tribune World Herald Morn- Telegraph Ev- Journal

"The Last of the Duanes" a Vigorous Screen Story—Other New Feature Films.

A vigorous and virile story of the West is told in "The Last of the Duanes," with William Farnum in the star role, which was screened at the Central Theatre yesterday. There are enough thrilling stunts and beautiful scenery to tickle the palate of even those who may think they are "fed up" on Western stuff.

The scenario, taken from Zane Grey's novel of the same name, pictures the work of the Texas Rangers. The caption writer, however, must have had his fill of the wild and movie West, for he ended the picture with these facetious words:

"He (the hero) recovers. Th... are

FARNUM TOPS THE BILL AT CENTRAL

Appears in Various Heroic Attitudes in Screen Melodrama, "Last of the Duanes."

AIDED BY CAPABLE CAST

Play Abounds in Thrilling Situations, and of Course There's a Girl to Be Rescued.

There are some exceptional stretches of scenery with effective scenes ... picturesque foothills, ... Farnum as a horseman has few equals ... the riding up the almost impassable ... was one of the best things ... picture.

FARNUM'S NEW PHOTO-PLAY THRILLING

"The Last of the Duanes," at Central Theatre, an Immediate Hit.

"The Last of the Duanes," a thrilling picture story woven about the exciting life of the Texas Rangers, is scoring a tremendous hit at the Central Theatre, where it opened Sunday, with William Farnum in the leading role.

The scenario for the play was taken from the novel of the same name by Zane Grey. The production is even more thrilling than the book, because of the manner in which the scenes and dramatic incidents have been picturized.

In addition to the interesting and dramatic episodes in "The Last of the Duanes" the action of the play is speeded up with several spectacular stunts which grip the audience. William Farnum is unusually well cast in the play, and appears to great advantage in the Southwestern romance, with its picturesque background.

The scenic effects, photographed in the mountains and on the plains, are exceptionally clear and beautiful, and soon made the audience feel that they were actually living the dramatic story as it was unfolded before them on the screen.

At the Central Theatre William Farnum is being presented by William Fox in a screen adaptation of Zane Grey's "The Last of the Duanes."

There is a wonderful chase across the mountains and the foothills and an escape via a waterfall that looks to us as high as Niagara. But he does escape and after being hunted for a long time is pardoned, and, as the final title says, succinctly, "This is the end. He recovered. They were married and lived happy ever after and raised a large family of children." We liked that title. Most directors do it by showing the orange blossoms and the baby's cap and their little Cedric playing with a collie at the age of three. But Gordon Edwards directed it. That is the answer—or perhaps the cre... should go to the title writer.

In the cast are Louise Lovely ... girl; Frankie Raymond as ... er, and Orra Gardner as ... vampire. H. U.

Mr. Farnum as a Ranger.

William Farnum in "The Last of the Duanes" supplied an interesting photo-drama presented by the William Fox Company in the Central Theatre. Miss Louise Lovely shared the stellar honors in this romance of the stellar Texas rangers. Mr. Farnum was resplendent as the ranger, who risked his life daily for the good of Texans and love of Jennie Lee, whose parents were killed by outlaws. The views of the mountains and valleys of Texas are important features.

The picture is adapted from Zane Grey's novel of the same name, and in Buck Duane Mr. Farnum has one of the best roles in his repertoire.

Farnum

in Zane Grey's mightiest novel of intense life.

The Last of the Duanes

Staged by J. Gordon Edwards

COMING!
WILLIAM FARNUM in
WINGS OF THE MORNING

NOW PLAYING
AT THE CENTRAL THEATRE
NEW YORK

WILLIAM FOX
presents
Tom Mix
Early playing dates mean immediate profits

A series of breathless performances and with a heart story that palpitates.

in The SPEED MANIAC

A Mix Special of love, stunts and thrills.
By H.H. Van Loan · Staged by Edward J. Le Saint.

FOX ENTERTAINMENTS

COMING!
Tom Mix
in
THE DAREDEVIL

A VICTORY PICTURE

WILLIAM FOX
presents

WILLIAM RUSSELL
in
SACRED SILENCE

Directed by Harry Millarde.
Adapted by Roy Summerville from the famous stage success "The Deserter."

FOX ENTERTAINMENTS

COMING!

WILLIAM RUSSELL

in EASTWARD HO

The fascinations of Parisian life as the background of compelling drama.

WILLIAM FOX
presents

MADLAINE in Snares

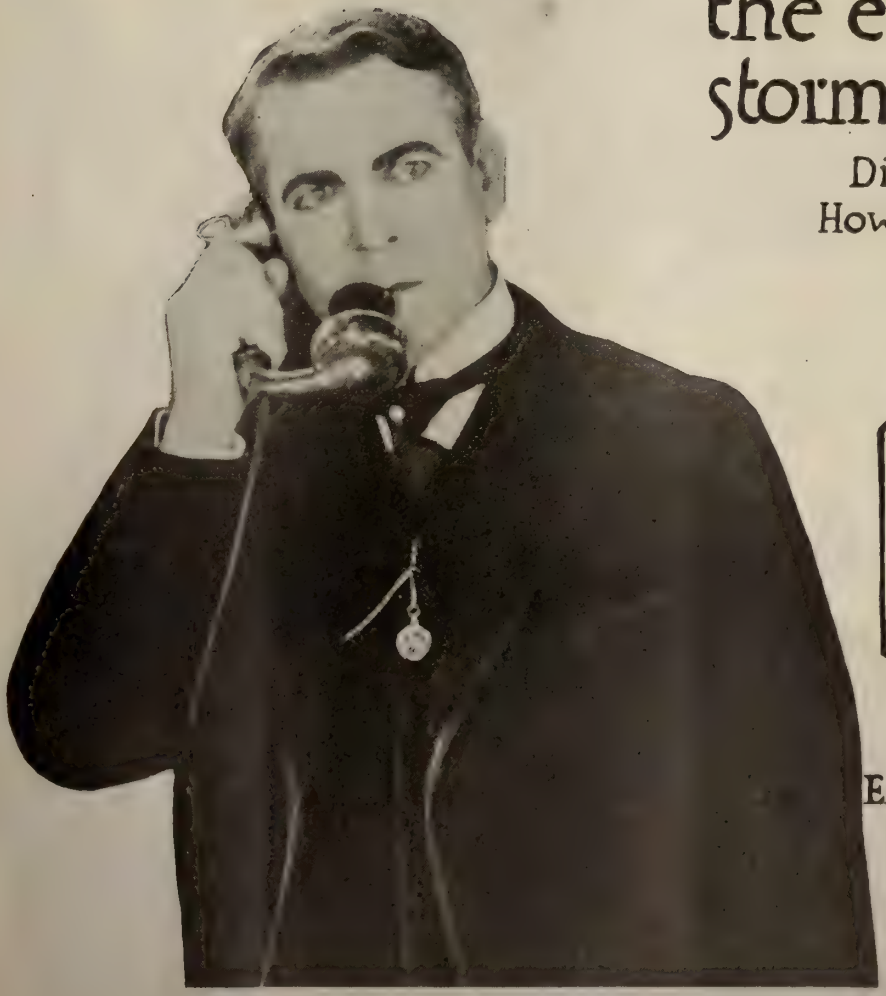
Early playing dates mean immediate profits

AN EXCEL PICTURE

TRAVERSE of Paris

A triumph for the empress of stormy emotion.

Directed by
Howard Mitchell



COMING

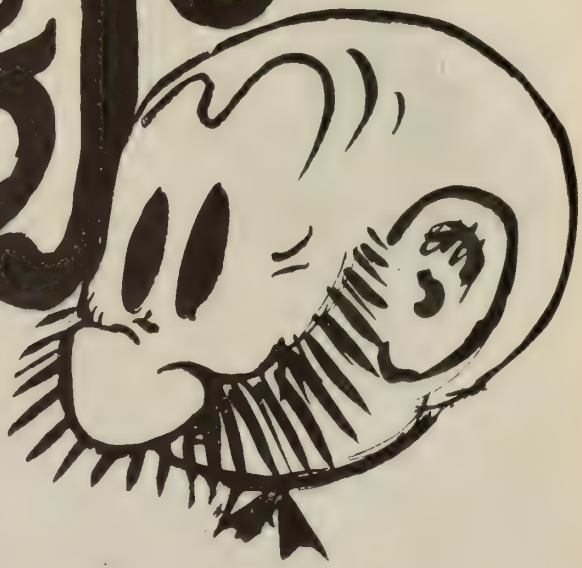
MADLAINE TRAVERSE *in* LOST MONEY

FOX
ENTERTAINMENTS

Green Money in bundles follows the supreme triumph
Early playing dates mean immediate profits
WILLIAM FOX presents
THEDA BARA
in
Kathleen Mavourneen
Directed by Charles J. Brabin
A Super Theda Bara Production
The sweetest Irish story ever told
FOX ENTERTAINMENTS

WILLIAM FOX
presents

Mutt & Jeff



in Capt. Bud Fisher's carefree comicalities that pack theatres throughout the world.

COMING!

IN SPAIN
HONEST BOOK AGENTS
THE NOOSE REEL
NEW YORK NIGHT LIFE
IN THE MOVIES
WINDOW CLEANERS
CONFESSIONS OF A TELEPHONE GIRL
THE PLUMBERS
THE BEAUTY DOCTORS

FOX ENTERTAIN NTS

FOX
Sunshine
They rock the peoples of the earth with laughter and transform silent audiences into uproarious happy gatherings
FOX
ENTER

Comedies
Early
playing dates
mean
immediate
profits
TAINMENTS

THE WHITE HOUSE
WASHINGTON

1 September, 1919.

I am very much interested and deeply gratified to learn that the Fox Film Company is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the Company upon its public-spirited plans.

Cordially and sincerely,

Woodrow Wilson

serials; a story filled with thrills
theme; and production by
ector of the world—

B. SEITZ

D GAGGED

erite Courtot

by Mr. Seitz himself
nk Leon Smith

ged" has every-
ought to have.
make a sensation!

October 26

THE

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TWICE IN
ONE WEEK

WHEN General Pershing paraded on Fifth Avenue at the head of his brave First Division

KINOGRAMS—
put out a high quality complete and tinted 300 foot special in 2 hours and 18 minutes—34 deluxe prints

BEATING
the closest competitors by five good box office hours

KINOGRAMS
played matinees in all the big Broadway theatres, and

PLAYED IN PHILADELPHIA AND WASHINGTON THEATRES BEFORE OTHERS ISSUED IN NEW YORK

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAMS PUBLISHING CORPORATION
Distributed by WORLD FILM CORPORATION

ABRAHAM S. SCHOMER

Author and Director of

"The Sacred Flame"

Starring EMILY STEVENS

PRESENTED BY

Schomer-Ross Productions, Inc.

E. S. MANHEIMER, Sales Representative

126 W. 46th St. New York City

VICTOR KREMER
FILM FEATURES

VK

WHY GAMBLE

on pictures when you have a sure thing in these 30 one-reel classics that every exhibitor is clamoring to book?

10 FABLES IN SLANG by George Ade

America's Greatest Humorist

With such stars as Bryant Washburn, Beverly Bayne, Ruth Stonehouse, Richard C. Travers, Ben Turpin, Wallace Beery.

10 SUPERB DRAMAS

of the West, with the Popular Film Hero

BRONCHO BILLY

The first and greatest exponent of the dramas of the hills and plains.

10 SNAKEVILLE COMEDIES with SLIPPERY SLIM

SOPHIE CLUTTS, MUSTANG PETE

Western fun makers, with the quaint humor of small town characters, that stand to pictures as does Mark Twain to literature

READY NOW!

New Prints—One and Three Sheets—Photos—Slides

VICTOR KREMER FILM FEATURES

1333 Argyle Street, Chicago — 105 West 40th Street, New York City

STATE RIGHT PICTURES

NEW YORK CHICAGO SAN DIEGO LOS ANGELES

"WHO IS MONSIEUR X.?"

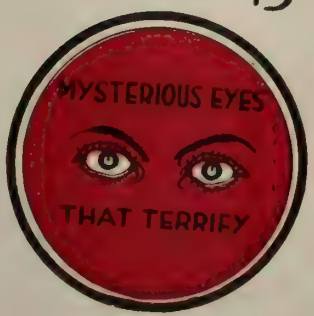
THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

SCENARIO BY J.GRUBB ALEXANDER

"The Trail of the Octopus"

STARRING BEN WILSON & NEVA GERBER

15 SMASHING EPISODES



PRODUCED UNDER THE PERSONAL SUPERVISION of BEN WILSON

?

BOOK

HALLMARK PICTURES

CORPORATION

DISTRIBUTED THRU

HALL MARK EXCHANGES

(Formerly FILM CLEARING HOUSE)

AND

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FEATURES Inc. PRESENTS

TOM MIX

STATES RIGHTS

The Best Bet on the Market Today

Wm. N. Selig

Stupendous Production

THE HEART OF TEXAS RYAN

5 Reels of Thrilling Action

With

TOM MIX

At His Best

Wire Now For Quick Action

Exclusive Features, Inc.

130 West 46th St.

N. Y. C.

Who?

Why?

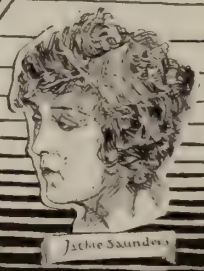
Ready
For Immediate Release

Someone Must Pay

in six acts
by

Ivan Abramson.

The Photo-dramatic Triumph of the Season!



This is the feature that will get you big money and prestige. This is the photoplay that will carry over the balance of your program. Additional advertising stunt is the new song hit, "Someone Must Pay."

Wire

GRAPHIC FILM CORPORATION

729 Seventh Ave.
New York

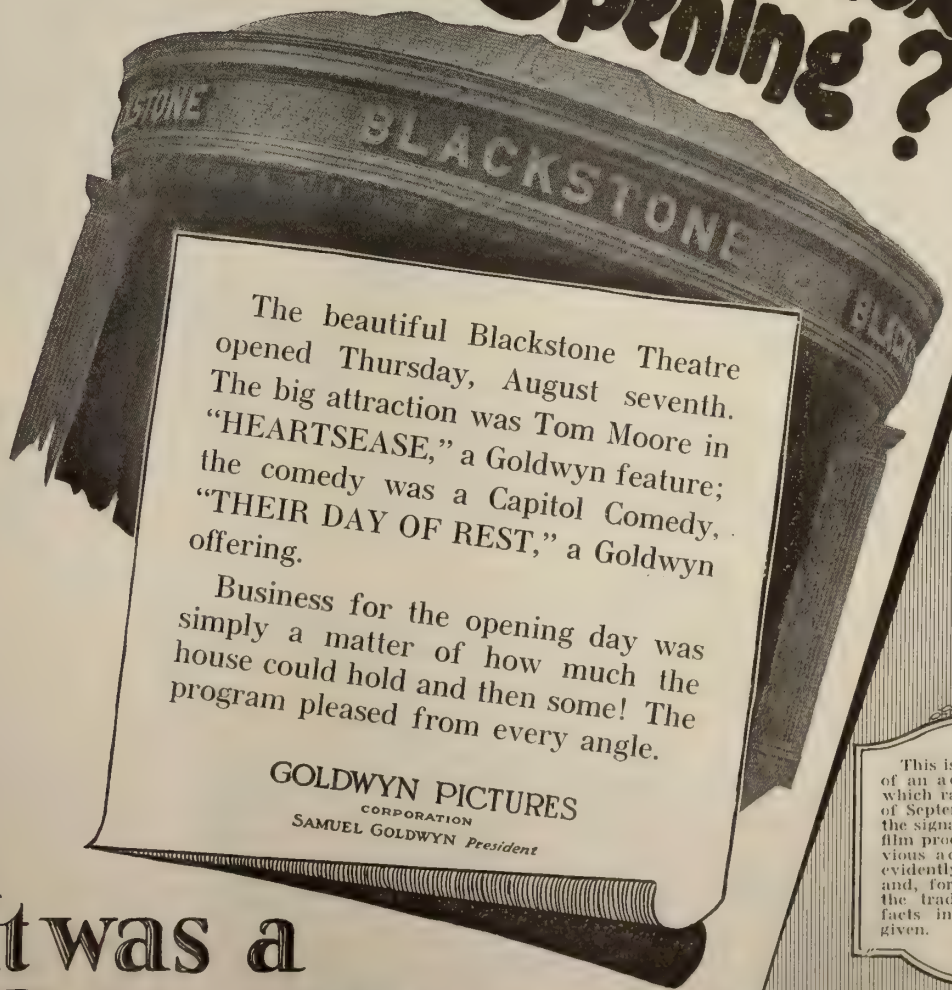
What?

When?

THE MOVING PICTURE WORLD

September 13, 1919

What did Pittsburgh's Newest Theatre Pick for its Opening?



The beautiful Blackstone Theatre opened Thursday, August seventh. The big attraction was Tom Moore in "HEARTSEASE," a Goldwyn feature; the comedy was a Capitol Comedy, "THEIR DAY OF REST," a Goldwyn offering.

Business for the opening day was simply a matter of how much the house could hold and then some! The program pleased from every angle.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

This is a reproduction of an advertisement which ran in the World of September 13th, over the signature of another film producer. The previous advertiser was evidently misinformed, and, for the benefit of the trade, the exact facts in the case are given.

It was a GOLDWYN OPENING!

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

Bonds of Love

By Louis Sherwin

Directed by Reginald Barker

IT is made according to Goldwyn standards which guarantee all-around values to every film bearing the Goldwyn name and institutional mark. A star plus a story plus an author **and** plus an institution!

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Standing Room Only Despite Car Strike

Samuel Goldwyn presents

GERALDINE FARRAR

in

The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan Directed by Frank Lloyd

The finest theatre in Louisville (The Alamo) is now running two weeks solid on Goldwyn pictures. Simultaneously the manager raised his prices! He chose "THE WORLD AND ITS WOMAN" for the first days, and, despite a big car strike—"Standing Room Only."

Some reasons:

"It is an aristocrat among films."—**New York Times.**
"The strongest vehicle in which Miss Farrar has appeared on the screen."—**Los Angeles Express.**
"The star's acting is a delight. She fulfills all the requirements of her role, and looks the part to perfection."—**Philadelphia North American.**
"An elaborate recital lavishly made."—**New York American.**
"The scenes in the opera were wonderfully done, and Farrar never looked more beautiful."—**Los Angeles Record.**
"The biggest production in point of setting, story and emotional content in which she has yet appeared."—**Philadelphia Press.**
"Best Miss Farrar has had."—**New York Tribune.**
"A romance as delightful and human as ever came face to face with a camera."—**Los Angeles Herald.**
"Miss Farrar looked exceptionally well."—**Philadelphia Inquirer.**

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

WORLD-PICTURES

On World Program

DIXIE LEE
and
ARTHUR BEHRENS
in
"Where bonds are loosed"
From the novel by the famous English author
E·L·GRANT WATSON
adapted and directed by
DAVID G. FISCHER

VIRGINIA HAMMOND
in
"Miss Crusoe"
by ROY S. SENSABAUGH
Scenario by
J. CLARKSON MILLER
Directed by FRANK CRANE

current release —
DOROTHY GREEN and ARTHUR ASHLEY
in "FOREST RIVALS"

THE NAME GRIFFITH STANDS BACK OF EACH OF THESE SPECIAL PRODUCTIONS

IMMEDIATE RELEASE

BOOKINGS AVAILABLE

"THE MOTHER AND THE LAW"

"HEARTS OF THE WORLD"

"THE FALL OF BABYLON"

Carrying the Prestige of the Griffith Repertory Season of 204 Performances at Geo. M. Cohan's Theatre, New York City.

Albert L. Grey, Gen. Mgr.

D. W. GRIFFITH SERVICE

720 Longacre Bldg, New York

Designed by THE ADART CO. N.Y.

PACKED FULL OF ACTION & THRILLS!

"The ADVENTURES of HELEN"

A 2 REEL SERIES
ONE A WEEK
FOR THIRTY WEEKS

starring
The Greatest Daredevil
of them all

HELEN HOLMES

in the most thrilling
RAILROAD MELODRAMA
EVER SCREENED

POSITIVELY
THE FINEST
SHORT SUBJECT
BOX-OFFICE
ATTRACTION
EVER OFFERED

TERRITORIAL RIGHTS NOW SELLING

AYWON FILM CORPORATION
NATHAN HIRSH, Pres.
729-7TH AVE., NEW YORK, N.Y.

STANDARD ENGRAVING CO N.Y.C.

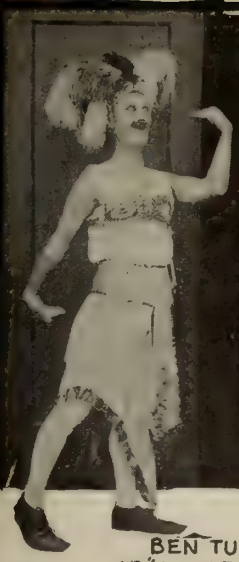
GRAUMANS

MILLION DOLLAR THEATRE

Broadway at Third

MACK SENNETT PRESENTS

The Screen's Handsomest Man



BEN TURPIN AS "LITTLE EVA"

BEN TURPIN

WHOSE SOULFUL, MYSTIC EYES HAVE STOLEN COUNTLESS HEARTS

AS

Little Eva, Uncle Tom & George Harris

IN

Uncle Tom Without The Cabin

— A MACK SENNET SUPER COMEDY —

ALSO

BEN TURPIN AS UNCLE TOM

this 4 column ad printed in the Los Angeles daily papers shows what Sid Grauman, the foremost exhibitor in the West, thinks of Paramount — Mack Sennett Comedies

He did record business for the week against tremendous competition

See	Ben Turpin cross his eyes as Eliza crosses the Ice.
See	Ben Turpin pose as "The Thinker" by Rodin.
See	Charlie Conklin: the most horrible Simon Legree you ever beheld.
See	Ben Turpin as Uncle Tom astride the great white horse, "Black Beauty."
See	The Mysterious Dramatic Critic!
See	Ford Sterling as the naughty audience.

CONTINUOUS PRESENTATION

Starts 11:15 a. m. until 11:30 p. m., excepting Mondays, when first performance starts 1:15. Before 5:30 (on Sundays before 4:30), 15c and 25c; evenings, 25c and 35c.

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

SHOWMEN TO FIGHT OPERATORS' STRIKE

Indianapolis Theatre Managers to Enter Court to Learn Worth of Contract Made Two Years Ago

MANAGERS of the neighborhood motion picture theatres at Indianapolis are prepared to go into court to determine the validity of their contract made two years ago with members of the local Motion Picture Machine Operators' Union, according to R. R. Bair, chairman of the committee representing the neighborhood exhibitors, who have been negotiating with the operators for the establishment of a permanent wage.

"We are ready to see if our contract is a mere scrap of paper that can be ignored at any time," he said. "We have offered the operators an increase of $2 per week because of the increased cost of living. This would bring their wage scale to 69 cents an hour, the same scale that is now being paid at the downtown theatres."

Downtown Men Won Increases.

Operators at the downtown motion picture theatres who, with those in the neighborhood houses, went on strike the latter part of August when the exhibitors refused their demands of a wage scale of $1 an hour, returned to work a week later pending a settlement of their demands. The downtown theatre managers later agreed to grant the operators an increase of $5 a week, thus ending the downtown strike.

At the time of the strike the neighborhood managers, under protest, granted their operators a scale of $1 an hour until a new wage scale could be agreed upon. The committee of neighborhood exhibitors at conferences during the week offered the operators a voluntary increase of $2, but the operators are still holding out for $1 an hour.

A meeting between the committee of exhibitors and German Quinn, international organizer for the operators' union, will be held the first of next week with a view of trying to affect a settlement.

Much Human Knowledge Acquired Through the Eye

DR. H. J. MOSS, superintendent of the Hebrew Hospital, Baltimore, speaking before the convention of the American Hospital Association, in Cincinnati, recently said concerning moving pictures:

"The screen is valuable in order to bring the work of philanthropic institutions before the public eye. Fully 80 per cent. of all human knowledge is acquired through the eye. Motion pictures, the universal language, unlike words, do not require learning; their meaning is comprehensive to all, old and young, ignorant or wise. Moreover, the mental vision or horizon of those seeing pictures is enlarged and perspective deficiencies are corrected, bringing even to the least intelligent, with lightning rapidity, homogeneous mental images.

"About one-tenth of the entire population of the United States sees motion pictures every day. So compelling is the power of the motion picture that to men, women and children it gives ideas and ideals of life. Aside from its entertaining qualities, the motion picture is now recognized as an essential educational factor in schools, colleges, churches, chautauquas, women's clubs, rural life, the Young Men's and Young Men's Christian Associations, the reconstruction of cities, Americanization and industry in general."

In proof of his assertions Dr. Moss cited the result of the use of motion pictures in fourteen different campaigns in his home city.

New Hampshire Exhibitors Tell Congress Their Stand

AT a meeting of the Motion Picture Exhibitors' League of New Hampshire, at Boston on September 9, the following resolution was adopted and copies were sent to each of the Congressmen from the state and the chairman of the Ways and Means Committee at Washington:

"The Motion Picture Exhibitors' League of New Hampshire in meeting assembled at the Hotel Arlington, Boston, September 9.

"Be it resolved that this league go on record as endorsing the repeal of sections 800, 906 and 1,001 (Sub. 5) of the Revenue Act of 1918.

"And we also ask you to support House Bill 8,493, that was introduced by Congressman Julius Kahn of California in the House of Representatives on Monday, August 18.

"And a copy of this resolution be sent to the New Hampshire Congressmen and the chairman of the Ways and Means Committee.

"'Signed': J. E. Charboneau, A. H. Davis, T. W. Glover."

The meeting was called by President Charles H. Bean for the specific purpose of taking this action. There was a good attendance and much interest was displayed. The state exhibitors are organized 100 per cent. and will forward to Congress their patrons' petitions for the repeal of the taxes.

A grievance committee, consisting of A. H. Davis, Charles Hohman and David Adams, was appointed to take action against exchanges sending films C. O. D. after they have received checks for the same. J. E. Charboneau, of Manchester, was elected to fill the vacancy caused by the death of First Vice-President William H. O'Neil. The exhibitors went on record as favoring all that is best and cleanest in pictures.

BUYING THEATRES IN SOUTHWEST

becomes a game more exciting than dabbling in oil stocks. The latest moves in the hot "opposition" fight down that way are disclosed in our news story on page 1935.

Sid Grauman in New York; First Time in Twelve Years

SID GRAUMAN, manager of Grauman's Million Dollar Theatre, of Los Angeles, is in New York on his first visit in twelve years. He was accompanied East by Niel McCarthy, Los Angeles counsel of the Famous Players-Lasky Corporation, and will remain in the city for several weeks.

Mr. Grauman, who with his father owns the big picture palace which he manages, is one of the foremost exhibitors in the United States.

As the guest of Adolph Zukor, Mr. Grauman recently visited the Fifty-sixth street studio of the Famous Players-Lasky Corporation and met several of the stars of the organization. On Friday, September 19, he will be the guest of honor at a luncheon to be given by the Famous Players-Lasky Corporation at the Hotel Claridge.

Rival Labor Factions Call Los Angeles Studio Strike

Los Angeles, Sept. 17.

FOUR hundred and fifty stage carpenters, property men, electricians and technical directors, all members of the International Alliance of Theatrical Stage Employes, working in Los Angeles film plants went on strike at noon Sept. 15 at all studios which did not sign agreement replacing previous year's agreement which expired on Sept. 14.

The walkout is not a protest against working conditions or wages, but a factional fight between the International Alliance Theatrical Stage Employes and the Building Trades Council. Two branches of labor organizations each of which claims jurisdiction over studios.

W. J. Reynolds, secretary of the motion producers' Association, says:

"The strike is not against studios. We are not fighting organized labor. We are being supplied with all the men we need by the building trades council. There is no shortage of essential employes."

Officials of the striking organizations claim that most studios have signed new agreements and that the strike is expected to end soon, all studios are running as usual and it is not expected that production will be hampered by the strike.

GIEBLER.

Washington Exchange Managers' Association Incorporates and Will Have Permanent Home

WITH a view to being better able to carry on its business as a trade organization, without design to secure profits or personal benefits, the Exchange Managers' Association of Washington has secured a charter under the laws of the District of Columbia. The incorporators named in the papers are Robert B. Smeltzer, president; Herbert C. Wales, secretary, and Abe Dresner, treasurer. There is no capital stock and nothing to sell. It was felt that the association could better carry on its work as a corporation than as a group of individuals and so the step was taken.

Every exchangeman doing business in this territory holds membership in the association. Since coming into being it has done a great deal of good in cleaning up rather unsavory conditions existing in the business. It wields a wonderful influence over it own members and demands as much of each of them individually as it does from the exhibitors who do business with the members.

Permanent Home and Secretary

The association now plans permanent quarters with a permanent secretary to look after its interests. Both of these matters were discussed at the luncheon meeting at Harvey's last week, but no action was taken. It was decided to hold weekly luncheon meetings and a general meeting will be held at night each month hereafter.

The secretary was instructed to procure 5,000 report cards to be distributed by the members to their roadmen with instructions that the latter fill them out as daily reports on the theatres in the cities and towns visited by them to show what films each of the theatres are exhibiting on the day of the visit. The cards are to be returned to the secretary and by him redistributed to the exchanges furnishing the pictures reported upon. This will give the exchanges an opportunity to check up on their films and do away with bicycling, and it will keep the roadmen on the lookout for new prospects.

Dallas' Hand-Made Movie Magazine Stops Publication

THE WEEKLY NEWS, one of the most remarkable moving picture publications in existence, has recently suspended publication in Texas. The magazine was printed in pen and ink with colored illustrations. For three years it was brought out without missing a week.

T. J. Renaud, of the Washington Theatre, Dallas, was the editor, printer and sole owner. Each week he would copy laboriously from 40 to 120 pages of live and original moving picture news. He would make from twenty to forty copies of his magazine. The publication carried advertisements, hand colored. All captions were in red ink. Covers were in four colors. Letters from movie fans were published and the motion picture game was generally boosted in such an intelligent style that copies of the pen and ink magazine soon became ragged and thumb worn from circulation among interested readers.

Mr. Renaud published the magazine first at Houston, Texas, when he had some spare time on his hands. With the growth of the moving picture business and the invasion of the field by national magazines devoted to the subfect, the necessity of the Weekly News was eliminated. Mr. Renaud, with his important position of director of publicity for the Washington Theatre, one of the largest playhouses in Texas, found no time to continue his hobby.

His unusual effort, nevertheless, makes him a pioneer in the local moving picture publication game, and many copies of his unique publication are treasured by exhibitors and film men throughout the Southwestern territory.

Pete Smith Is Neilan's Special Publicity Man

PETE SMITH, for some time publicity manager of the Famous Players-Lasky Corporation, has resigned to become special publicity representative for Marshall Neilan Productions and took over his new duties on September 15. Mr. Smith's headquarters are in the New York offices of the Marshall Neilan organization in the Capitol Theatre Building, and he will soon leave for the West Coast to consult Mr. Neilan regarding an extensive publicity campaign. He will work in close conjunction with the publicity department of First National Exhibitors' Circuit, which company will distribute the Marshall Neilan productions.

Mr. Smith has been associated with the Famous Players-Lasky Corporation and its affiliated units for nearly five years. Prior to his connection with the company he was employed by various theatrical and picture publications. He left the Billboard, where he was picture editor and reviewer for over a year, in 1914, to do publicity work for the Bosworth-Morosco Company. When this concern was taken over by Famous Players-Lasky, he became a member of the publicity department. Later, he was put in charge of the publicity department of the Artcraft Pictures Corporation, handling publicity for Douglas Fairbanks, Mary Pickford, William S. Hart, George M. Cohan, Elsie Ferguson and other famous stars.

With the affiliation of Paramount and Artcraft, Mr. Smith returned to the home office on Fifth avenue and some time later was put in complete charge of the publicity department there under the supervision of John C. Flinn.

"It is like leaving my family," said Mr. Smith in connection with his resignation from the Famous Players-Lasky Corporation, "but Mr. Neilan has given me an opportunity that I could not overlook. My relations with everyone at the Famous Players-Lasky offices have been most pleasant and I am happy in the thought that I have their good wishes in my new undertaking."

Pete Smith.
"Please play up" star who goes to Marshall Neilan.

Herbert Griffin Back From Russia Again with N. Power

AFTER serving in Russia for a year and a half as Y. M. C. A. secretary, Herbert Griffin is back in New York and again at his former employment with Nicholas Power Co. Mr. Griffin reached New York Sept. 11. When he left Vladivostock all the equipment he had assembled during his service in Russia was turned over the the Community Motion Picture Bureau now taking charge of Y. M. C. A. work abroad.

Mr. Griffin's experience in the Nicholas Power employ made him invaluable in the work of entertaining soldiers as well as the Russian peasantry during his service in Siberia. He was given leave of absence by his firm and was the first Y. M. C. A. secretary to do motion picture work in Russia.

In our next issue Moving Picture World will carry an extended interview with Mr. Griffin, on the subject of his work in Russia—an article that we are sure will be invaluable to showmen and projectionists who are interested in the advancement of moving pictures.

"Smiling Jimmy" Lands in N. Y.

POSSIBLY predicting the storm that recently hit Texas, and endeavoring to steer clear of it, James B. "Smiling Jimmy" Kelly hit Broadway in time to welcome General John J. Pershing at the reception given him by The Elks Club. Mr. Kelly also horned into the reception at Madison Square Garden and other festivities.

Jimmy hasn't much to say, except that conditions in the South are fine, the exhibitors making lots of money and "The Pending War" between certain factions in the South is going to be a "Lalapaloosa." He also states that he will shortly announce something regarding his future intentions that will no doubt come as a surprise to the trade in general, especially to his many friends in the South.

"Although I am very much interested in the oil business of Texas, both financially and otherwise," states the smiling James, "I am not foresaking the greatest industry in the world, and will shortly announce to the public my future intentions." At the same time he mentioned that he had several good stories up his sleeve that he would turn loose within the next few days. Mr. Kelly is at the Wallick Hotel.

HOT FIGHT FOR THEATRES IN TEXAS

Buildings and Sites Throughout Southwest Are Being Purchased by S. A. Lynch Enterprises, While "Big Four" Maintain Lively Opposition—Fox May Become Factor

AT present, Southwestern territory is the biggest battle ground for moving picture theatre control in the United States. The S. A. Lynch Enterprises, spending money like water, are after the control of important play houses in Texas, Oklahoma and Arkansas. The four largest exhibitors in the Southwest, E. H. Hulsey, who owns the principal moving picture theatres in Dallas, Houston, Waco and Galveston; Pierre Levy, of Fort Worth, Tom Boland, of Oklahoma City and W. A. Lytle, of San Antonio, are also in the market for theatres and are advertising the fact.

Recent purchases by the S. A. Lynch Enterprises as made public during the second week in September, include:

Rex, Nickel and Victory theatres in Waco from W. F. Soneman, the price reported to be $30,000.

The Greenville Opera House from Theodore Polemanakos.

Liberty Theatre, Houston, from Elizabeth Johnson.

The Palace Theatre, Little Rock.

Temple Theatre, Temple, Texas; consideration $30,000.

These theatres have been purchased outright by the Southern Enterprises, as the Lynch theatre buying organization is named.

Lynch Interests Buy Seven.

In Dallas the S. A. Lynch Enterprises have not, so far, secured a theatre or a building site. It is rumored that they are now negotiating for the purchase of the Crystal Theatre on Main Street.

In Fort Worth the Lynch interests have secured a building site, but no theatre as yet.

In Little Rock they have bought a piece of down town property as a building site.

In San Antonio they have secured a $100,000 piece of business property on Houston street.

In Oklahoma they have purchased a building site.

"Big Four" Keep On Sawing Wood.

The four Southwestern exhibitors have not been resting on their oars. From all parts of the territory exhibitors are calling upon them.

While nothing definite has been issued from their camp yet, rumors are to the effect that E. H. Hulsey has bought the Washington Theatre, at Waco, and that negotiations are in progress for the control of the R. & R. Theatres, a chain of houses owned by Robb & Rowley in Hillsboro, Winters, San Angelo, Big Springs and Abilene, Tex.

The four exhibitors have the advantage of being already well established on the ground. Hulsey is rushing his plans for a Dallas theatre to seat 3,000 people, on the busiest corner in the city.

Levy is expediting his plans for the construction of his large new house in Fort Worth. Hulsey, as previously announced, will build immediately in Houston. New theatres are also likely in Oklahoma City and San Antonio.

The advertising campaign of the four large exhibitors opposing control of the theatres by the producers is being carried on in the Dallas Times-Herald, Dallas News, San Antonio Express and the Daily Oklahoman, Oklahoma City, simultaneously.

Dallas Is "Grand Headquarters."

Dallas is headquarters for the S. A. Lynch operations, officials of the company being there in numbers at all times.

Herman Robbins, assistant general manager for the Fox Film Corporation, is in Dallas. It is understood that contracts for the Fox service for Hulsey theatres in Dallas and San Antonio had been rejected in New York on the grounds that not enough money was offered for certain stars. According to some opinions, this indicates that the Fox interests may take a hand in the local game.

The Lynch organization has sent circular letters to exhibitors in this territory giving their side of the controversy. Lynch officials declare that they have no fight against individual exhibitors, but say they have severed diplomatic relations with the Hulsey line-up.

At the offices of William Fox flat denial was made of any intention on the part of Mr. Fox to enter into the theatre-acquiring contest in the Southwest. Mr. Hulsey was quoted the regular rates for Fox films and the fact that the prices were not agreeable to the Texas exhibitor may not be construed as any indication that the Fox interests intend to have theatres in that section.

FILM EXPORTS HIT HIGH MONTHLY MARK

Total Nearly Three-Quarters of a Million Dollars per Month in Value—Most Unexposed Film to England

EXPORTS of motion picture films now total nearly three-quarters of a million dollars per month in value, our total for the month of July, according to the Department of Commerce, being 7,463,038 linear feet of unexposed film, valued at $218,300, and 8,246,501 linear feet of exposed film, with a total value of $502,910.

The greater part of the exports of unexposed film during the month were destined for England, which imported 6,856,970 feet, valued at $165,937. Canada stood second in importance, with 394,358 feet, but the value was only $13,013, whereas the comparatively small amount of 37,226 feet imported by France was totaled at $31,790. The only other country taking more than $2,000 worth of film was Mexico, whose imports of 53,384 feet were valued at $2,535. Exports of totals less than $2,000 were made during the month to Spain, Trinidad and Tobago, other British West Indies, Brazil, Japan and Hongkong.

Our most important customer for exposed film, so far as footage is concerned, is France, although England's imports reach a greater value. The following table shows in detail the exports of exposed film during the month:

"Where Danced the Sun."
A glimpse from the Paramount-Post nature picture, "A Voice of Gladness."

	Exposed Lin. Feet
Belgium	20,022
Denmark	330,000
France	1,316,966
Greece	12,000
Italy	3,000
Norway	64,158
Spain	259,380
Sweden	66,430
England	1,171,863
Canada	903,694
Guatemala	12,000
Panama	49,000
Mexico	420,884
Newfoundland and Labrador	164,000
Trinidad and Tobago	7,000
Other British West Indies	1,200
Cuba	51,417
Dominican Republic	35,197
Argentina	653,132
Brazil	541,428
Chile	118,233
Columbia	36,316
Peru	34,044
Uruguay	8,825
Venezuela	36,846
China	149,915
British India	59,437
Straits Settlements	100,000
Dutch East Indies	33,943
Hongkong	.....
Japan	204,555
Russia in Asia	72,000
Australia	1,039,372
New Zealand	198,244
French Oceania	72,000
Total	8,246,501

Big San Francisco Exhibitor Signs Contract to Show Productions of New Realart Company

WHAT may be the biggest contract ever closed between a West Coast exhibitor and a distributing company is that recently made by Turner & Dahnken through Bruce Johnson, general manager, and Ralph B. Quive, San Francisco manager for Realart Pictures Corporation.

What makes the contract unusual are the big figures covered by it, the extensive guarantees given by both parties and the large number of theatres and attractions covered. All the star productions of the corporation are to be presented in the extensive Turner & Dahnken chain clustered around the Tivoli in San Francisco. Turner & Dahnken theatres affected outside of the Tivoli are in Oakland, Sacramento, Stockton, San Jose and Berkeley.

America Theatre First in Denver.

The America Theatre of Denver will house Realart attractions first run in the mile high city. Alvar G. Talbot is the manager, and his live exploitations are known far and wide in the inter-mountain country.

In the metropolitan district the entire Marcus Loew chain of twenty-six theatres will display the new Realart pictures. Tom Moore's Rialto Theatre in Washington, D. C., will show the productions first in the capitol city. Mr. Moore is entering on a big campaign to exploit Realart stars.

One of the best located houses in Kansas City, the Liberty, has secured first showings. I. Libson has arranged for the attractions for his Strand Theatre in Cincinnati. Marcus Loew's Strand Theatre in Dayton will present Realart Pictures under the direction of Mark Gates.

Remember the Alamo.

Louisville photoplay followers will see Realart's stars and specials at the Alamo. A. F. Brentlinger, who runs the Liberty in Terre Haute, the Orpheum in Fort Wayne and the Muretto in Richmond, has signed his name to a Realart contract. Followers of motion pictures in Providence, R. I., will find Realart pictures at Max Nathanson's Modern Theatre.

Doc Robinson is a prominent theatreman through whom Realart Pictures will reach the Illinois public by way of the Apollo Theatre in Peoria. The Kahn and Greenfield Company will sponsor Realart productions in its chain of houses in San Francisco.

One of the first contracts to be received for Realart Pictures was from J. W. Keough, of Dedham, Mass. This is the town where Mary Miles Minter is making most of the scenes of her first production, "Anne of Green Gables." Among other places where Realart contracts have been closed are Jonesboro, Ark.; Vincennes, Ind.; Lexington, Ky.; Wichita, Kans., and Albany, N. Y.

Hobart Henley's Latest Picture, "A Gay Old Dog," To Be Released Through Pathe as a Special Feature

AN ANNOUNCEMENT of importance to exhibitors comes from the Pathe office to the effect that Hobart Henley has signed a contract to produce four features a year for the house of Pathe and that Mrs. Sidney Drew has signed to produce two reel comedy specials. The news takes on an additional interest in view of its close following upon last week's announcement that Pathe would soon release "The Gay Old Dog", Mr. Henley's production of Mrs. Sidney Drew's adaptation of Edna Ferber's famous story.

"The arrangement gives us one of the foremost directors and one of the best artists in the profession," said Paul Brunet, vice-president and general manager of Pathe, "and adds considerable prestige to the Pathe program. It also carries out the Pathe policy of better service in supplying the exhibitor with the best that is obtainable in features.

Brunet Predicts Big Successes.

"I am of the sincere conviction that under the Henley contract the Pathe clientele may look forward confidently to a series of brilliant successes. Each feature will bear the trade-mark 'produced by Hobart Henley.' He will select his own subjects, and no picture from his hands will lack the slightest essential making for artistic perfection and financial returns of the most satisfying figures."

The agreement with Mrs. Drew stipulates that she will produce eight if not ten two reel comedy specials a year. Mrs. Drew's name and fame are such that the company feels complimented that she should have selected Pathe as her medium for putting her plays on the market. The company realizes the value of Mrs. Drew's talents as an actress and her abilities as a director of motion picture plays.

Charles Condon Joins Goldwyn's Press Staff

CHARLES CONDON has been added to Goldwyn's press department at the Culver City studios, his particular work being the preparation of press books. With the exception of the year and a half which he spent in the army, from which he was released a few months ago, Mr. Condon has been engaged in one form or another of motion picture work since 1913, when he came to the New York office of Motography, conducted at that time by his sister, Mabel Condon.

Having passed through the various departments of trade paper work, Mr. Condon took charge of the Eastern office of Motography when Miss Condon founded her agency in Los Angeles. His last connection, prior to entering the service, was with Photoplay Magazine, where he was in charge of the trade advertising.

The Great Dickens Characters Which Step from "Dombey and Son" to the Screen.

Mr. Dombey, Little Flo, the second Mrs. Dombey, Cap'n Cuttle and Sol Gills seen from left to right in these scenes from "Dombey and Son," one of Triangle's "Masters-in-Pictures."

Organized Effort by National Body To Defeat Film Tax in U. S. Congress

THE committee on legislation and tax, M. P. E. A., of which Louis F. Blumenthal is chairman, is calling the attention of exhibitors to the fact that the bill for the repeal of the various motion picture taxes will come up before the Ways and Means Committee of the House of Representatives for a hearing early in October. Particular attention is directed to the lack of co-operation on the part of the exhibitors in promptly sending in to their representatives in Congress the petitions which they are having signed at the theatres.

Must Redouble Efforts.

While it is known that several hundred thousand petitions have been signed, less than a hundred thousand have reached Congress. This is a poor showing for the industry and between now and the first of October efforts should be redoubled by the exhibitors to see that these petitions are in the hands of their Congressmen.

When this committee first started in its work there was a lack of understanding among members of Congress as to how hard the motion picture exhibitors had been hit by the tax system. But since the efforts of state directors, appointed by this committee, in co-operation with their chambers of commerce, labor organizations, banking institutions and others, have been petitioning Congress, there has been a decided change in attitude of a great number of the members. Ten different Congressmen have either introduced bills or offered to introduce them in behalf of the repeal of the taxes on motion pictures.

Get Word to Congressmen.

"All exhibitors' organizations," says Mr. Blumenthal, "irrespective of whether they are members of the Motion Picture Exhibitors of America, Inc., or not, should unite now to impress Congress with the injustices of the tax law so that when the hearing is held every member will be fully acquainted with the iniquities of the various motion picture taxes."

The following are the states which have been already organized by this committee. In most of these states the directors have appointed men in each congressional district to see that the theatres show the various slogans for the repeal of the taxes on their screens and that the petitions are circulated amongst their patrons.

List of State Directors.

Arizona: Joe Richard, Rickard & Nace, Phoenix.
Alabama: H. C. Farley, New Empire Co., Montgomery.
Arkansas: S. S. Harris, Kemper Theatre, Little Rock.
California: Harry Leonhardt, California Theatre, Los Angeles.
Colorado: Harry T. Nolan, Rocky Mountain Screen Club, Denver.
Connecticut: Wm. H. Spragg, Olympia Theatre, New Haven.
Delaware: James N. Ginns, Queen Theatre, Wilmington.
District of Columbia: Harry Crandall, Metropolitan Theatre, Washington.
Florida: E. C. Daffin, Daffin Theatre, Tallahassee.
Georgia: Ralph DeBruler, Capitol Theatre, Macon.
Idaho: B. W. Bickert, Majestic Theatre, Boise.
Illinois: R. R. Levy, 220 S. State street, Chicago.
Kansas: L. M. Miller, Palace Theatre, Wichita.
Kentucky: Louis Ditmar, Majestic Theatre, Louisville.
Louisiana: E. M. Clarke, Saenger Amsterdam, New Orleans.
Maine: Wilbor A. Shea, 43 Water street, Eastport.
Maryland: Thomas Goldberg, 3100 W. North avenue, Baltimore.
Massachusetts: Ernest Horstman, 127 Pleasant street, Boston.
Michigan: Phil Gleichman, Broadway Strand, Detroit.
Minnesota: Theo. L. Hays, New Garrick, St. Paul.
Montana: E. C. O'Keefe, Regent Theatre, Billings.
Nevada: Dale Hurst, Grand Theatre, Reno.
New Jersey: H. Charles Hespe, Hippodrome, Jersey City.
New Mexico: Fred Cameron, Lyric Theatre, Albuquerque.
New York: Rudolph Sanders, Marathon Theatre, Brooklyn.
New Hampshire: Chas. Bean, Pastime Theatre, Franklin.
North Carolina: Percy Wells, Royal Theatre, Wilmington.
North Dakota: D. M. Chamberlain, 627 First avenue, Minneapolis, Minn.
Oklahoma: A. B. Momand, Odean Theatre, Shawnee.
Oregon: C. F. Hill, Globe Theatre, Albany.
Pennsylvania: David Barris, 1331 Vine street, Philadelphia.
Rhode Island: Walter Hartford, Pawtucket.
South Carolina: George Warner, Ideal Theatre, Columbia.
South Dakota: Chas. Gates, Strand Theatre, Aberdeen.
Texas: P. C. Levy, Strand Theatre, Fort Worth.
Utah: Joseph F. Goss, Ogden.
Virginia: Jake Wells, Wells' Theatre, Norfolk.
Washington: Frederick Mercy, Mercy Amusement Company, Yakima.
Wisconsin: Tom Saxe, Alhambra Theatre, Milwaukee.
Wyoming: C. B. Root, Laramie.

Full Co-operation Asked.

Whenever an exhibitor receives a reply from his Congressman he is requested to direct same either to his state director or to national headquarters, 1587 Broadway, New York. The assistance rendered by the state directors has been remarkable, in many instances the Congressmen taking a complete turn over from direct opposition to the repeal to active co-operation in behalf of the bill.

It only requires a little time and a clear statement of the reasons why the taxes should be repealed to convince the Congressmen of the unfairness of same. All data, such as questionaires, material for slides, petitions, etc., can be had free of charge at national headquarters.

Whenever a state director or district leader has not been able to get in touch with the exhibitor, it is up to the exhibitor himself to write for this material and to convey the word to his nearby exhibitor to do likewise.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

Zulus, a Beard, and Much Atmosphere for "When Bonds Are Loosed."
Arthur Behrens and David G. Fischer in the African village in this feature which World will distribute.

CONTRACTS WITH BRITISH-AMERICAN

Hall to Release Through Hallmark Corporation Twelve Special Pictures Beginning October 1

FRANK G. HALL, president of Hallmark Pictures Corporation, has closed a contract with Nancibelle W. Grant, president of British-American Picture Finance Corporation, to release through the Hallmark Corporation a series of twelve special productions beginning October 1, and one each month thereafter. The pictures to be acquired by the British-American company will be selected from the best independent productions offered on the market for the coming year and will be purchased outright for cash, the world rights to be controlled by British-American. These pictures will be released to the exhibitor on a rental based on the merit of each production.

The British-American Picture Finance Corporation had a contract with the Independent Sales Corporation whereby the latter released all its pictures. The Independent Sales was absorbed recently by the Hallmark Picture Corporation.

To Release Three Big Pictures.

Under its new contract with British-American, Hallmark Pictures Corporation will release three big productions acquired under the new contract. These three are "Wit Wins," a Burton L. King production, starring Florence Billings; "Love, Honor and (?)," co-starring Ellen Cassidy and Stuart Holmes, a Charles Miller production and "Parted Curtains," starring Henry B. Walthall. These three productions will be ready for release throughout the United States October 1.

With the acquisition of the last-named productions, British-American has seven pictures releasing through the Hallmark Corporation and others are to be acquired from the open market.

President Hall in commenting upon the deal with British-American said: "Under the contract which existed between British-American and Independent Sales Corporation, we gave to the exhibitors of the country, pictures that proved their worth and their value at the box-office. Under the new contract Hallmark has acquired the distributing rights to three specials that will also prove their worth and before the expiration of a year, we expect to have the remainder of the twelve called for under the existing contract and these, too, will be pictures that any exhibitor can book and realize on.

No Daylight Saving

Evidenced here with Adolf Philipp and Marie Pagano in the Adolf Philipp film comedy, "The Midnight Girl."

Fox Company Preparing to Move to Its New Building

PLANS are now being laid by Fox Film Corporation for removal from the half-dozen floors it now occupies at 130 West Forty-sixth street to the big administration and studio building now nearing completion on Tenth avenue from Fifty-fifth to Fifty-sixth street.

Notwithstanding slight delay due to labor troubles which affected progress on the brick work of the building, William Fox now expects to be able to instal all the departments of the organization in their new and attractive quarters next month.

The original date set for the official opening of the new Fox building was October 1, but this had been postponed as a result of several changes in construction.

Piqua Exhibitor Fighting Efforts of Clergy to Close Ohio Theatres on Sunday Afternoons

A DETERMINED legal fight is being made by H. W. Kress, president of the Piqua Amusement Company of Piqua, Ohio, against the efforts of three clergymen of that community to force the closing of motion picture theatres there and in the rest of the state on Sunday afternoons. In the fight, Mr. Kress is keeping May's Opera House and other theatres of the company open and is presenting pictures of the highest moral and educational value.

"The Turn in the Road," and the Martin Johnson pictures, "Captured by Cannibals" and "Cannibals of the South Seas," Robertson-Cole features released through Exhibitors Mutual, were selected by Mr. Kress as his first Sunday pictures and they will be shown in court to demonstrate their moral and educational value. He also showed "The Eleventh Commandment," an Exhibitors Mutual release.

Organized in the Fight.

While Mr. Kress is making the legal fight, the real struggle appears to be between the Central Trades Council of Organized Labor Locals and the Piqua Ministerial Association. The Central Trades Council passed a resolution requesting the local theatre owners to keep open on Sunday afternoons. In response to that the Opera House was opened on August 17.

On the following Sunday afternoon the Rev. John S. Altman, and the Rev. W. F. Caldwell attended the performance and on the following Wednesday filed a complaint against Mr. Kress and caused his arrest. He was released on his own recognizance and he now declares he will fight the case to the highest court; have the entire question submitted to the people and decided by referendum.

Universal Buys Two More Novels.

Two of the latest stories purchased by Universal are among the best known stories of today and are by authors of prominence. "The Girl in the Mirror," by Elizabeth Jordan, has been purchased for screen production.

"The Girl in the Mirror" is a mystery story and opens with an artist watching a young lady neighbor in a mirror placing a revolver to her head.

The other story is "Overland Red," written by Henry Herbert Knibbs.

The Men Who Are Extending Fox Activities to All Parts of the Globe.

The removal to its new quarters will soon give the Fox Company added impetus in its big work.

Fanatical Bill Pending in Minnesota Would Put Theatres Out of Business

AN attempt is being made at the present special session of the Minnesota Legislature to deliver the heaviest blow that has ever been aimed at the vitals of the motion picture industry to be impressed with a public ator James Dwire, of Minneapolis, known as "The Boilermaker," has introduced in the state senate a bill that would drive out of business more than 90 per cent. of the exhibitors of the state.

A measure designed along similar lines has also been introduced in the state House of Representatives by some of the senators. The measure virtually makes the motion picture industry in the state a public utility to be regulated by the State Railroad and Warehouse Commission. It fixes a state license fee of $2,000 for every theatre in cities of 50,000 or more population, a fee that is double the highest license assessed by any city in the state against saloons before prohibition days. It provides for a fee of $1,000 for theatres in cities with a population of between 20,000 and 50,000 and $500 for communities under 20,000.

Would Limit Admission Charges.

The bill limits the admision charges to a maximum of 20 cents in cities of over 50,000, and to 10 cents in smaller communities. The picture theatres, under the bill, would be placed under the jurisdiction of the Railroad and Warehouse Commission pending the establishment permanently of alleged reasonable admission charges based on from 10 to 6 per cent. of invested capital. The bill declares the motion picture industry in the history of the state. Senuse. It has been referred to the senate committee on general legislation in the Senate, and the House bill is also in committee.

"These measures should have been referred to a lunacy commission," said Theodore Hays, of Ruben and Finkelstein, exhibitors in the Twin Cities.

Will Die in Their Tracks.

It is considered doubtful that the bill will be given serious consideration, in view of the evil political consequences that would grow out of public opinion should theatres in the state be compelled to shut down. as they certainly would in the event of its enactment. That the measure will never come up for enactment at the present session seems certain.

The special session of the legislature was called by the Governor for the express purpose of considering such really important matters as the high cost of living, labor and returned soldier problems and forest fire and flood protection for the state. The time for passage of bills expires this week and it is predicted that these fanatical moving picture measures will die in their tracks. Exhibitors of the state and the Minneapolis Film Board of Trade are concentrating their efforts to the end that such pernicious legislation will not be enacted.

Scores of Newspapers to Run Serial Story of "The House of Intrigue," Robertson-Cole Film

IN ADDITION to an advertising and exploitation campaign of an unusual nature, the film version of Arthur Stringer's story, "The House of Intrigue," a Robertson-Cole production distributed through Exhibitors Mutual, is to have the further benefit of a newspaper revival of the story. The story will be published in serial form by the newspapers of the McClure Newspaper Syndicate throughout the United States.

Coming just at the time of the picture's release, the appearances of the serial in many newspapers will undoubtedly prove a big help to the exhibitor. Among the large papers who have already contracted for it are the Indianapolis Star, Seattle Times, Cleveland Plain Dealer, Denver News, Fort Worth Star Telegram, Helena Record Herald, Albany Press, Brookly Union, and St. Louis Times. The circulation of these papers alone runs into millions.

The story originally ran in serial form in the Saturday Evening Post and was later published in book form where it achieved a place among the best sellers. It is a story which has perhaps been more widely read than any of the modern novels.

Theatres and Papers Tie Up.

Arrangements are already under way to have theatres and newspapers cooperate. The first tie-up reported is from Albany, N. Y., where the Knickerbocker Press is running the story and the picture will be show at Proctor's. The theatre patrons are advised on the screen to read the story in the Press and the newspaper carries a daily announcement that the picture may be seen at Proctor's.

The production was made by Haworth under the direction of Lloyd Ingraham. The cast is a strong one, including Peggy May, Mignon Anderson, and Donald McDonald.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

The Fan Which Fans the Flames of Mystery and Tragedy Until the Conflagration Brings Near Disaster.

Three scenes from "Lady Windermere's Fan," Oscar Wilde's now being issued by Triangle. Lady Windermere is shown receiving the fan in the center view. At the right the flames are near.

President Praises Fox News as Power for Good; Corporation's Cameramen Located All Over World

WITH the time not far distant for release of the first regular reel of the widely heralded semi-weekly Fox News, reports from Fox exchanges of the progress of this picture is making throughout the United States and European markets indicate the great interest shown by exhibitors in a product of this nature. The release of the first reel is scheduled for October 11.

From all parts of the country Fox Film Corporation is receiving requests for information as to release schedules and deliveries on the Fox News. In reply to these queries the Fox News office, under the directorship of Herbert E. Hancock, is informing the exhibitors of the magnitude of the plan and the entertainment values of this unique film enterprise. The organization of the Fox News is complete and thoroughly efficient. Intense personal interest is being taken in the project by William Fox, president of the corporation, and Winifield R. Sheehan, general manager.

President Congratulates Fox.

Not only has the enthusiasm of exhibitors and others in the motion picture field been aroused, but lively interest in the project has spread to the White House. In spite of his activities as the head of the nation, President Wilson, upon having the announcement of the Fox News brought to his attention, and learning of the high educational value of the plan as outlined, wrote the following letter to Fox Film Corporation:

"I am very much interested and deeply gratified to learn that the Fox Film Corporation is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly, as an educator and a power for good, can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the company upon its public-spirited plan.

"Cordially and sincerely,
"(Signed) Woodrow Wilson."

President Wilson's letter will be shown in the first Fox News issue.

Up to date, it is announced, several thousand expert cameramen have been engaged. In every city of any consequence in the world, Fox News has a representative.

Among the principal more distant points covered with headquarters in each, are Yokohama, Tokio, Shanghai, Pekin, Hongkong, Canton, Manila, Honolulu, Wellington, N. Z., Sydney, Melbourne, New Guinea, Borneo, Sumatra, Tibet, Russian Siberia, Irkutsk, Manchuria and Alaska. Canada, South America and Central America are also covered. Even down in Terra del Fuego Fox News has a cameraman ever on the lookout for the new and unusual.

In Big European Cities.

In Europe the cities under the watchful eyes of the Fox News camera include Stockholm, Petrograd, Glasgow, Dublin, Liverpool, London, Copenhagen, Havre, Paris, Bordeaux, Brussels, Lisbon, Madrid and Rome. Even in Turkey, Arabia and all the tiny Mediterranean countries has Fox sent the news photographer on his errand; into Afghanistan and to Bombay, and down through darkest Africa to the Cape of Good Hope.

Under the editorship of Eugene Castle, of San Francisco, Fox News will issue a special Pacific Coast edition to be attached to the weekly reels of the regular service. Mr. Castle has a separate staff of cameramen operating over California, Washington, Oregon, Alaska, and western Mexico.

The Fox organization also has completed negotiations with the United Press, whereby Fox News will take standard news wire service and a special feature service.

The sale and distribution of Fox News will be handled by an entirely distinct organization in charge of Lewis S. Levin, who has a special staff of salesmen under his direction. The sales force is represented in each of the Fox exchanges, and is now showing remarkable results from the campaign under way for the placing of Fox News among the exhibitors of the country. Sales in the foreign field are being handled through the foreign department.

Harold Lloyd Opens New Era in Comedies With the Release of "Bumping Into Broadway"

A NEW ERA in comedy making will be inaugurated with the release of the first of the $100,000 two-reel Harold Lloyd specials, according to Paul Brunet, vice-president and general manager of Pathe, in announcing the titles of the initial four Lloyd productions to be distributed under the new and broadened policy adopted by the Rolin Film Company and Pathe.

"Bumping Into Broadway," which cost thousands of dollars, will introduce Lloyd as the star in multiple reel comedies, Mr. Brunet announces, and will be released on November 2. Already this production has been booked by many of the foremost first run houses, which found the Lloyd one reelers to be money-makers and patron-satisfiers. "Captain Kidd's Kids," "From Hand to Mouth" and "His Royal Slyness" are others of the series which have been completed.

Recovered from Accident.

Lloyd has sufficiently recovered from the accident to begin preparations for the continuation of his studio work. He is still suffering from some severe cuts, but these will be healed shortly and will in no way inpair his ability or his worth as a comedian of the highest order.

Every one of the new Lloyd two reel subjects will be produced on the lavish scale of feature productions. It is the intention of Hal Roach, president of the Rolin Company, to make the Lloyd pictures features in every sense of the word—productions big enough to be deserving of the headline position on any motion picture program. Every one of the four comedies Lloyd has completed come up to these specifications.

Slap stick will be taboo in the new Lloyd pictures as it has been in his comedies. The public taste has gone beyond the rough and tumble performances that used to be classed as humorous. Instead, a more subtle, clean cut production, with at least some semblance of a story, is the current demand in the comedy line. Lloyd pictures will all have a foundation in plot and story.

Managers Who Fly the Fox Banner in Western Canada.
R. A. Scott, head of the Vancouver branch; W. S. Jones, manager at Winnipeg; Michael Rose, who pilots the ship at Calgary.

Goldwyn Has Film Library Containing Over 500 Reels

GOLDWYN'S stock library of film, containing over 500 reels, making a total of approximately 50,000 feet of pictures, dealing with all sorts of incidents that a director may wish to utilize in his productions, has just been completed at the Goldwyn laboratory in Culver City. The library is said to be the largest and most complete of any ever compiled.

The department has been under process of collection for the past year, but only last week was the shipment of several million feet of negative film completely segregated, clipped, rolled and card-indexed. Louis J. Physioc, head of the laboratory, supervised this work, with Mrs. Beth McAlister looking after the technical end.

The stock is kept in a big iron filing case of drawers in a fireproof film vault. It consists of a varied collection of film scenes, anywhere from five to 500 feet in length. There is everything, from a close-up of a wriggling angleworm to a long shot of a seething torrent of wrecked timbers in the northwoods. When the director needs a flash of a train arriving at a station, the card index will show at once where to find the roll of negative.

SIZING UP GEORGE "SERIAL" SEITZ

Director-Producer-Star of the First George B. Seitz Productions, Inc., Serial, "Bound and Gagged," Is a Record Breaker at Concentrated and Efficient Action

By Edward Weitzel

SAID George Seitz: "No, I didn't write the scenario." Said I: "You surprise and disappoint me. When a man organizes a production company, puts up the financial backing, directs, cuts and assembles its first serial and plays the hero of same, his neglect to provide so trifling a detail as the scenario for the aforesaid serial is evidence of downright indolence and slack business methods on the part of a rising young chap who once thought nothing of working eighteen hours out of the twenty-four."

Young Mr. Seitz only crossed his legs more comfortably, leaned back lazily in a wooden-seated chair, blew a cloud of smoke from his cigarette with the grace of your properly brought up leading man and laughed brazenly, just as if he had a perfect right to take a five-minutes' rest in his dressing-room after having been hard at it since nine in the morning logging off a scene every five minutes for "Bound and Gagged," the new serial in ten episodes to be released by Pathe, which the George B. Seitz Productions, Inc., is now making in a studio overlooking the mysterious and muddy waters of the Harlem River.

Stowing Away Salty Atmosphere.

Many of the scenes in "Bound and Gagged" are of ships and the raging billows, so the actors all stand on the front steps of the studio and inhale deep draughts of atmosphere and local color before entering the building. That is, all but proprietor-director-cutter-assembler-leading man Seitz. He needs so many different kinds of atmosphere to jibe with his manifold occupations that he stows away one quick breath as he dashes into the studio on the run and never stops to take another breath until his head is resting on his pillow and he wastes a few moments in peaceful slumber before working out in his dreams a new scenario to take the place of the one he was too shiftless to write.

Take it from the subtitle man and other eminent authors: A fellow's conscience is sure to find him out.

No Stunt Is Barred by Seitz.

It will be noticed that there are several nautical terms in the second and third paragraphs of this article, such as "logging off," "to jibe" and "stows away." That is to emphasize the prominence of the ship scenes in the earlier episodes of the serial. Frank Leon Smith, who wrote the story and also the scenario, evidently was well acquainted with Director Seitz's fondness for calmly instructing members of his companies when diving from the bowsprit or crosstrees of a ship to do it in the most reckless manner possible and was determined to give him every opportunity to take several doses of his own medicine. To the credit of leading man Seitz it must be recorded that he instantly obeys the instructions of Director Seitz and throws himself headlong into the sea with heroic abandon when, as Archibald Alexander Barlow, he is about to be seized by the minions of the villain, Don Esteban Carnero, and forced to yield up the valuable documents which he has just pretended to swallow.

The ease and eclat with which the star of "Bound and Gagged" rivals the best stunts of "Dug" Fairbanks, George Walsh and the other acrobatic heroes of the screen and drops from a second story window onto the back of a horse, scales the side of a house with the enviable agility of a tomcat disturbed in the midst of his love song by a brickbat, and leaps barriers that would daunt the holder of the running high jump record, constitute a surprising series of accomplishments and prove that, like all brave commanders, Director Seitz does not order those under him to do anything which he would hesitate to try himself—at least once.

A Lightning Change Act.

While, as leading man Seitz, the proprietor of the company producing "Bound and Gagged" was taking that five minutes' rest in his dressing room he submitted most graciously to being interviewed, and answered each and every question put to him without showing any signs of impatience. But when the five minutes were over and a voice from below called up, "All set, Mr. Seitz!" he changed with the lightning-like rapidity of a defective assuming a new disguise in a melodrama from the suave and polished leading man to the absorbed and all-seeing director whose time—but more of this anon. Let us not forget that this is an interview, and get on with it a bit.

We left George Seitz some place in the middle of the second paragraph, laughing brazenly at the charge that he had shirked his duty by not writing the scenario of his new serial. Finding him in such unrepentant state of mind I deemed it best to change the subject:

"If you have no objections, Mr. Seitz, will you please give me a full history of how you became a moving picture director, in five lines, and let your friends in the screen world know whether you evoluted from an actor to a scenario writer and director or from a scenario writer and director to a star?"

"The Story of a Life."

Again the affable leading man smiled graciously as he replied:

"Take this as a short synopsis, and supply your own subtitles: Made my debut as actor with Castle Square Stock Company, Boston, after studying painting and practicing the art. Quit acting and wrote plays. Sold one to James K. Hackett, who played it for two years. Wrote scenario for first Pathe serial ever produced. Have been writing and directing serials ever since. Got back now to where I started in the show business and am acting again."

"Tell us about the character you are playing in the serial."

"He's a chap with lots of money who is jilted by his girl for a poet, and vows to prove to her that he's a regular feller even if he is rich. So Archibald Alexander starts on a trip around the world with nothing—not even with clothes."

An Unencumbered Traveler.

"As head of the producing company I trust that this unusual saving in the matter of wardrobe did not exert any

The Lily of the Field.
The clothes bet which whirls off "Bound and Gagged" with episode one, "The Wager."

"Snared!"—
Is the title of the third episode of "Bound and Gagged." George Seitz here with his co-star, Marguerite Courtot.

undue influence on your selection of the scenario."

Leading man Seitz's reply came quickly:

"Oh, I don't get very far without my clothes!"

"I was afraid you wouldn't."

"You see, I'm put into a room minus my garments, but I make a window shade double as a one-piece suit and dig up a——"

In what manner Archibald Alexander manages to complete his wardrobe so as to get past the police will remain a profound secret until the first episode of the serial is run off in the Pathe projection room. Just at this interesting moment the voice of the assistant director sent the call, "All set, Mr. Seitz," up to the dressing-room, and at the summons the remarkable metamorphosis described above took place. That Director Seitz now stood in the shoes so lately occupied by leading man Seitz was made clear by the business-like way the machinery of a rehearsal was set in motion.

Director Seitz in Action.

Once upon the floor of the studio, the actors and crew ready to do his bidding, Director George Seitz in action becomes a remarkable example of what tion of scene after scene of a serial a man tion of scene after-scene of aserial a man can make of himself by long practice and the necessary physical and mental equipment. His powers of concentration are extraordinary; also the extent of his memory. He carries every detail of a scene in his head and has it rehearsed and ready for his two cameramen to take while the director of a feature picture would be trying to decide whether to have the hero look bored or pleased when he is told he has been left ten thousand dollars by his uncle.

While conducting a rehearsal it is apparent the director of "Bound and Gagged" is oblivious to everything and everybody not connected with the work in hand.

"Aren't we going to say good-bye to Mr. Seitz?" asked one of the party that had been watching the rehearsal.

"Good gracious, no!" exclaimed another of the interviewers. "He doesn't know now that any of us are on earth."

Feist Issues Statement Regarding Previous Work of Eminent Authors

THE Goldwyn Pictures Corporation is gratified over the public reception tendered by the press of the country to its group of Eminent Authors and their active part in the production of photoplays, and it expresses pleasure for the way other companies following the lead of Goldwyn have played up several of these authors in announcements to the trade.

Two reel features that were based on stories by Rex Beach and others are being rescued from the film warehouses and done over into longer pictures. Since the Goldwyn organization controls the novels and big picture stuff of its group, it welcomes an experiment which it regards as free advertising for Eminent Authors.

What Feist Has to Say.

Felix F. Feist, vice-president of the Goldwyn Distributing Corporation, issues the following statement:

"The famous group of authors known as Eminent Authors are under long-term contracts with the Goldwyn organization for the production of all their writings, present and for years to come. Exception is made only in the case of picture rights sold previous to the Eminent Author-Goldwyn arrangement. The authors concerned are Rex Beach, Rupert Hughes, Basil King, Mary Roberts Rinehart, Gertrude Atherton, Gouverneur Morris and Leroy Scott.

"Their allegiance and interest extends to actual production of their novels in pictures. They are taking part in author-director co-operation and will have an eye to the cutting and titling of their photoplays as well as the scenarios adapted from their stories."

Rupert Hughes has just returned to New York from Culver City where "The Cup of Fury" is well under way. Rex Beach has gone out to initiate the production of "The Silver Horde." Gertrude Atherton was there for "Perch of the Devil." Mary Roberts Rinehart and Basil King are now co-operating respectively in the production of "Dangerous Days" and "The Street Called Straight." Gouverneur Morris plans to visit Los Angeles later, and Leroy Scott will remain East for the production here of "Partners of the Night."

Bewilderment.

The tumbled chamber that figures in "The Mystery of the Yellow Room," the Emile Chautard production for Realart.

Congress Prepares to Pay Claims of Film Men

CONGRESS has been asked for an additional appropriation of $400,000 for payment of losses on insured, registered and C. O. D. mail. Representatives of the Post Office Department have told the Appropriations Committee of the House of Representatives that there are no funds with which to pay claims arising during the year ending June 30, 1918, amounting to $100,000, while the remaining $300,000 will be require to meet losses on which claims developed during the fiscal year ending June 30, 1919.

Film men having claims against the Post Office Department growing out of parcel post service have complained that the Government is very slow in effecting adjustments. It develops that claims for the twelve months ending June 30, 1919, will total over a million and one-half. Appropriations already made for the purpose of payment of these claims total $1,351,493.45, of which only $3,000 now remains unexpended.

During the twelve months ending June 30, last, the fees collected on this class of mail by the Post Office Department amounted to $4,130,645. When all claims are reported upon it will probably be found that their total for the same period will approximate one-half of that amount, leaving a small margin for the other expenses of the service.

Faversham-Elliott Form $300,000 Organization

MAXINE ELLIOTT, who recently arrived after her visit to her sister, Lady Forbes Robertson in England, was met at the pier by Mr. and Mrs. William Faversham, and a definite announcement was made for the coming season.

Miss Elliott and Mr. Faversham have made a star combination for moving pictures. They have formed their own organization with a capital of $300,000.

Rehearsals will begin at the Paramount Building, where Mr. Faversham and Miss Elliott have their own studio.

George D. Baker will direct the first two films, the scenarios of which he has made from H. de Vere Stacpoole's "The Man Who Lost Himself" and "White Man," by George Agnew Chamberlain. Part of the time will be spent at Daytona, Fla., where a studio is being erected for them.

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Saturday, September 27, 1919

More Foolishness

A TELEGRAPHIC report from Minneapolis contains the information that a bill has been introduced in the Minnesota state senate by a senator known as "the Boilermaker" that would put ninety per cent. of the exhibitors out of business. The same measure has been introduced in the state House of Representatives. This bill proposes to have the moving picture business in Minnesota regulated by the state Railroad and Warehouse Commission and limits the admission charges to a maximum of 20 cents in cities of over 50,000 and to 10 cents in smaller communities. It also fixes a state license fee of $2,000 for every theatre in cities of 50,000 or larger population, $1,000 for theatres in cities with a population of between 50,000 and 20,000, and $500 for all the smaller communities.

It is hardly necessary to add the assurance that all of the friends of the moving picture in Minnesota are lined up against the bill, and that it is almost certain it will meet with defeat. One exhibitor comment that "the bill should have been referred to a lunacy commission" hits the nail on the head.

Motion Pictures in Alaska

THE finest theatre in all Alaska is a moving picture theatre. It is called the Empress and was built at Cordova by Captain L. A. Lathrop. The news is brought by W. H. Code, owner and manager of the Code Theatre, Nome, that the motion picture business in the Pacific Northwest has increased rapidly this fall and that the dwellers in the land of the midnight sun are the most enthusiastic sort of picture fans.

Send in Your Petitions

AN article in this issue gives a list of the state directors appointed by the M. P. E. A. to see that petitions for the repeal of the various motion picture taxes are circulated among theatre patrons, and calls attention to the importance of getting as many of these petitions as possible into the hands of the Ways and Means Committee of the House of Representatives before the bill for the repeal of the taxes comes up for hearing before that body early in October.

It is reported by Chairman Louis F. Blumenthal of the M. P. E. A. committee on legislation and tax that while several hundred thousand petitions have been signed, less than a hundred thousand have reached Congress, and exhibitors are asked to redouble their efforts to place these petitions in the hands of their Congressmen. The efforts of the state directors have succeeded in getting the co-operation of many prominent bodies such as chambers of commerce and labor organizations in behalf of the petitions, and every exhibitor organization is asked to join with the Motion Picture Exhibitors of America, Inc., in this effort to have Congress repeal the motion picture taxes now in force.

Film Export for July

WITH the export of motion picture film totaling three-quarters of a million a month in value, and over thirty-four countries represented in its distribution, the business of supplying our neighbors with screen amusement may be said to be in a fairly healthy state. For the month of July the Department of Commerce give the total number of linear feet of unexposed film at 7,463,038 and of exposed film at 8,246,501 as the amount sent out of the country.

Advance Booking in England

IT IS interesting to learn from the party of English film men, now visiting this country, the way in which pictures are booked in Great Britain. Owing to the large number of American films that are available, as well as the native product, and the limited number of theatres, the managers of what English slang terms "the picie-pals" make a practice of booking far in advance, one theatre owner admitting that he is booked solid for two and one-half years.

According to the story of one of the party, as given in this issue, there is room for improvement in this method of booking. The English theatres depend upon this country for ninety per cent. of their pictures, and the publicity campaign carried on at the time a picture is shown to the managers for booking has been entirely forgotten when the picture, eleven months or so later, reaches the theatre. There are also cases of film mutilation which should be corrected. The English exhibitors are on a tour of the leading cities of this country, to

study how the American picture houses are run. They should be able to pick up considerable useful information on the subject.

The Moving Picture World takes this opportunity to extend its cordial greetings to every member of the party, and to express its satisfaction at this evidence of the interest taken in American films by our cousins, the owners of the English cinamas.

Hooking Up with Success

THERE isn't the slightest doubt in the world that the best thing for a picture to hook up with is success. And the best way to do this is to start off with a worth while story, and look to it that the scenario hooks up with good construction. These obvious but important facts have been repeated many times in the editorial columns of this publication; but as producers continue to put pictures on the market which pay but little attention to these first aids to success it seems a charitable deed to remind them again of the weak points in the poorer grade of their output.

Every producer will admit the impossibility of always securing stories that are so vital and so convincingly human that they are practically proof against errors of construction. Scenario departments must use the best material which comes to hand, and skillful treatment of quite an ordinary plot will make it the foundation of a thoroughly enjoyable picture of excellent box-office value. Absolute clearness in the unfolding of the story and long lines of construction which begin at the beginning and carry through to the end and do not break off in the middle or commence when the action is half over and start the spectator trying to settle in his own mind who's who and what's what long after the time for such explanation is passed are two of the rules that were flouted with disastrous results to a recently released picture founded on a best seller of several years ago. No expense had been spared to secure a competent cast and to give the story the correct environment, but the plot kept to the trail with the steadiness of gait of a bucking broncho and reached a finish after chasing down side tracks and doubling back in the most reckless fashion. As a "scenic" the picture was a success; as a convincing story that varified its acts and inculcated respect for the workmanship shown in its making it failed to register. And all because its construction was seriously at fault.

At the present moment there are hopeful and patient souls who are devoting all their energies to the discovery of a method of colored photography which shall give the faces of the actors and the objects about them the exact shades bestowed by nature. Other inventive minds are convinced that the photoplay will never take its rightful place as one of the arts until pictures are projected with a true stereographic effect. If this be so, the masterpieces of painting in the Metropolitan Museum of Art are without the power to inspire a sense of beauty, grandeur or ethical value because they lack the third dimension. Whatever the worth of such inventions to screen fiction, they will always be negative in comparison to the importance of the never ending demand for the well made plot.

The writer has been looking at pictures almost constantly for the last five years and is thoroughly convinced that the greatest weakness in the product of the screen is faulty construction of the scenarios. That badly made plots are discoverable in occasional box-office winners has very little bearing on the matter.

President Wilson's Endorsement

THE endorsement of the Fox News Weekly by President Wilson is a fine feather in the cap of the Fox organization. The President's written opinion that "the Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world" is in line with his past attitude toward the scope and merit of the screen.

Melodrama for the Screen

STILL the list of celebrated old English melodramas which are being turned into screen plays continues to lengthen. The latest of this "thrillers" is "The Romany Rye," which title when translated into English reads "The Gypsy Gentleman." The play will be picturized under the name of "The Life Line." The drama was first produced in this country forty years ago at the Booth Theatre, which stood at the corner of Sixth avenue and Twenty-third street. It was a famous production in its day and had a fine cast. Among its members were Henry E. Dixey and the character actor J. J. Mackey. The chance for spectacular effects in "The Romany Rye" is as great as those presented by the other English melodramas already directed by Maurice Tourneur, and its translation into screen form should further disconcert the element among scenario writers that holds all moving picture material should be written originally for the screen. The success achieved on the screen by producers Brady, Fox and Tourneur with stage melodrama may be taken as a sign that this class of pictures is in strong demand by the exhibitor and the public.

Planning More Theatres

THAT the real estate men of New York City believe that the motion picture industry is a permanent and attractive field for financial investment is made clear by the investigation now going on in over a dozen eastern cities looking to the buying and developing of sites for motion picture theatres. After careful study of the matter, a number of wideawake realty investors are looking for sites in these cities where immediate construction is possible of the highest type of screen theatres. Where it is advisable, buildings will be constructed—offices, stores or hotels—structures which will serve to improve the location of the new theatre.

New Virtue Discovered in the Movies

THE claim comes from London that "the rising generation of English girls include a larger proportion of beauties than any preceding one....and theorists say that the movies are the cause." To quote further from an article which appeared in the Philadelphia Press: "Constant contemplation of the most beautiful types of womanhood on the films, they argue, cannot fail to have its effect. The semi-darkness of the theatre, the music, the upward gaze, are all conditions favorable to such psychic influence, it is urged, and the mental impression received by young people under these conditions when gazing upon selected types of lovely face and form must tend to have a cumulative effect resulting in the general beautification of the race."

If this be true the detractors of the screen may as well acknowledge their defeat. With such an inducement to bring the fair sex to the picture houses, no other reason is needed.

Keeping in Personal Touch

By Sam Spedon

ALBERT DONAGHY, of the Exhibitors Distributing Company, of St. Johns, N. B., was in New York last week and part of this week, putting himself in line with the film market for future bookings. He said: "Business in the Maritimes was never better than this summer. Tourists were numerous and home patronage big. Moncton, located about ninety miles from St. Johns, is booming. It has grown to be one of the largest and most important cities, commercially, in the Provinces. There is likelihood that it will be the film center of that section of Canada, instead of St. Johns. It is centrally located, with many advantages for distribution."

* * *

William A. Scully, Metro's New Haven branch manager, was in New York last week planning with the home office for the following week's campaign.

* * *

Edward A. Golden, general manager of the American Feature Film Company in New England, was in New York last week on his weekly visit to the film center.

* * *

Abe Goodside, of the Empire Theatre, Portland, Me., was in New York last week, booking his programs for the fall and winter. He will open the Capitol, one of the largest houses in New England, at Springfield, Mass. in November. This summer's business, he said, was never better; vacationists were plentiful and the residents generous.

* * *

B. Amsterdam, of the Masterpiece Film Company, of Philadelphia, was in New York enjoying his weekly visit and indulging in a sample of Mrs. Astor's cooking.

* * *

J. Smith, as manager, opened the Fairfield Theatre, at Fairfield, Conn., on Saturday, September 13.

* * *

Fred Flarity, connected with the Boston office of Pathe, was in New York last week in conference with Sales Manager Quimby at the home office.

* * *

George Roberts, of the Stratton Theatre, Poughkeepsie, was in New York last week arranging bookings for the O. S. Hathaway Circuit.

* * *

Edward Church, lately connected with the First National exchange of New Jersey, has resigned his position.

* * *

Max Spiegel, of the Exhibitors Mutual, has booked the twelve Chaplin Classics at the Newark Theatre, Newark, for a week's run each.

* * *

Mary Plaskow, who was for a long time connected with Exhibitors Mutual, resigned her position this week to become a bride. We could not learn the name of the lucky man, but understand he is connected with the film industry.

* * *

Walter Hayes, of the Strand, Buffalo, was seen in Manhattan this past week. He is a busy man and presume he was here on business.

* * *

The Newman Picture Corporation will start producing "The Return of Tarzan" at the Mittenthal Studio at Yonkers, this week. Many of the scenes will be portrayed in Florida. The Newma Corporation is the same concern that produced "The Open Door."

* * *

Poli's Strand Theatre, at Waterbury, Conn., will suspend its stock company policy and resume the showing of pictures in two weeks.

* * *

Edward P. Smaney, of the Robertson-Cole publicity staff, has resigned his position.

* * *

Merle Smith, of the Kleine interests of Chicago, is expected in New York September 20. He contemplates entering the producing field, using the Edison studio in the Bronx.

* * *

Harry Reisenbach returned from the Coast on Monday, September 15. He had been in conference with the Clara Kimball Young Company managers. While away he outlined a promotion and publicity campaign for the C. K. Y. pictures, which will occupy sixty days exploitation. Each picture is to be sold for a two weeks' run.

* * *

Morris Pouzzaer, manager of the Empire Theatre, of New London, Conn., was in New York this week signing contracts for the coming season.

* * *

The Boston Photoplay Company has purchased the Rialto Theatre at Waterbury, Conn.

* * *

E. J. O'Donnell, with the United Picture Theatres Corporation, has just returned from a western trip. Mr. O'Donnell resigned his connection with the U. P. T. C. on Saturday, September 13.

* * *

W. W. McGee stopped a few days in New York on his way to Boston. He was looking over the amusement parks in the vicinity of Gotham and the Hub to compare them with the Ingersoll Amusement Enterprises, of Detroit, of which he is the general manager.

* * *

J. A. Quinn, manager of the Rialto Theatre, of Los Angeles, in which Sid Graumann just purchased a half interest, is on his way to New York. Mr. Quinn, so we are told in the newspaper clipping, will, on his arrival in New York, resume his duties as president of the Motion Picture and Theatrical Co-operative Association.

* * *

Leo Dennison, formerly of the Paramount and General Film, is in New York in anticipation of joining the Hallmark pictures.

* * *

Arch Smith, Pathe division manager at Cleveland, including Pittsburgh, Indianapolis, Cincinnati, Detroit and Buffalo, was in New York the latter part of last week.

* * *

Elizabeth Benneche Peterson, who was special publicity writer for Virginia Pearson, is now in the publicity department of the Fox Film Corporation. The Prospect Press will soon issue a volume of original poems by Miss Peterson.

* * *

Sol Lesser leaves for the Coast, Saturday, September 20.

* * *

W. H. Gueringer, vice president of the Saenger Amusement Company, of New Orleans, controlling fifty or sixty houses in the Southern states, has opened a New York office in the Longacre Building.

* * *

The Park Theatre, at Bridgeport, Conn., a big legitimate theatre there, is showing "The Right to Happiness" for an indefinite run.

* * *

Louis Weslyn, composer of "Send Me Away with a Smile," has written a song to be issued with "Everybody's Business," by the W. H. Productions.

* * *

Milton Hoffman arrived in New York this week from the Coast on his way to London to take charge of the Famous Players-Lasky studio as general production manager.

* * *

Herman Robbins, sales manager of Fox, after a tour of the exchanges, has returned to the home office.

* * *

J. L. Kendrick, sales promotion manager of the Vitagraph distributing organization, is no longer connected with that concern. He resigned last Saturday.

* * *

L. T. Rodgers, producing Kid Komedies featuring the Lee Kids, is now editing the second picture, directed by Teft Johnson, and will soon announce the release.

* * *

J. C. Hornstein, many years branch manager of the United Theatre Equipment Corporation, has resigned his position to become general manager of Howells Cinema Equipment Company, which handles all supplies for export. Mr. Hornstein will be succeeded at the United by L. W. Atwater. Everyone who has had business dealings with Mr. Hornstein will wish him continued success in his new position.

* * *

Charles W. Harden, well known throughout the United States film circles, has been appointed sales manager at Seattle for the United Artists Distributing Corporation.

* * *

Sergeant Norvin F. Hass, who won three stripes for service "over there," has become a member of the Pathe sales force at Minneapolis. Sergeant Hass has been in the industry for fourteen years and knows it from the bottom up. Everybody who knows him wishes him an over-the-top record.

* * *

H. L. Isaacs, formerly manager of New York and New England for Fox, will go to Sidney, New South Wales, as directing manager of the same company in Australia.

* * *

Harry Sherman is in New York from the Coast. He has nothing to say about his business intentions, but evidently isn't letting the grass grow under his feet.

Rowland Predicts Best Year of All for Fast-Expanding Metro Organization

THAT Metro is on the eve of its greatest year, the most prosperous in its history not only for the company but for exhibitors of Metro productions, is the prophecy made by Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., three weeks after his return from his ten weeks' first-hand survey of the European motion picture field.

"The year 1919-20," says a statement by Mr. Rowland, "gives certain promise of being the banner year in the history of our organization. I am not prone to prophecies, so I say this only after the most careful scrutiny of present-day conditions in the industry, as they apply at home and abroad. And I say it with the utmost confidence after what I have observed personally since my return from abroad."

Activity in the Home Offices.

Inasmuch as Mr. Rowland's return from Europe was coincident with the release of "The Brat," the newest Nazimova production, and with the completion of the first three of the "fewer, bigger and better" specials made by Screen Classics, Inc., for the 1919-20 season—"Lombardi, Ltd.," with Bert Lytell; "Fair and Warmer," with May Allison, and "Please Get Married," with Viola Dana—he expected a degree of intensified activity in the Metro home offices.

He found it.

"I was delighted," commented the Metro president, "with the smooth running of the organization upon my return, notwithstanding the fact that the home office and the exchanges had been deluged with business following our announcement of the new policy."

Mr. Rowland an Exhibitor Himself.

In addition to being the executive head of the Metro distributing and the Screen Classics, Inc., producing organization, Mr. Rowland is a large exhibitor. As a member of the firm of Rowland & Clark, owners of a great chain of theatres, he has combined the viewpoint of the exhibitor as well as the maker of photo-dramatic productions.

"I adhered to this dual viewpoint throughout my recent tour of the European picture field," said Mr. Rowland. "I have, in fact, never lost sight of the exhibitor's angle. Being an exhibitor myself—having started in the industry as an exhibitor—I have faced all the problems that daily confront a showman, and my knowledge of them has aided me greatly in my work as a producer."

As to the prediction that Metro is entering the most successful of its four years of activity, Mr. Rowland also points out that its expansion will take in Europe as well as this country. This expansion is very likely to be extended even further, although announcements are not yet ready to be made.

Entire Output Placed in Great Britain.

Metro has placed its entire output for the next two years with Jury Imperial, Ltd., headed by Sir William Jury, for distribution throughout the British Empire. Jury Imperial, Ltd., will be sole distributors of Metro productions for England, and has started already with the Nazimova pictures, which have created a furore among the British picture-goers. Jury Imperial, Ltd., controls a chain of more than 200 theatres in the British Isles alone.

By Good Advertising Wilmington Exhibitor Successfully Extends Run of Feature Picture

THE delicate matter of extending the original run of a special feature attraction without sacrificing part of the profit on the original showing has been solved by the management of the Victoria Theatre, Wilmington, Del.

In many instances, after an attraction has completed its engagement and an exhibitor's receipts show a profit on the run, there is often a tendency on the part of the showman to yield to requests and hold the picture over for an extended engagement.

The number of exhibitors who have lost money through this procedure is indefinite. Yet it is apparent that more than one exhibitor has decreased his profits on a picture by extending his engagement, seeing his crowds decrease, and his proportionate receipts filing the loss column.

Asked to Extend Showing.

The management of the Victoria Theatre recently experienced a three-day run of fine business. With the end of the engagement, the manager received numerous requests from friends to extend the showing.

"I know lots of people who didn't see this picture," they said. "Why not hold it over?"

The patrons' requests were sufficient to influence the manager of the Victoria, and "Bill Apperson's Boy," starring Jack Pickford and released by First National Exhibitors' Circuit, was held over at the Victoria for another day.

And this is the way the Victoria exploited the return engagement. Advertisements about four inches square appeared in all Wilmington newspapers bearing the following word matter:

Victoria
Owing to the pleadings and demands of the many Victoria patrons, it has been decided to retain
"Bill Apperson's Boy"
with
Jack Pickford.
Tell Your Friends.

This advertisement hit the right spot. The day on which this advertisement appeared proved to be the biggest day of the engagement. The picture was held over and another smashing day's business was accomplished.

"The Wreck" Has Strong Cast.

It is seldom that a featured motion picture is offered to the public with such an assembling of players of the highest order as Vitagraph offers in "The Wreck," with Anita Stewart, and soon to be released.

In the cast are Harry T. Morey, E. K. Lincoln, Gladden James, and William Dunn. The picture was directed by Ralph Ince.

"If Music Be the Food of Love—Play On."
Warren Kerrigan has therefore an indefinite musical engagement in his Hodkinson feature, "A White Man's Chance."

English Exhibitors Here to Tour Large Cities Seeking Information

THE American film industry and theatrical conditions in general will be studied at close range for the next six weeks by a trio of English motion picture exhibitors, who are spending a week in New York City. The visitors are Isaacs Collins, of Newcastle-on-Tyne; Victor Sheridan, of London; and Thomas Burns, of Stockton-on-Tees, each of whom owns numerous motion picture houses in several English cities. They were accompanied to America by C. A. Clegg, of London, manager of the Famous-Lasky Film Service, Ltd., distributors of Paramount-Artcraft pictures in Great Britain.

After spending a week in New York City studying motion picture conditions and inspecting the leading motion pictures theatres, the visitors will make an extended tour of the country. They will visit Chicago, St. Louis, New Orleans, Kansas City, Denver, Salt Lake City, Portland, Seattle, San Francisco, Spokane, Los Angeles, Detroit, Toronto and other large motion picture centers.

Several days' time will be spent in Los Angeles, where they will have an opportunity of becoming thoroughly acquainted with the producing end of the American film industry. During their stay in Los Angeles, they will be entertained at the Lasky studio at Hollywood. The party will sail for England from New York on October 25.

War Restricted Development.

"The motion picture industry in England stands today on the eve of a period of tremendous expansion," said Isaac Collins in discussing conditions in Great Britain. "For five years the industry was hampered by the war, with the result that no new theatres were built and the producing activities of the various English companies were greatly reduced.

"Now, however, with peace at hand, the English motion picture exhibitor can look forward to nothing but a wonderful era of expansion. Plans are being made for a great increase in the number of motion picture theatres, and many splendid houses will be built during the next few years.

"The English producers are resuming activities, and are giving more attention to producing photoplays along American standards. A number of companies are said to be planning the importation of American technical staffs to aid them in competing with the American producers.

Show Nine-tenths American Films.

"The American photoplay is tremendously popular in Great Britain, and will always be so in my opinion. Approximately ninety per cent. of the motion pictures shown in England are American made, with the result that the theatre goer has cultivated a taste for American pictures.

"Unlike the American exhibitor, the English exhibitor is booked far in advance. At one of our meetings a theatre owner announced that he was booked solid for two and one-half years. This is due in a large measure to the fact that there are so many films and so few theatres, that the English theatres are from six to nine months behind the American theatres in their programs. These conditions will become more nearly normal, as the industry expands and the number of theatres increase.

"The American motion picture theatres, as we have found them in New York, are marvels in the way of theatre construction. We are tremendously interested in seeing the American motion picture houses and studying the manner in which your pictures are screened, and are looking forward to our tour with keenest anticipation."

Exhibitor Sheridan of London Gives World Man an Interview

OF medium size, stockily built and a dynamo of energy is Victor Sheridan, a snappy individual who owns picture theatres in London and suburbs. He is managing director of Associated Cinematograph Theatres, Ltd., with houses at Holloway, Camberwell, Croydon, Gillingham and Chatham —six in all.

Mr. Collins owns a circuit of theatres in the north of England—including representation in New Castle, Gateshead, North Shields, Whitley Bay, Tosforth, Ashington and Cramlington. Mr. Burns is located at Stockton-on-Tees where he has the largest-capacity house of the three that supply a quarter million people with picture entertainment.

When interviewed at the Biltmore all these showmen voiced optimism concerning the outlook for pictures in England. C. A. Clegg, who chaperones the party on its trans-oceanic and transcontinental tour, is an American showman of great experience who has settled in London for Famous Players-Lasky and become "acclimated." There can be no doubt about Mr. Clegg—he knows his America and equally well knows England and the ways of doing film business over there.

The World man had the good fortune to chat with Mr. Sheridan individually and from him learned many interesting details of English showmanship; was told how English firms representing American producers exploited their wares and was given a side-light on the general business of picture exhibition in the "tight little isle." Mr. Sheridan, we might here observe, is not of the complacent type of Englishmen that is generally met on this side.

The Aggressive Mr. Sheridan.

"They tell me I'm the only one who 'kicks,'" said Mr. Sheridan (perhaps he didn't say "kicks," but that was what he meant). "When I pay extra for a film I demand extra advertising to go with it; but I get just the same amount of billing matter as with an ordinary film. We are denied the tremendous benefit that American showmen possess in showing American films—we get practically nothing in the way of 'publicity,' such as stills, one, three and six sheets, newspaper cuts, etc."

(When the World man asked Mr. Clegg for enlightenment on this point it was made known that war restrictions had prevented the shipment to England of only the most limited quantity of these aids to exhibitors. Only a re-

England Comes to America to Study Its Moving Picture Conditions.
C. A. Clegg, manager of Famous Players-Lasky Film Service, London; Victor Sheridan, of London; Thomas Burns, of Stockton-on-Tees; Isaac Collins, of Newcastle-on-Tyne. In America for a country-wide tour.

stricted number of sheets of printing might be sent abroad and there was not enough demand for "paper" to warrant having lithograph stones made in England to duplicate these originals and meet the expense.

Mr. Sheridan proceeded with an interesting description of how films are booked by the English exhibitor, specifically referring to the display of American films. "Fully ninety per cent. of the pictures shown in England are American-made," said he. "Italy is sending very few films into our country and France none at all. The English producer is getting under way but, as yet, has not become an influential factor. We look to America for our supply and America seems to be an unfailing source.

Must Book Months Ahead.

"Because of war conditions and other considerations, we have fallen into the habit of booking films from eight to eleven months in advance. While this insures the exhibitor an assured supply of features, we are handicapped in not being able to book new films at the time when they are really new and timely. It is impossible with us to take advantage of any immediate situation—styles and dresses are out of fashion before we can show the pictures we have booked so long ago.

"The way we are compelled to book American pictures also works against the interest of the exhibitor. Having sold the negative and the English rights to an English distributor, trade showings are given by the firm that is to handle the picture or series of pictures in England. On these occasions we are shown an American print in a darkened theatre, where the stereopticon effects are sharp, the printing superb, the projection steady as a rock and every condition is of the best.

"Newspapermen are invited to these showings, the papers are filled with praise of the films and then the exhibitor is solicited to do his booking. Eleven months afterward the picture gets into the theatres. All that has been said in the press is utterly forgotten and worthless as encouragement to public patronage.

"We have only a limited supply of printing available, and must depend upon the limited efficiency of the publicity men in the office of the English distributor for our aids to box-office patronage. Having once reviewed the film or commented upon it, the newspapers cannot be induced to go over the whole matter again. Thus the real value of newspaper criticism is to provide a selling argument for the distributor with which he disposes of film to be shown publicly months later.

Films Run the Gauntlet.

"Having booked the film on this special showing,in an utterly dark theatre, the exhibitor must show it in a theatre that must be fairly well lighted, by order of the authorities. The process of getting good projection is thus made more difficult, and the public does not see the same film the exhibitor does when he books it.

"The exhibitor-showing is given with an uncut and uncensored print. After the showing the distributor, being economical, orders a boy to 'cut out 500 feet'—or some greater footage—before the film goes to the censors. This boy, or some inexperienced person, remembers only the 'punches' in the film as it has been shown, and in order that he may obey orders he cuts out the scenes he can best recall—and those scenes are the 'punches.'

"The picture then goes to the censor, and there it takes its chances of being further cut. The picture is finally published for exhibition on English stock with English printing—and the stereopticon effect is lost, there are 'jumps' continually as the picture is screened and the public complains of the pictures.

Three Day Runs Prevail.

"Our opportunities for drawing crowds are limited, not alone because of lack of publicity aids from the distributor, but because of the domestic customs of the public. If we can fill our houses once on the entire day's attendance we are doing well. We get none of the evening crowds that New York theatres have after the early hours—practically no one enters our theatre after 9 o'clock at night. Our afternoon attendance is small and the bulk of our business is done in the early hours of evening.

"We show pictures three days, and of this only one day is really big. In the first part of the week (except Monday) trade is always light. It starts to pick up from Thursday onward and Saturday is always our big day. Monday is good, also, because working people have been taking Monday as a holiday since the armistice, to make up for the tremondous effort they put forth in supplying the Government with war material."

Mr. Sheridan promised to give us another interview when he returns from his trip across America. We believe he will have something of further interest to say.

HILL.

First Activity on the New Griffith Studio at Mamaroneck, N. Y.
Showing part of the Flagler estate of thirty acres purchased by D. W. Griffith for his eastern studio.

"When Bear Cat Went Dry" Is Being Booked by Many

THE competition between the different branches of World Pictures for the honor of the greatest number of pre-release showings of "When Bear Cat Went Dry," the big super feature picturization of Charles Neville Buck's story of mountain life in Eastern Kentucky, is reaching such a point that all estimates made as to the gross business this picture would do has been shattered.

It now looks to the officials of the World Company that "When Bear Cat Went Dry" will be the biggest money getter ever released by this company. The advertising department reports that the initial order for exploitation material has long been sold out and that the second edition of paper and advertising novelties for this box office winner is rapidly being depleted.

The exhibitors, keenly alive to the "pull" this picture has, are using more lithographs than they have ever done before. Columbus, Ohio, which normally uses not over 251 sheets will be billed with 1,000 one sheets. An exhibitor in Wheeling, W. Va,. has put in an order for $200 worth of advertising matter and will give the picture a week run instead of the usual two day run for the biggest star picture.

Vitagraph Will Release "The Wolf" in September

VITAGRAPH will this month release "The Wolf," another of the string of splendid picture plays made from popular dramas of the stage. "The Wolf," made from Eugene Walter's play of the Canadian Northwest, bristles with action and abounds in beautiful scenery.

Earle Williams plays the leading role of Jules Beaubien, a French-Canadian trapper. Jane Novak is his leading woman, playing the part of Hilda MacTavish. Splendid work is also done by Brinsley Shaw, as the Indian companion of Jules; George Nichols as the religious fanatic, MacTavish; Robert McKim as the villain; Billy Mason as the juvenile, and Beulah Clarke as the Indian maiden. James Young, who directed the picture, has done one of the finest pieces of work in his career.

TRAVEL MAKES WOODY AN OPTIMIST

Realart's General Manager Returns from Scouting Trip Extending from Coast to Coast and Brings Report of Prosperity for Picture Showmen in Every Town Visited

THE general manager of Realart, John S. Woody, has just returned from a "scouting trip" that took him around the circle from here to the Pacific coast and from what he has to say judgment may be rendered that moving picture business, and all other lines of amusement, has never been in such gratifying condition. In St. Louis, Detroit, Cincinnati, Chicago, Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles Mr. Woody found picture theatres all too small to accommodate the crowds.

Learned Showmen.

Everywhere he made it a point to interview the leading exhibitors in his determination to discover the status of business and to learn the plans showmen have evolved for the immediate future. Everywhere he discovered the same thing—theatres too small and bigger theatres planned as a resulting necessity.

Prosperity abounds throughout the western section of the country where he toured; all lines of business show the result of good times. New theatres with larger seating capacities are under way in Chicago, Seattle, Omaha, San Francisco and other cities where Mr. Woody investigated during his tour.

In Chicago the great success of the Riviera and the evident need of greater-capacity theatres in the "Loop" has prompted Sam Kats to undertake a $3,000,000 proposition in the business center. The new house will seat 2,500 and will be run along the same lines as the Riviera.

Chicago Needs Theatres.

Andrew Karsas, a prominent South Side exhibitor, agrees with Mr. Kats in the declaration that Chicago theatres are not big enough to hold the people who want to see pictures. Lubliner & Trinz and Ascher Bros.' circuits show the same conditions as prevailing. All of these houses have raised admission prices and have increased rather than decreased attendance thereby.

Similarly in Omaha, Mr. Woody says, the only difficulty seems to be to provide seats for motion picture fans. In this connection he quotes H. M. Thomas, the progressive manager of the Rialto Theatre in that city. Manager Goldberg, of the Sun Theatre, is erecting another house to help remedy this condition; it will seat 1,500 people and will be opened very shortly.

In San Francisco, Mr. Woody learned from Engene Roth that his California and Portola Theatres are being amalgamated with Herman Webber's Imperial, so that there will be a joint house for the bigger and more important special productions where these pictures can be booked for runs of from three to five weeks.

The T. and D. chain of theatres are going in heavily for bigger and better pictures, which will also be put on for longer runs than have heretofore been the custom. General Manager Johnson promises to exploit these important attractions in effective fashion.

At Seattle, Mr. Woody found that the shipbuilding industry, which is commonly supposed to have died since the war, is very much alive and that it is keeping over 20,000 workers in the city. These workers, in addition to those engaged in the earlier, staple industries of this city, crowd the motion picture theatres daily and can never see too many pictures, if they're good.

Another benefit of the war has been the establishment of Seattle as one of the most important ports for the trans-Pacific trade. This is an even more lasting contribution and is largely the basis for the enlarging plans which are being carried out by several prominent exhibitors in that territory.

Northwest Active.

Jensen & von Herberg are erecting a 2,500-seat house in Seattle which Mr. von Herberg claims will be a lasting monument in his career as showman. He plans to incorporate every improvement devised to date for the presentation of a picture program. This firm is also extending its interests into Tacoma, Portland, Butte, and other cities in the Northwest.

Mr. Woody stopped over at Portland to greet Claude Jensen, William Parker and other exhibitors, and then proceeded to San Francisco. From there he went to Los Angeles, where he reports an even greater "bullish" tendency than in other sections in the West.

Fred Miller and Harry Leonhardt are planning extensive innovations in their new 2,500-seat California Theatre. These showmen are working out advertising and exploitation schemes of a magnitude never before attempted on the Coast.

Manager Grauman, well known throughout the industry because of his Los Angeles house, is figuring on another theatre to seat 4,500 and to be conducted along the lines which have made Grauman's Theatre a success since the day it opened. Emil Kerlein, of the Kinema, and the Clune management, at the Broadway and the Auditorium, are planning to devote their houses to long runs exclusively, with special emphasis on specials.

Longer Runs.

In Denver, Mr. Woody learned from Alvah Talbot, of the American Theatre, that he intends to change from his former policy of running two shows a week. For the last three months, the American has had full week runs, and business has been so good that Mr. Talbot has decided to make this his permanent policy; in fact, on special productions, the American's bookings will probably be for an even longer period.

Returning to New York, Mr. Woody stopped off at St. Louis. Here he found that the "dry" movement has improved business by fifty per cent. The breweries are now manufacturing soft drinks and labor is at a premium. Led largely by Harry Keppler, of the Greater Amusement, which controls fifteen theatres, exhibitors have put over a "go-to-movies" campaign which has boomed business in every theatre.

Skourase Brothers, whose Pageant Theatre has heretofore been regarded as a suburban house, are increasing its capacity to three thousand seats and will convert it into a first run house. In fact, the general tendency among the live exhibitors in St. Louis is along the line of more protracted runs.

This is exemplified by the King and Pershing Theatres, which formerly showed pictures for one, two or three days; these houses are now booking pictures for a full week. The Northland which recently opened with this policy, is reported to be doing a really phenomenal business.

Beware of Greeks Bearing Monocles.
Will be Doris Kenyon's motto after the above scene from "The Bandbox," Deitrich-Beck picture for Hodkinson.

Agnes Ayres Deserted the Law.

Agnes Ayres, leading woman for William Russell whom William Fox will present in "Sacred Silence," which will be Mr. Russell's first appearance as a Fox star, is a young lady who had decided that the bar called her and was studying to be a lawyer when she chanced to visit a motion picture studio. The director took her for one of the extra girls. Struck with her features, which screen exceptionally well, he asked her if she would like to work before the camera.

Miss Ayres, who incidently is likewise making her first appearance under the banner of William Fox, is best known for her work in the filming of the O. Henry stories.

Sweet Productions Retains Professor.

Jesse D. Hampton announces that Professor Ernest C. Sealer, the eminent scholar and linguist, will be retained by the Blanche Sweet productions in the capacity of authority on details of dress, location, life and customs of future Sweet specials, released by Pathe. His official title will be Supervisor of Atmosphere.

In "A Woman of Pleasure," the first production in which the professor's services were used, all the correctness of dress, the mannerisms and the acts of the big Zulu uprising taken at Tejunka Pass, Cal., were planned and mapped by the professor in conjunction with Director Wallace Worsley.

Telegrams to Famous Players-Lasky Home Office Tell of Capacity Business with "Miracle Man"

THAT George Loane Tucker's "The Miracle Man," which is proving to be one of the box-office sensations of the year, demonstrates conclusively the soundness of the contention of those who advocate the policy of "longer runs for better pictures," is the opinion expressed by Walter E. Greene, vice-president in charge of distribution of the Famous Players-Lasky Corporation.

Mr. Greene has just received a telegram from H. G. Ballance, Famous Players-Lasky's branch manager at Los Angeles, which read as follows: "Just finished second record-breaking week of 'Miracle Man' at Kinema Theatre, second week exceeding opening week by over fifteen hundred dollars. Theatre playing capacity daily. Will probably run for from four to six weeks."

"Here is another instance," said Mr. Greene, "of a theatre increasing its business with 'The Miracle Man,' as the run of the picture is extended. The Kinema is duplicating in Los Angeles what the Rivoli is doing in New York, where, following two triumphant weeks at the George M. Cohan Theatre, the picture moved to the Rivoli, to smash house records there and to continue into the second week, the fourth on Broadway, with capacity business."

R. M. Thomas, of the Rialto, Omaha, wired: "'Miracle Man' opened here today, breaking all previous Sunday records for this theatre. I feel certain there will be marked increase in business each day of run. Never saw any picture have such a wonderful effect on a mixed audience. Scores of men left theatre with their eyes full of tears."

From not a single theatre, Famous Players-Lasky states, where the picture has played, has less than capacity business been reported for any performance during the opening week.

First Kay Laurel Film To Be Ready in October; J. M. Shear Is Planning Countrywide Exploitation

J. M. SHEAR, executive head of J. M. Shear Company, producers of the new series of Kay Laurel productions, starring the former Ziegfeld Follies beauty, announces that plans have been formulated for the production of six Kay Laurel features during the year under the direction of Jack O'Brien. Mr. Shear has not definitely decided on the method of release of the Laurel features, but states that he is negotiating with one of the big distributors to take over the marketing and distribution.

Director O'Brien is on the third week of production with the first Laurel feature, the title to which has not been announced. It is taken from a well known author's work. The story's action is laid in the oil fields of Texas and Oklahoma.

To Be Well Exploited.

In connection with the exploitation of the Kay Laurel features, Mr. Shear is planning a countrywide publicity and advertising campaign to include space in the trade and daily papers. A few months ago, Miss Laurel made her debut in the silent drama as star of the screen version of Rex Beach's "The Brand" and was given wide publicity.

Director O'Brien has surrounded Miss Laurel with a strong cast of supporting players including Robert Ellis as leading man; E. Fernandez, as an Indian character and Olive West.

Movie World Represented at Dinner to Army Major

HEALTH COMMISSIONER Royal S. Copeland, of New York, presented Major Warren Bigelow, U. S. A., with a solid gold jeweled watch as a token of appreciation from the personnel of the Re-Employment Bureau for Soldiers, Sailors and Marines on September 9, when the director of the organization was given a testimonial dinner at Allair's, 143 East Seventeenth street, New York.

At the guest table were Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York; Charles Blumenthal, Herbert N. Straus, Martin Dodge, J. D. Wansor, Rowland Haynes, Walter T. Dieck and Miss Alice Carpenter, of the Mayor's Committee.

Dr. Copeland, who was toastmaster, said the gift was an expression of friendship on the part of the personnel of the bureau. Major Bigelow expressed his thanks and his pleasure at being associated with the hosts of the evening, nearly all of whom were formerly in the service. Major Bigelow said that positions had been found for more than 17,300 former soldiers, sailors and marines since last April.

Henry Cole, director of motion picture publicity for the Re-Employment Bureau, who was chairman of the dinner committee, was largely responsible for the success of the affair. Others on the committee were Michael Meiselman, treasurer; Miss Anna E. Vanson, secretary; L. H. Sullivan, H. T. Broome, E. W. Drake and F. A. Giffin.

Major Bigelow was put on duty as director of the Re-Employment Bureau by Colonel Arthur Woods, assistant to the Secretary of War. Before entering the service Major Bigelow was a prominent New York lawyer. He is a member of several, fraternal and professional associations.

Territorial Names Firms Handling Jester Comedies

THE Territorial Sales Corporation of 1600 Broadway, announces the sale of territorial rights to the Jester Comedies in practically all the territory of the United States. These are the comedies in which Twede Dan is featured, and according to all reports they have met with popular approval. They are said to be full of "pep" and ginger, backed up by a supporting cast of talent and a bevy of bathing girls.

The comedies are two-reelers released at the rate of two a month, through the following exchanges. Standard Film Service, Cleveland, for Ohio, Michigan and Kentucky; W. J. Lytle, San Antonio, for Texas, Oklahoma and Arkansas; Merit Film Corporation, New York, for New York and Northern New Jersey.

The Eastern Feature Company, Boston, for New England States; Peerless Film Service, San Francisco, for California, Nevada, Arizona and Hawaiian Islands; Greater Features, Seattle, for Alaska, Washington, Oregon, Montana and Idaho; Eltabran Film Company, Charlotte, for North and South Carolina, Virginia, Maryland, District of Columbia, Delaware, Georgia, Florida and Tennessee; Twentieth Century Film Company, Philadelphia, for southern New Jersey and eastern Pennsylvania; Albert E. Weiland, Standard Film Exchange, for western Pennsylvania and West Virginia; Ludwig Film Company, Milwaukee, for Illinois, Iowa, Kansas, Nebraska, Minnesota, Wisconsin, North and South Dakota, Missouri and Indiana.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Attractive Song Covers for Four Recent Fox Features.
The Fox organization is taking advantage of co-operation offered in music book-ups.

Away Up and Down the Line in Ohio Everybody Packs 'Em in Like Sardines

By Nat Bregstein

PERHAPS it's because Sandusky, Ohio, is right alongside of Lake Erie that George J. Schade, proprietor of the Plaza and Schade Theatres figures every stranger works up a thirst. At any rate to prove that he was a genuine sport, he offered me a drink and it wasn't of the late variety either. He was very much surprised at my refusal to drink.

I told him my mission and we immediately got down to business. The following narrative explains why any production is good enough to make money for brother Schade.

"Exploitation is my middle name and I exploit everything from soup to nuts," he said. "The rottener the pictures are the more money I make on them."

"Why?" I asked.

Looks for Punch.

"It is as simple as A B C,' he replied. "When I buy a production, like every other exhibitor, I look for the punch. If it isn't there, instead of losing heart, I create a punch by exploiting the picture in a manner that has met with the approval of the Sandusky movie fans for some time in the past, and I believe will meet with their approval in the future. I never play a boomer. Some of the pictures that I have made money with in the past are 'Mickey,' 'Stolen Orders,' 'Out of the Fog,' with Nazimova and others too numerous to mention.

"Regarding the open booking, it will not work out in my town. It is all right for the big towns with the week's run, where there are changes during the week, but it is not the best plan for yours truly.

"A remarkable thing about the movie fans in our town is that they use the telephone exclusively for information regarding the coming productions. The calls have been so frequent recently that I have been thinking of hiring another telephone girl. I forgot to mention the fact that our movie patrons are not satisfied with mere suggestions when it comes to exploitations. For instance, when I recently played 'Yankee Doodle' I had to give them the whole works, girls a plenty and everything."

Just then somebody came in for another drink and I made a hasty exit.

Other Sandusky Houses.

The Victory Theatre in Findlay, Ohio, which is managed by J. Redtern, has a seating capacity of 295 with admission prices of six and fifteen cents. Mr. Redfern has been here about three years and says he does not like open booking, as you don't know where you are at, and in addition kicks about high prices. He further states that business is good.

The New Royal Theatre, of which W. K. Richards manager, is a second run house with a seating capacity of 300, and is located on Main street. Admission prices are ten and fifteen cents. He exhibits First National, Select, Fox, etc. Mr. Richards claims big business recently on "Daddy Longlegs," a Paramount production, and says he favors open booking.

The Majestic Theatre, which is managed by H. W. Powell, has a seating capacity of 1,000, with admission price of twenty cents. Mr. Powell uses Goldwyn and Paramount productions and says open booking is not good for a small town. Mr. Powell has been a subscriber to the Moving Picture World for the past ten years and reads it thoroughly.

The Lyceum Theatre, of which Mr. R. E. Jacobs is the proprietor, has a seating capacity of 249 with admission prices of six and eleven cents. Mr. Jacobs says open booking is a good thing if prices are reasonable.

Conditions in Youngstown.

Youngstown, Ohio, is another city where the Moving Picture World is read by every exhibitor. Mr. Shugrue, manager of the Orpheum Theatre, situated on the Main street, seats 200, with admission price of ten cents, has been doing a good business right along.

G. J. Schade
Hospitable Sandusky, Ohio, exhibitor.

Mr. J. Trunk, of the Dome Theatre, one of the oldest picture houses in town, having been built seven years ago, says that he believes all contracts ought to be binding. He further states that business is good and that he will soon open a new theatre that will seat 450.

The Strand Theatre, managed by Charles W. Denzinger, is a house seating 2,000, with admissions at 20, 25 and 30 cents. Mr. Denzinger believes in open booking and says that business is fair.

Good Business in Cleveland.

Ohio is certainly on the map as far as the moving picture business is concerned. The Loew interests have added a few theatres in the downtown sections during the past year.

Paul Gusdanovic, who owns the Strand, Orpheum and Eclair Theatres, says that open booking for first run houses is the best thing that ever happened. However, he prefers the Star series. Mr. Gusdanovic believes a prosperous season is in store for Cleveland exhibitors and says that he is going to have five more theatres if he can get them.

L. Zoffer, of the Corona Theatre, another cash customer on the subscription list for the Moving Picture World, states that Cleveland has too many theatres. He believes the small house is here to stay despite talk to the contrary. As proof he says he has been in Cleveland for seven years, and does not possess the largest house in Cleveland by a long shot. With regard to the open booking question, he says that it is a hold-up. On the increased price question he says twenty-five cents is the limit that the movie customers will pay in Cleveland and believes in the small house every time for actual profit.

Some one wandered into Loew's Mall Theatre the other day and showed the organist how one man can play two organs at one time. This is a duplex theatre and has two entrances, upstairs and downstairs. William J. Smith, the manager, says this is indeed an innovation and gives the organist a longer rest period.

Notes from Bucyrus.

Bucyrus, Ohio, has a Hippodrome, which seats 450 and runs Universal, Metro, Hodkinson, Pathe, etc. "I am open on open booking," says Otto Herzer. "Wait till I play a few tunes for the customers. Here is your $3.00; send me the Moving Picture World. Good luck. I have to go back and play again."

The Grand Theatre is run by Miss Noyer, a school teacher. I showed her the World.

"I know the value of a good reliable magazine; this looks like the goods to me," she said, handing me a check for $3.00. The Grand Theatre has a seating capacity of 350, with admission prices 10 and 17c. It has a short orchestra.

Miss Oweka Woodruff, manager of the Orpheum, is a very popular girl. She does the booking and everything.

She said: "We cater to a select patronage and run Goldwyn, Vitagraph and Paramount." Admission prices here are 10, 17 and 20 cents. Business is good.

Akron News.

Akron, Ohio, has twenty-nine exhibitors and is known as the best paying town in Ohio.

Here is a statement of S. S. Kasse, who owns the Empress Theatre, one of the busiest downtown houses: "$10,000 a year is a mere trifle for the exhibitors to make in this burg and some of the theatres are making five times that. This is certainly the clean-up village for the exhibitors. It was not, however, four years ago, when the Empress was a lemon, but stand outside and watch

them come in now. I believe open booking is good."

Gossip from Fostoria.

Help! Help! Help! Fostoria, Ohio, wants more factories. The town has a population of 9,000 and has two exhibitors. According to one of the Buck Brothers, who own the Colonial Theatre, it will be renovated so as to increase the seating capacity from 250 to 800. He says that the town hasn't been its own since the factories left it, but they are staging a comeback for more plants. In addition he says they are going to get on the job very soon for some exploitation stunts of their own. This theatre runs Paramount, Select, Goldwyn and Fox.

Another exhibitor, H. E. Hickey, runs the Majestic, a house seating 240, with admission prices of 11 and 17 cents.

"Does this town draw from any surrounding towns?" I asked Mr. Hickey.

"Yes. We draw from Arcade, Bloomdale, Rising Sun and Bradener, Ohio," he replied. "All these towns are nowhere near as large as Chicago and that's why business is only fair."

A sign in front of the Majestic reads as follows: Tuesday, Grace Cunard, "After the War." Sunday, Frank Keenan, "The Silver Girl." See Barnes and see the difference.

Tips from Toledo.

Another knockout in favor of the motion pictures is in Toledo. A. Horwitz, who runs the Colonial Theatre, a house seating 800 with admission price of 30 cents, says he gave the K-O to burlesque at his house some time ago and is now running pictures and is mighty glad of it. He is doing an excellent business and is perfectly contented.

George Dixon, who, when he is not practicing his profession as a lawyer, is busy attending to the wants of the Regent and Metro theatres, says he believes that open booking is the real thing.

"Are you selling magazines?" asked Mr. Dixon.

"No, I am interviewing a lawyer," I replied.

H. A. Gerstle, manager of Loew's Valantine Theatre, says that every exhibitor is going to do extensive business in Toledo. There is plenty of room for everybody in this town.

Ashland Gossip.

C. L. Clark, a candidate for mayor in Ashland, Ohio, is some busy man. When he isn't speaking he attends to his cigar store and when he gets through with the cigar store he starts exhibiting. The Bandbox is the name of Mr. Clark's house, and it seats 238, with admission prices of 10 and 15 cents. Society stuff is what they like in Ashland.

"Give me a Cremo cigar," says a customer, and at which time Mr. Clark looked at me and said, "I am doing a big business."

"Give me a box of Naturals," broke in another.

"You can see I haven't anything to do all day," says Mr. Clark.

"Good-bye, and I hope you get elected," I replied.

"Told in the Hills" and "Stepping Out" Are Paramount-Artcraft Releases for September 21

THE Famous Players-Lasky Corporation announces for release September 21 on the Paramount-Artcraft schedule, Robert Warwick in "Told in the Hills" and Enid Bennet in the Thomas H. Ince production, "Stepping Out."

George Melford directed "Told in the Hills," which is the second picture in which Robert Warwick has appeared since joining the Famous Players-Lasky forces upon his return from Army service. Much of the picture was filmed in the northern part of Idaho on the Lapaway Indian reservation. The Indians on the reservation still adhere to their primitive customs and often dress in their war paint and feathers as of old. Hundreds of them took part in the picture, so there is a splendid setting for the story of the days of Indian uprisings on the frontier.

Two of the Furies.
A shot from Rubert Hughes' "Cup of Fury," his first contribution to the Eminent Authors program for Goldwyn.

Ritchey Prepared Scenario.

It is many years since Marah Ellis Ryan wrote "Told in the Hills," but it has gone through edition after edition. Will M. Ritchey had the task of preparing the scenario, and Major Warwick was surrounded with a cast of noted players. Ann Little is seen in the leading feminine role and Monte Blue is said to give a remarkable interpretation of an Indian character part. Others in the supporting cast are Tom Forman, Wanda Hawley, Charles Ogle, Margaret Loomis, Eileen Percy, Hart Hoxie, Jack Herbert and Guy Oliver.

"Stepping Out" Stars Enid Bennett.

The plot of "Stepping Out," the Enid Bennett picture scheduled for release the same day, is said to be extremely novel and promises to add greatly to the problem confronting a young wife when she finds that her young and handsome husband, under the pretext of working late at the office, is keeping company with a pretty stenographer.

Niles Welch plays the leading male role. Julia Faye, in the "vamp" role, fully satisfies expectations, and Gertrude Clair, William S. Conklin and Bota Miller figure prominently.

The production was directed by Fred Niblo and photographed by George Barnes.

Pope Makes Restitution to Trinity Corporation

CHARLES F. POPE, who was indicted by the grand jury of New York for grand larceny, was recently brought before the district attorney, and rather than face trial and a possible jail sentence, was allowed to make restitution to the Trinity Trading Corporation of $1,750 with costs and interest, which amount he was charged with having stolen from that corporation.

During the summer of 1918 civil judgments were obtained against Pope for other amounts, including a check for $1,000 made out to William C. Thompson who has since been indicted for film theft, and which Pope exchanged for one of Thompson's checks and converted into cash for his own uses, it is said.

As a result of this Pope was arrested on a sheriff's writ and put in jail for several days. He was subsequently released on bail, but restrained from leaving the jurisdiction of the court for a period of six months.

"Way of a Man" to Be Next Jose Picture.

After reading over twenty manuscripts since the completion of "Mothers of Men," Edward Jose has finally selected his second picture, which will be the newest novel by Thomas Dixon, "The Way of a Man." The cast has not yet been engaged, but it has been announced that the role of the niece is to be played by Natalie Talmadge.

Vitagraph to Release "The Combat."

Vitagraph has announced the early release of "The Combat," with Anita Stewart in the leading role. It was written by Edward J. Montague and directed by Ralph Ince.

Fox Scenario Department Planning Big Things; Announcement Made of Authors Under Contract

NEW plans, just completed, and already in part effective, by Fox Film Corporation for broadening the scope of its scenario department, promise to make this important branch of William Fox's production activities one of the leaders in the field, according to an announcement just made.

Many entirely novel and unique ideas will be inaugurated in the preparation of the coming productions. The capable staff under the direction of Hamilton Thompson, Fox scenario editor, will furnish Fox stars with stories of a character and quality hitherto unsurpassed. Ashley T. Locke, assistant to Mr. Thompson in the supervision of the detail work, had five years' experience in the newspaper field. He is the author of many magazine stories, and was director of publicity for the Lubin Company and manager of the motion picture department of the Frank Munsey Company.

Prominent Authors Contributing.

Prominent authors have already contributed to the Fox program. Zane Grey's "The Last of the Duanes" is William Farnum's latest starring vehicle. Louis N. Tracy gave "Wings of the Morning." William MacLeod Raine's well known story, "Eastward Ho," is now in process of making, with William Russell as the featured artist. Edgar Franklin furnished the story for the photoplay, "The Web of Chance." The scenario of "If I Were King" was done by E. Lloyd Sheldon, and William Farnum is now at work on this de luxe production. Frank L. Packard is responsible for "From Now On," starring George Walsh. Forrest Halsey has just sold to William Fox an original story, "Flame of the Flesh."

Julia Burnham, a writer on the staff of Fox Film Corporation, wrote the original story, "Lure of Ambition." In the year and a half she has been identified with Fox, Miss Burnam has written not less than fifteen features. Thomas J. Fallon is the author of several well known stage sketches. Marjorie Rambeau is to star in a play from his pen. He is an expert continuity writer. Edgar Mels was formerly editor of the photoplay section of the Philadelphia Ledger. He was formerly director of publicity and advertising for Lubin. He has done much work for the Saturday Evening Post, Ladies Home Journal and Collier's.

Is Well-Known Editorial Writer.

William E. Williams is nationally known as an editorial writer. He has been city editor and managing editor of the Kansas City Post. His works of fiction have appeared in Munsey's and Ainslee's. Paul H. Sloane is an expert translator of French, Russian and German and an all-around technical expert in the production of screen successes. Among his successful scenarios have been those featured by such well known artists as Nance O'Neil, Francine Larrimore, Ann Murdock, Charlotte Walker, Holbrook Blinn and H. B. Warner.

Lengel Is Newest Member.

The latest addition to the Fox scenario department is William C. Lengel. Mr. Lengel recently has become well known as the writer of the clever short stories depicting life in "Tin Pan Alley," which appear in Munsey's Magazine. One of his best works was the story "Words and Music By," which was screened by William Fox, with Albert Ray and Elinor Fair as stars.

Alice Brady Honor Guest at New York State Fair

NO SOONER had Alice Brady returned to New York from Asbury Park, where she was the guest of honor at the Asbury Park Baby Parade, than she received an invitation from the Mayor's Committee of Syracuse to attend the New York State Fair as their guest. Miss Brady sent her regrets and pleaded busy, but Syracuse would not listen to excuses.

When the star and her husband arrived in Syracuse Monday morning, September 15, they were escorted to the Onondaga Hotel, where the best suite in the hotel had been reserved. At noon Miss Brady was escorted to the clubhouse, where she was the guest of honor at the mayor's luncheon. At the door she was met by Melba Ingalls, a local artist, who gave her a handsome, handpainted sash. The gift was made in the name of the Artist's Club of New York City and Miss Ingalls.

Miss Brady received Syracuse women at the clubhouse for an hour after luncheon and later visited the horse show, escorted by Commissioner Wilson, where she pinned the ribbons on the winners in the Arabian saddle horse class. She was continually surrounded by state and city officials, including Mayor Stone of Syracuse, ten visiting mayors of New York State cities, Lieutenant Governor Walker and Charles S. Wilson, commissioner of agriculture. In the evening, Miss Brady was guest of honor at a small dinner party on the Onondaga roof and later attended the theatre. She returned to New York Tuesday morning.

Amazing? Nothing Like 'Em.
Being a crucial moment from "The Amazing Lovers," the Rolfe production for A. H. Fischer Features.

Yokel and Gillespie Form Life-Grams.

Alex Yokel and J. Stuart Gillespie, executives of Briggs Pictures, Inc., the producers of Paramount-Briggs Comedies, have organized Life-Grams, Inc., and will produce a series of one-reel comic novelties written by Neal R. O'Hara, the New York Evening World humorist.

Three subjects already have been furnished and work is going ahead on others. They will carry the general title of Life-Grams, although each subject will be complete in itself. The method of release has not been decided upon, but it is likely that Life-Drams will be marketed on a state rights basis.

Organized Effort Defeats Georgia Censor Movement

AT the last meeting of the Georgia legislature a censorship bill was introduced that met with instant opposition from the various exchangemen doing business in the state. The Atlanta Exchange Managers Association, of which A. C. Bromberg is president, in cooperation with W. C. Patterson, head of the Southeastern Theatre Managers Association, after several conferences decided to fight the measure to a finish. Forces were organized and after diligent effort on the part of both the exchange managers and Mr. Patterson the bill was kept in the committee room until adjournment.

Governor Dorsey, of Georgia, promises to bring the bill up again at the next legislature. In the meantime the Atlanta Exchange Managers Association and Mr. Patterson are organizing forces to defeat any such drastic measures as have been proposed.

Such a bill as was proposed by the Georgia legislature would have affected all of the southern states supplied by the Atlanta exchanges, so that the efforts extended to defeat the censorship bill in Georgia will prove beneficial to the other southern states.

Kinograms Full of Live News

The current release of Kinograms opens with General Pershing leading the famous First Division down Fifth avenue, New York. The tremendous ovation this hero received in shown in detail and there are many intimate close-ups of the General.

The Police Strike in Boston is shown and several scenes illustrate the consequences of looting and rioting that is taking place in that city.

The arrival of Cardinal Mercier on the Northern Pacific is then presented, followed by details of the reception given the Prince of Wales as he investigates the locks at Sault Ste. Marie during his tour of Canada.

The President's swing around the country brings him to the twin cities, and he is shown speaking before the Minnesota legislature and watching the parade in Minneapolis.

Then follow the contest drills at Philadelphia during the great national conclave of the Knights Templar. Finally there are the scenes showing General Edward bestowing war crosses upon two women whose sons died in France.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Comic Series of Married Life Will Be the Next in Paramount-Briggs Visualized Cartoons Repertoire

HAVING completed fourteen Paramount-Briggs Comedies based on the cartoons "When A Feller Needs A Friend" and "The Days of Real Sport," Clare A Briggs, the cartoonist, who is producing the comedies, has started on a new series of one-reel subjects entitled "Married Life," based on his widely known cartoons entitled "Oh Man!" etc.

The pictures will be one-reel comedies of married life and will be in the same vein that have made the Briggs cartoons so human and popular. The humorous problems that arise in everyday married life, the foibles of husbands and the ingenuity and subtleties of wives will be shown on the screen, it is announced, in a series of comedies that will combine rich humor with cleanliness of situation.

Title of First Picture.

The title for the first picture is "Handy Man Around the House," which links up admirably with the titles in the Briggs cartoons, which are syndicated to more than 500 newspapers throughout this country and Canada. Work on the picture is progressing at the Briggs studio in Hudson Heights, N. J. For the interior scenes a house has been leased at Tappan, N. Y., and furnished according to the plans Mr. Briggs has visualized in drawing his "Friend Wife" cartoons.

Joseph Burke will play the role of Josephus Kidder, the husband. Kidder is the efficiency expert of the Huguenot Lumber Company, but, although he may be efficient in business, his work around the house elicits only scorn from his practical wife.

The wife is played by Grace Stevens. Blanche Schwed plays the role of young Miss Kidder, the daughter, and Stephen Carr, who has been appearing as Buck in the Skinny series of Paramount-Briggs Comedies, will play the role of the Kidders' son.

After the completion of the series, it is probable that other types of comedies based on other Briggs cartoons series will be made.

H. H. Heyes in Roland Seriel

Herbert H. Heyes, well known on the screen as a leading man, has been engaged by Ruth Roland for an important part in her forthcoming Pathe serial, "The Adventures of Ruth."

Mr. Heyes has the backing of a successful stage career, during which he appeared with James K. Hackett in "Don Caesar de Bazan" and "The Prisoner of Zenda," and was featured in "The Man on the Box," "Truxton King" and "The Girl of the Golden West."

His screen career includes a long engagement with Metro, Rex Beach, Fox and Select.

Jeffrey Bernard.
Managing director of Stoll Film Company, Ltd., handling Goldwyn Films in Great Britain.

Pathe Feature Service Growing—Works of Popular Authors and Directors Added to List of Features

THE rapid growth of the Pathe feature service during the past few months has been attracting attention.

The works of several prominent authors and directors have been added to the list of features scheduled for the next three months, and the high standard set for Pathe features is to be maintained.

Listed for early release are J. Stuart Blackton's "The Moonshine Trail," "Twin Pawns," an Acme Picture Corporation special, featuring Mac Murray; "The False Code," starring Frank Keenan; "A Woman of Pleasure," Jesse D. Hampton's version of the great English melodrama, featuring Blanche Sweet;" "A Damsel in Distress," a Capellani special, featuring Creighton Hale and June Caprice, taken from the Saturday Evening Post story by P. G. Wodehouse, celebrated writer of comedy dramas.

"Pathe is making every effort to give exhibitors the finest product it is possible for us to obtain," said Paul Brunet, vice president and general manager of Pathe. "Within the next few days we will have some announcements of importance to make. We are now negotiating for several productions which are the best I have seen in many months.

"No Feature Too Good for Pathe."

"There is no feature too good for Pathe to give its clients. It has been our policy to purchase the best independent productions on the market. In the last four months, it has been our good fortune to obtain a particularly high-class array of pictures.

"Productions like 'The Thirteenth Chair,' 'The World Aflame,' 'The Moonshine Trail' and others on our list, are the type exhibitors clamor for. This is not an idle statement, but is verified by our exchange reports."

Reed Completes First Script.

Luther Reed has just completed his first script since joining the scenario forces of Thomas H. Ince. This is "Mary's Ankle," which will be the third comedy-drama produced by Mr. Ince for Paramount-Artcraft release with Douglas MacLean and Doris May as co-stars.

This photoplay is adapted from the successful play of the same title by Mae Tully.

New Capitol Theatre on Broadway Contracts for Metro Pictures—"The Brat" to Be Among First Shown

THE new Capitol Theatre on Broadway near Fifty-first street, among the largest and most modern theatres in the country, is to be the New York home of Metro pictures. Negotiations were closed last week between Edwin J. Bowes, vice-president and managing director of the Capitol Theatre, and Messrs. Richard A. Rowland and William E. Atkinson, respectively president and general manager of Metro Pictures Corporation, whereby the Capitol closed for bookings not only "The Brat," Nazimova's latest production, but of "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married," the Screen Classics, Inc., specials starring Bert Lytell, May Allison and Viola Dana.

The Nazimova production of "The Brat," presented by Mr. Rowland and Maxwell Karger, and distributed by Metro, is planned by Mr. Bowes for early presentation. The fact that the house is as yet uncompleted makes it impossible to announce the definite date of "The Brat" showing. But it will be among the first three, so far as is now known.

Other Big Bookings.

That Metro is proud to be represented on Broadway by the big Capitol Theatre, Metro officials are glad to admit.

Booking of the new Metros by the Capitol is in line with the action of numerous other leading theatres and circuits of picture houses in the largest cities of the country. Among those are the Loew Circuit; the seven large Crandall theatres in Washington, D. C., which have booked the entire Metro output for the year 1919-20; the Merrill and Strand Theatres in Milwaukee; the California Theatre in Los Angeles; the Ziegfeld Theatre, the Balaban and Katz houses and the Ascher Brothers' circuit in Chicago and the Rialto in Des Moines.

Bessie Love in Story of Slums.

Bessie Love, Vitagraph's winsome little star, has been having the time of her young life out in Los Angeles making her new feature, "A Fighting Colleen." Not that Miss Love is naturally fond of fisticuffs, but as Alannah Malone, the terror of the tenement district where her pugilistic tendencies have won for her the nickname of "Puggy," she has a chance to get out of the "sweet little girl" type of character.

As "Puggy," Miss Love has a role out of the ordinary and one which fits her childish figure to perfection. She is not in society but revels in tenement house life with all its petty jealousies and disagreeable features. Although nearly all the scenes are laid in the poorer section of a great city, there are occasional trips to the higher world.

RUBBERNECKING IN FILMLAND

Mrs. Grundy Gossips on Scandal, and Clara Kimball Young on Nietsche, Onions, Dogs, and Cooking

By Giebler

The Rubbernecker

TO THE casual eye, the surface of Filmland appears as unruffled as the first layer of a cup of boarding house coffee, but the casual eye does not see the undertow, the rip tide that is surging beneath the surface any more than it sees the grounds in the b. h. coffee.

The tourist who goes to the Mercury Aviation Field and takes a cloud cruise in one of Cecil De Mille's air taxis, sees a wondrous sight spread out before him is he sails through the air.

He clasps his hands and cries, "So this is Filmland! How beautiful, how peaceful, how scrumptious!"

Indeed, and it is a grand sight—orange trees, bean fields, actors, press agents, bungalow hunters jumping from crag to crag in hot pursuit of their prey; glass-topped studio buildings, glistening like gigantic diamonds in the celebrated sunshine (see Chamber of Commerce weather reports for exact number of days of bright sunshiny days per annum) —a happy, busy scene.

The View a Whited Sepulchre.

But like all birds-eye views, this view is deceptive—it is, in fact, a regular whited sepulchre of a view.

The tourist sailing over Filmland in an air-buggy recks little of the unrest going on below. He is close enough to see the movie world spinning on its orbit, but too far away to hear the knock in the engine and the grinding in the gears.

Too far away to see that the player in search of a domicile was turned away from the apartment he approached with open purse and jaunty steps by a sign which read, "No dogs or movies wanted."

Too high up in the air to see the actor stop in an alley and remove his cane, spats, and other evidences of his calling before venturing into the shop to purchase the ingredients for the frugal stew of his evening meal; too far away to know that the old song, "Strike up the band, here comes a sailor," is being sung with the new words, "Put up the price, here comes an actor."

Mrs. Grundy Gobbles Gobs of Gossip.

Too far away to hear the army of Mrs. Grundys at their task of converting mole hills into mountains, seizing trivial incidents of behavior in the lives of the players, remodeling them under the magnifying glasses of malice and envy into choice gobs of gossip to be rolled as sweet morsels under the tongues of the Scandal Mongers' Club, that has members in good standing in almost every store, shop, home and church in our fair city.

Too far away to count the number of eyes that are turned to the north, flirting with Frisco, where hearts are said to be warmer, minds more tolerant, palms less itchy and tongues less sharp; too far away to know that if many of the players and producers follower their inclinations they would pack up and leave the town as flat as they found it.

I went over to Edendale this week, where the Garson studio nestles in its bowers of flowers, eucalyptus trees, bougainvilla and two or three other kinds of vines that I don't know the names of.

The Garson Studio an Early Coast Plant.

The Garson organization is housed in the former Selig studio, one of the earliest coast plants, and one of the few early plants to be erected by builders who were on friendly terms with architecture.

I should like to describe the place as it should be described, to speak of the quaint Spanish entrance, the cool court yard paved with red flagging, and to lead you over the velvety lawns hedged with nice smelly flowers; I could rave over Clara Kimball Young's bungalow dressing-room, surrounded with geraniums, and with a white cockatoo on one side of the threshold and a "Beware of the dog" sign on the other.

There is not space for this, however, and not space for other things I should like to dilate upon. I could, for instance, thrill you with one of my wonderful word paintings of House Peters, as he stood with a look of joy in his eyes and a pair of all-wool blue striped trousers in his hands, and spoke in awed tones of his trophy, or trophies—I don't know whether pants are singular or plural in this instance.

Mr. Peters and the Sour Doughs.

Mr. Peters is going to play the lead in Monte Katterjohn's new play, "Love, Honor and Obey." The role is that of a small town lawyer, and the trousers were part of a suit he had dug up after a long search, and just the thing—or things—a rube solon would wear.

I would also admire to give you an etching in syllables of Monte Katterjohn sitting like a tall and pale young island in a sea of "sour dough" data.

Monte has asked all the old-timers of Alaska to furnish him with records of their experiences, to be used as a basis for the color and atmosphere of the big historical drama of Alaska he is writing for the screen, and the Sour Doughs are kicking in with wonderful tales, human documents rich with drama, rich with the stir of the raw facts of a raw land.

Parker Steps on the Gas.

Just now the most important thing going on at the Garson studio is "The Eyes of Youth," with Clara Kimball Young in the lead, an all-star cast in support, and Albert Parker with both feet on the gas at the steering wheel.

I do not think stage plays make good screen vehicles as a rule, most of them are too thin in scenes and action if put on as they stand, and they either have to be blown up like a balloon, or filled with interpolated action to make them fit the screen.

"Eyes of Youth" is a happy exception to this condition. The regular stage people performed a miracle of condensation when they made the story into a speaking play, and it will be immeasurably benefited by the expansion of incident and action it will get from a screen interpretation.

Classifying Clara.

The Garson people are spending a lot of time, thought and money on the production. Ralph Lewis, Edmund Lowe, Milton Sills, Vincent Serano, Rodolfo Valentino, Gareth Hughes, Edward Kimball, Lionel Bellmore and Pauline Stark have the principal supporting roles. Arthur Edison is doing the photography; Carl Neuese is making the art titles, and Jack Vashell is technical director. The entire production is being made on a lavish scale.

Some day I am going to compile a

The Latest in Parisian Vamps.
Clara Kimball Young beautifies Rubbernecking between scenes of "Eyes of Youth."

Vamp Describing Her Shoes, of Course.
And not making C. K. Y. a vampire delineator at all.

catalog of photographs of great stars I have met, and classify them according to their personal characteristics, and I can see right now that I am going to have trouble when I get down to the Y's.

It is going to be difficult to place Clara Kimball Young. She will fit in under the heading of Friendly, or Unaffected, or Human, or Frank. I suppose I'll have to get more pictures and put one in each division; at any rate, I won't need one for the Up-stage classification.

Nietzsche, Onions and Dogs.

Miss Young was working in an elaborate scene for "Eyes of Youth" when I stepped out on the stage, and was very busy, but not too busy to leave the set to shake hands and burst into speech with the flattering statement that her studio was not "rubbered" often enough to please her.

And between camera shots Miss Young discussed political economy, Nietzsche, onions—and told how she spent the previous Sunday afternoon by going out among the ranches and foraging an automobile load of fruits and vegetables, including crab apples, which she and Ma Kimball will turn into jelly.

She related a story of a man who is not afaid of snakes and will pick up the "pizenest" kind by grasping it firmly behind the ears; recited a list of her dogs, a setter, a Pom, an airdale, a Chinese Chow and Etc.

Etcetera is the latest addition to the kennel and is just dog.

Miss Young Likes to Cook.

She talked about shoes, and the latest thing in French footwear, the Parisian short vamp, and how she has the first pair that came over since shoe shipping from the other side has been resumed; and made the assertion that she likes to cook. She answered the remark that she might not like cooking so well if she had cooking to do by a reminiscence of the days when she did all of her own housework, cooked, scrubbed and everything—and liked it, and wound up with the statement that if she ever lost an eye, got a terrible scar on her face, or was otherwise incapacitated from acting that she would neither moan or repine, but go right out and get a housekeeping job of some kind and be as happy as possible under the circumstances.

A Six Cylinder Personality.

And I believe she would just about do it, although, in the event of her having to seek a new line, I would suggest that she go into politics. I am positive that she could take her handshake and six cylinder personality and go out into a political campaign and get enough votes to elect her to anything from town constable to governor.

House Peters will be in the midst of "Love, Honor and Obey," his first picture for the Garson organization, next week. The supporting cast, which has been selected, includes Mary Alden, as leading lady; Vincent Serano, Samuel Sothern, brother to the great E. H.; Mildred Reardon, Ruth St. Clair, and Edward Kimball, Clara Kimball Young's father.

The film is to be made under the author-and-director-in-co-operation principle evolved by Monte Katterjohn, with Alfred Green as director and Mr. Katterjohn as collaborator. It promises to be a noteworthy presentation.

State Will Preserve Beauties of Adirondacks in Colored Pictures

THAT all the world may know of the natural beauty and wonders of the Adirondack Mountains of New York State, colored motion pictures are now being taken under the direction of the Conservation Commission of the state. These are the first pictures ever taken of this region in natural colors, and are being taken in the state forest preserve in the heart of the mountains under the supervision of Commissioner George D. Pratt.

Since his appointment, Commissioner Pratt, who is himself a skilled photographer, has been responsible for the shooting of the finest collection of moving and still pictures of their kind in the country. With the enthusiasm of a born naturalist and lover of nature, one who understands photography and is an ardent movie fan, the work of making these pictures has been to him a labor of love. His chief desire is that the people of the state and beyond may know and appreciate the grandeur of nature so familiar to him.

New Process Involved.

The colored films now being taken are by a new process, in the experimental stages of which he has been assisting. The work of filming the most interesting and impressive scenery of the forest preserve is being directed by Warwick S. Carpenter, secretary of the Conservation Commission, who is familiar with every corner of the Adirondacks. He is assisted by C. H. Winther, cinematographer, and H. H. Cleaves, official photographer of the commission.

The equipment which the party is carrying into the heart of the great North Woods insures the adequate recording, not only in colored films, but also in black and white, of the wonders of the Empire State's most famous mountain regions. In addition, the usual number of stills will be taken. Every modern device in the cameraman's art has been placed at the disposal of the party by the Conservation Commission and the pictures will vary from close-ups to long range panoramas.

Equipment Will Be "Packed."

The photographers are all men experienced in mountain climbing and camping, and in many cases the cameras and other equipment will have to be "packed" to the tops of the highest mountains in order to obtain panorama views and sky effects that could not be secured in any other way. The party will be entirely out of touch with civilization for days at a time and much of their work will be literally of an explorative nature in a primeval region where the handiwork of man is entirely absent.

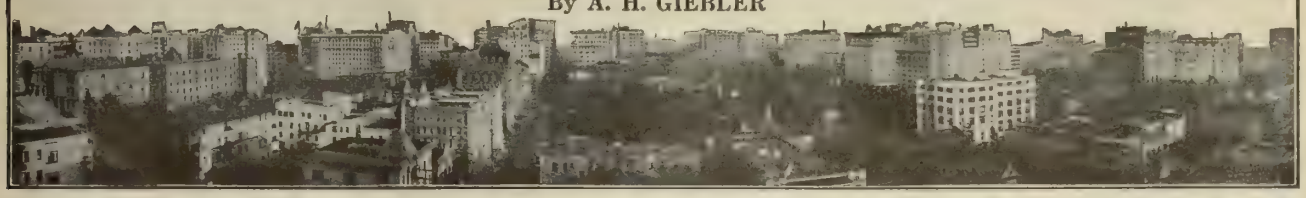
Censorship A La London—By Sam Spedon

DECIDEDLY SHOCKING! THIS IS EXCESSIVELY NERVE RACKING. A LITTLE TEA PLEASE
LOOKS LIKE BEASTLY ROUGH TREATMENT
THE TWO HANDED GUNMAN
I DONT LIKE THE TITLE CHANGE IT TO THE AMBIDEXTROUS MARKSMAN
MY WORD! EXTERMINATE IT!
I DISCOVER A FLY SPECK!
HERE'S A SPIFFY LITTLE BIT.
POSITIVELY NOT! ALL BALLY ROT.
Spedon

"My Word! If Those Americans Expect Their Films to Pass British Censorship They Must Make the Slang Phraseology Conform with Our Colloquialism and Parlance."

News of Los Angeles and Vicinity

By A. H. GIEBLER



Los Angeles Exhibitors Protest War Tax; Ask Representatives for its Repeal

HARRY LEONHARDT, one of the officials of the California Theatre, and State director of the Motion Picture Exhibitors of America, made the statement last week that if the efforts of the exhibitors are successful, the tax on admission to picture theatres will be eliminated.

Telegrams are being sent to California representatives in Congress requesting that the war tax on motion picture show admissions be repealed.

"This is not a selfish move," says Mr. Leonhardt, "because we are not paying the tax, but the public is. The motion picture industry is the only industry that is not profiteering, for the picture exhibitors have not raised their prices, but they have helped win the war by opening their houses for patriotic purposes on every occasion that they were requested to do so by those in charge of the various Government activities. Although the exhibitors do not pay the admission tax, they must pay a five per cent. tax on film that they show in their theatres, and another tax based on the seating capacity of their houses."

At Los Angeles Theatres.

D. W. Griffith's "Broken Blossoms" will be seen for the first time in Los Angeles at Clune's Auditorium on Monday, September 15, at prices ranging from 25 cents to $1.50.

"His Majesty, The American," the first offering of the United Artists' Association, was the feature at the California during the week of September 8. "The Miracle Man," directed by George Loane Tucker, is in its second week at the Kinema, playing to record audiences.

New Jesse D. Hampton Studio.

Jesse D. Hampton, producer of pictures featuring H. B. Warner, William Desmond and Blanche Sweet, has announced that a contract has been let for the construction of a new studio, to produce Hampton features.

The site for the new film plant is on Santa Monica near La Brea avenue, and occupies ten acres of ground. The plant will cost approximately $250,000, and will be one of the most modern and complete on the West Coast. The three covered and connected dark stages that are being planned will each be 120 by 120 feet. The administration building, laboratory, property room, carpenter and paint shops, will all be large and modern. A specially constructed building of two stories will provide 10,000 square feet of dressing room space, with unusually large rooms for the stars. The new plant is expected to be ready for the Hampton companies in about three months.

Mr. Hampton has just recently leased a 100-acre tract of land not far from the Beverly Hills Hotel, where a large Western street set has been erected, and where other exteriors are made.

Fox Companies Sent East.

All the companies of the Fox organization, with the exception of those working in Western pictures, are to be moved to the new Eastern plant in New York City within the next few months, according to an announcement from the Hollywood studio of the company.

Brentwood Elects New Officers.

The stockholders of the Brentwood Film Corporation held a meeting last week for the purpose of electing a new board of directors for the ensuing year. L. C. Haynes was again elected president of the company. Other officers are R. G. Beebe, vice-president; Willard Barrows, treasurer; S. P. Trood, formerly publicity director for the company, secretary; H. M. Brandel, assistant treasurer; H. L. Haynes, assistant secretary.

"Wreathed in Smiles."

Tom Mix welcoming John J. Davis, who carried San Francisco's mayor's invitation to the Fox star for the 'Frisco rodeo.

The Brentwood Corporation has, within the past few weeks, bought outright the Mena studio, where all the Brentwood productions have been filmed, and plans are now being perfected to increase the facilities and equipment of the studio by making extensive alterations and enlarging the stages and other buildings to accommodate a second producing unit that is soon to be organized to make other picture of the same type as has characterized Brentwood productions.

Goldwyn Publicity Expands.

In keeping with other expansion at Goldwyn, the publicity department has been augmented within the past few weeks by the addition of a special photographer, Donald Keyes, late of the photographic division of the army, who will be ready to catch with his camera any unusual incident or event for publicity uses. Helen Starr, writer and scenarist, will write publicity matter from a purely feminine viewpoint. Charles Condon, another recent acquisition, will specialize in the preparation of press books. Norbert Lusk will continue as publicity director, and Clark Irvine as editor of the Studio Skeleton.

Big Film Plant Planned.

A mammoth motion picture plant, to accommodate thirty companies working at one time is being designed to occupy the forty acre tract of land at Melrose and Crescent avenues in Hollywood, the site now being used by the Mercury Aviation Company, and known as the DeMille Field No. 1.

The studio will be erected by the Paul Studios, Inc., a newly organized concern backed by local and New York capital.

R. Holmes Paul, originator of the studio plan, is the president of the new company. R. C. Millard, formerly comptroller of the Universal Film studios; G. Kahn, of Whittington & Kahn, New York brokers; and Emil Fossler, a builder, of Hollywood, are all associated with Mr. Paul in the enterprise.

New Comedy Studio.

J. Lawrence Derfus, formerly employed in the laboratory of the Metro Pictures Corporation, has refitted the old Majestic studios at 651 Fairview avenue, and will begin the production of short comedy subjects in a few weeks.

Actor Passes Away in Theatre.

Jay Dwiggins, character actor in pictures, died suddenly Monday evening, September 8, while attending a picture show in Hollywood. Heart failure was given as the cause of his death. Dwiggins had been associated with the Famous Players-Lasky organization for

"Tennessee" Dinner Dance.

Actors' Association Gives Dance.

Little Mary Buys More Real Estate.

Grauman to Visit East

Los Angeles Studio Shots

"Martyrs of Yesterday," featuring J. Barney Sherry, is being filmed near Portland, Oregon, under the direction of Raymond Wells.

Practically every director in Filmland attended the showing of George Loane Tucker's "The Miracle Man" during its two weeks' run at the Kinema.

Naomi Childers will again be leading lady for Tom Moore in his new Goldwyn feature.

"Leaps the Live Thunder."

Katherine MacDonald, "the American beauty," in "The Thunderbolt," first of her twelve pictures for First National.

Will Rogers was the guest of honor at a luncheon given by the U. A. Theatre Owners' Association last week.

Lillian and Dorothy Gish were hostesses at a unique party in honor of their visiting parents, Mr. and Mrs. Gish, at their home in Hobart Boulevard, one evening last week.

D. W. Griffith is getting ready to leave for New York with his company of players headed by Lillian Gish, Robert Harron, Clarine Seymour and Carol Dempster, to

Jack Mulhall will play the leading male role in "Trail of the Law Breakers" for Metro.

Raymond Hatton, for several years with

with the Goldwyn Pictures Corp.

Thomas Meighan has just learned of the death of his mother in Pittsburgh.

Weinberg Goes to Los Angeles

Jack Weinberg, president of Canyon Pictures Corporation, 126 West Forty-

Los Angeles, to supervise the serial production in which this company will feature Franklyn Farnum. Mr. Farnum is now at work completing a series of two-reel Western dramas for Mr. Weinberg, three of which are now ready for review.

Joseph M. Goldstein, treasurer of Canyon Pictures Corporation, announces that these two-reel Western dramas will be given a trade showing soon and that they will be offered on the independent market, both the foreign and domestic territory being handled by Canyon.

Mr. Weinberg will remain in Los Angeles for several weeks.

Davis Joins Press Staff of Realart.

The publicity department of Realart Pictures Corporation welcomes another member to the staff in the person of Ben Davis, who joined the company this week.

In his new connection, Mr. Davis is not making his first bow to the photoplay world as he was at one time managing editor of the old Theatre and Motion Picture Review. Subsequently he has been identified with the theatrical and motion picture departments of several daily newspapers. He was on the editorial staffs of the New York Tribune and the Philadelphia Public Ledger, leaving the Tribune to join Realart.

Mr. Davis' work will be in connection with the star exploitation campaign which Arthur B. Kane, president of Realart, has under way.

Chicago News Letter

by Jas. S. McQuade

CARL LAEMMLE PAYS CHICAGO A VISIT

Universal's President Sees Premier Showing of "Right to Happiness" and Tells Future Plans

CARL LAEMMLE, president of Universal, came into the city Sunday, September 7, after a stay of three months at Los Angeles. He stopped over until the following Sunday, in order to see the premier showing of "The Right to Happiness" at the Olympic Theatre, Saturday evening, September 13, where it will have a run of sixteen days, the time being limited to that period owing to a previous contract with a dramatic attraction.

When interviewed, Mr. Laemmle stated that work on the aerial picture, in which Ormer Locklear takes the leading role, has been completed, but not yet edited. The story is specially fitting, Mr. Laemmle says, and abounds with sensational exploits, which will be shown for the first time on the screen.

"The old saying, 'There is nothing new under the sun,' is flatly contradicted by the Locklear picture, as nothing like it has ever before been filmed," said Mr. Laemmle. The feature, which has not yet been named, will be of about a seven-reel length.

Stroheim Writes, Directs and Plays.

Allen Holubar has another big, new feature under way and Mr. Laemmle announces that it will be a "world-beater." It is about half finished and will, most probably, be named "Ambition." Dorothy Phillips, of course, is playing the lead.

"The Pinnacle," very likely, will be the title of another feature already well under way, with Eric Stroheim as author, director and player of the chief role. This is the first attempt ever made by Mr. Stroheim as director and he took up the task with considerable misgiving; but Mr. Laemmle declares that this picture will be "one of the very biggest" of the fiscal year, beginning with the current month. It will be released sometime in October or November, this year.

It will be readily recalled that Mr. Stroheim appeared in the role of the German lieutenant in Griffith's "Hearts of the World" and also as the German officer in "The Heart of Humanity." He is also the author of several stories of merit and has a good standing in the literary world.

Chinese Battle Films.

Mr. Laemmle talked very guardedly about a remarkable Chinese picture, about 4,500 feet in length, which his nephew, Eddie Laemmle, and William Adler, camera man, took in China about seven months ago. This picture is nothing more nor less than the reproduction of a battle in which Chinese troops are seen fighting against rebels, who were seeking to overturn the republican form of government.

Thousands of men are engaged in this battle, which was staged by the Chinese Governor-General who defeated the rebels. Mr. Laemmle describes the action as being most realistic. The closing scene is blood curdling in this respect, he says, and is the most thrilling that has ever been caught by the camera. Universal has the sole rights to this picture. Eddie Laemmle and Cameraman Adler are at present in India, on a commission for the company.

Mr. Laemmle incidentally mentioned that Universal is now "breaking in" a new director general for the Pacific Coast. The man thus honored is Harry D. Kline, formerly a prominent member of Charles B. Dillingham's forces, in New York.

Kline at Universal City.

"He is already doing big things and is making a name rapidly," Mr. Laemmle emphasized. "He will have full charge—and has now—of Universal City in production management and of the plant generally."

Mr. Laemmle also expressed his high opinion of Mr. Kline's ability and his warm personal attachment to him as a man. It is to be understood, of course, that Mr. Laemmle still retains his position as president of Universal. The writer, at the time, could not forbear congratulating Mr. Laemmle on his hale, hearty appearance, after a strenuous summer's work.

He was much pleased with business conditions in the Chicago office and said that prospects were never brighter than today. "The outlook plainly shows that still greater pictures are on the way as well as higher rental prices," he concluded.

"Gooda Bye, John!"
A dry remark, yet one filled with tears. An off-stage bit from Paramount-Artcraft's "Everywoman."

"Big 4" Officials Off to Los Angeles for Conference

OSCAR PRICE, president, and Hiram Abrams, general manager, of the United Artists Corporation, arrived in the city Friday, September 12, by the Twentieth Century, and left the same evening for Los Angeles. They were accompanied to the Coast by several members of the board of directors of the organization, ex-Governor Dunne, of Illinois, a stockholder of the company, being in the party.

They were just leaving the Blackstone Hotel for the evening train when the writer chanced to catch the ear of Mr. Abrams by phone.

"What is the object of your visit to the Coast?" was asked.

"Oh, we are just going out to visit the stars and have a little conference with them," Mr. Abrams replied.

On being reminded that this was scanty information, even at such a pinch, Mr. Abrams rejoined: "Just say that the Fairbanks picture is going over with a bang and that exhibitors throughout the country are making big money with it. Good bye."

In support of the hurried statement of Mr. Abrams, it may be said that in a conversation shortly afterward with the manager of the Castle Theatre, State and Madison streets, the writer was told that the house has been packed all day long, from 9.00 a. m. till 11.00 p. m., daily, ever since the opening, at an admission of 28 cents, including the war tax. It is being shown exclusively at the Castle for two weeks, and it has another week to run at the time of writing.

"His Majesty, the American" is surely breaking many records.

"Broken Blossoms" Plays to Capacity at the Illinois

BROKEN BLOSSOMS," D. W. Griffith's great feature picture, is now being booked by the United Artists' Corporation, the arrangement having taken effect Monday, September 1.

C. E. Smith, salesmanager of the organization in the Middle West, has already booked this feature as follows: one week at the Castle, starting Sunday, November 9; one week each at the Riviera, Central Park and Woodlawn, beginning Sunday, November 16, and three

days in each house of the Ascher Brothers' and Lubliner & Trinz circuits, beginning November 16. All important towns in Mr. Smith's territory have already closed for the first run of this picture, for various dates.

"Broken Blossoms" had a most successful run of nine weeks, beginning May 29, at the Illinois Theatre, this city, when it was compelled to make way for a theatrical attraction. It was given out that the run would be continued this fall, but Mr. Griffith has evidently been obliged to change his plans. It will be far more satisfactory to the trade that bona fide picture theatres be given the preference in booking this remarkable picture.

The ruling prices at the Illinois for "Broken Blossoms" were $1.50 to $2.00, and the capacity was taxed to accommodate patrons.

"Right to Happiness" Thrills Viewers at Olympic Theatre

THE premier showing in Chicago of "The Right to Happiness," at the Olympic Theatre, Saturday evening, September 13, was viewed by a representative gathering that occupied every seat downstairs. It was billed as "the greatest love story ever told" in pictures; but, in other respects, its appeal was equally strong. It has several powerful scenes which thrill the spectator and hold him in breathless expectancy, and through it all shines the thread of the Golden Rule, "Do unto others as you would have them do unto you."

Without trespassing on the domain of the reviewer of this fine picture, I can say that Dorothy Phillips, as the lost child of the story and the flaming brand for the rights of the poor and the down trodden, holds one in thrall throughout. Her burning ardor sways her fellows like leaves in the breath of a mighty wind, and its marvelous influence also greatly affects those who view the picture. In this feature Director Holubar has added another star to his honor list.

President Laemmle, of Universal, was heartily congratulated after the presentation by many well known people, who were present.

News Notes of the Pathe Office.

Manager Eshman, of Pathe's office, has added Stanley B. Waite to the Chicago sales force. Mr. Waite served in the same capacity for the World, before enlisting in the A. E. F. He served since 1917 in the war, in France, and was honorably discharged with the rank of first lieutenant.

Frank B. Rogers, division manager for the Middle West, made a trip to Des Moines, September 8, and will return in about a week. His next trip includes Minneapolis and Milwaukee.

Rob American Theatre.

The American Theatre, Ashland avenue and West Madison street, was broken into and robbed of $1,500, Sunday night, September 7. The safe was blown up.

R. B. Pearson, the manager, wants to know how the night watchman slept so soundly that he failed to hear the explosion. The two bags which contained the money were found near by next morning.

"Birth of a Race" in Trouble.

Mr. and Mrs. Richard T. Piper, who own ninety shares of the stock issued by "Birth of a Race" Corporation, have filed a petition in the United States District Clerk's office asking for the appointment of a receiver for the company.

Attractions Now Running in Chicago Film Theatres

The summer picture season at Orchestra Hall will close Saturday evening, September 27, George Loane Tucker's great feature, "The Miracle Man," being the attraction for the last two weeks, at advanced prices of 50 and 75 cents. Quite sensational advertising, by means of aeroplane and in other ways, has been given this feature, which has been praised so highly in New York picture circles. Vivian Martin, in "The Third Kiss," drew fair business during the week ending Saturday, September 13.

The Playhouse was well patronized during the week beginning September 7, Charles Ray, in "The Egg Crate Wallop," being apparently well liked. Roscoe Arbuckle, in his comedy, "Back Stage," had crowds of admirers and when this picture was on the screen peals of laughter and merriment resounded through the house. Robert Warwick, in "Told in the Hills," will be the feature attraction for the succeeding week. This is a Paramount-Artcraft picture.

At the Riviera, Anita Stewart drew large crowds throughout the week of Monday, September 8, in "Her Kingdom of Dreams." This will be followed by Elsie Ferguson in "The Witness for the Defense," which will be supplemented by the Sennett comedy, "Uncle Tom Without a Cabin."

At the Randolph, during the week of Saturday, September 13, Geraldine Farrar in "The World and Its Woman," is the attraction. This feature will be followed by Mary Pickford in "The Hoodlum," the following week. It is expected that the Mary Pickford feature will be held for an indefiite run.

Frank Keenan's "The World Aflame" closed its third week at the Bandbox Saturday, September 13. It continued to draw full houses all through the week.

"The Brat" continued to do capacity business during the second week at the Ziegfeld and will be held for a third week. Everyone who has seen the picture has been an active advertiser of Nazimova as a peerless screen actress.

Fable: "The Lucky Duckling" or "The Bird That Dared."
Chester Conklin, making one of the Fox Sunshine comedies, says he might have had good luck, but he left his glasses home.

Tessier Transferred to Pathe's Cleveland Office

PAUL H. TESSIER, Des Moines Pathe manager since February, has been transferred to the management of the Cleveland branch of the same organization, and left last week to assume his new duties after spending a week with his successor in the Des Moines office, Harry Orear. Frank B. Rogers, district manager, was in the city to supervise the installation of Mr. Orear.

In the few months that he was in Des Moines Mr. Tessier established new records for a big volume of business in his office and demonstrated that he was one of the most capable men in an executive position in local film circles.

Mr. Tessier was the recipient of a handsome traveling bag as a token of remembrance from the Pathe employes, and the night previous to his departure was tendered a banquet by local film men and exhibitors.

Mr. Tessier has been with the Pathe organization nearly four years as salesman, manager of the Albany branch, and was previously manager of the Cleveland office. His transfer to Cleveland is a distinct advancement and he left Des Moines with the good will and respect of his fellow film men and the exhibitors of this vicinity.

Utilizes Fleet Arrival to Exploit Metro Film

WHEN "The Man Who Stayed at Home" recently played to record business at Clune's big Broadway Theatre in Los Angeles, Mr. Clune grasped a profitable opportunity by hooking up the production with the city's welcome to the Pacific Fleet.

The display covering the front of the theatre was in two parts. The upper section consisted of an enlargement of Metro's twenty-four-sheet poster. Over the theatre waved three large American flags. At each side of the painting King Baggot was shown in two of his striking poses. In large letters across the face was "The Man Who Stayed at Home," and below it, "A Romance that Causes the Pulse to Leap and the Heart to Thrill."

Below this was another painting containing the line: "Our Navy. Welcome to Los Angeles." In the background was a picture of the battle fleet at anchor in the harbor of Los Angeles, with the figures of two bluejackets at rifle salute.

Moe Kridel, manager of the Goldwyn Theatre, in Newark, informed the Metro home office that he had done a tremendous business in the week of August 24 with "The Man Who Stayed at Home." The Regorson Corporation, of Rochester, N. Y., also showed "The Man Who Stayed at Home" at its Regent Theatre with great success.

Pathe Plans Big Drive on "Topics of the Day" Film

ANOTHER big drive on behalf of "Topics of the Day," selected from the press of the world by the Literary Digest, and distributed by Timely Films, Inc., through Pathe, will be launched during the week of September 20. Every publicity channel will be utilized during "The Topics of the Day Week" to bring to the attention of the public the entertaining and educational value of this short subject.

The Literary Digest is offering the fullest co-operation in the publicizing of film, and during the week of September 20 will devote its front cover to extolling the merits of the short feature. In the same issue there will appear a full page story relating to the history of "Topics of the Day."

In more than 500 of the principal papers throughout the United States there will appear Literary Digest advertisements during the week of September 20, in which "Topics of the Day" will be receive a considerable display. Special efforts will be directed towards having a story on "Topics of the Day" appear in every newspaper carrying the Literary Digest advertisement.

Seventeen thousand exhibitors in the United States will receive a letter calling attention to the front page cover of the Digest and to the other publicity during the week.

Take Scenes at the Belmont Track.

Vitagraph is busy at the Belmont race track, taking scenes of the races, the crowds and the stables, as well as society scenes in and near the club house, for use in its forthcoming production in picture form of the notable stage success, "The Sporting Duchess."

Goldwyn Screencraft.

Mabel Normand, who, with her hair down, comes in "Jinx"; Madge Kennedy, attractive in "Strictly Confidential"; Pauline Frederick, emotional star of "Bonds of Love"; Geraldine Farrar, "The World and Its Woman."

H. B. Warner Is the Star in "For a Woman's Honor"

FOR A WOMAN'S HONOR," the latest Robertson-Cole release through Exhibitors' Mutual, shows that H. B. Warner is getting into his real stride before the camera. "The Man Who Turned White" and "The Pagan God," the two first Superior Pictures in which Mr. Warner was starred, are going big throughout the country, but the newest play is expected to top them both.

The picture gives Mr. Warner a greater opportunity than ever to display his ability and Mr. Warner makes full use of the opportunity. The scenes are laid in India and the settings are splendid examples of real detail. George Elwood Jenks, the author of many recent successes, wrote the scenario, and Park Frame directed the picture, under the general supervision of Jesse D. Hampton. In the cast are Marguerite De La Motte, John Gilbert, Carmen Phillips, and Hector Sarno.

Lavish In Orientalism.

The production is marked by lavish Eastern settings, notably the interior of an Indian dancing room. An Oriental cabaret is what is really depicted and the dancing of the Nautch girls is an interesting feature of it. An entire village was built. The town of Nampur, with its crooked streets, quaint houses, picturesque bazaars and wine shops, its swarming crowds of Hindus and their paraphernalia of Oriental impedimenta, camels, goats and donkeys, is a striking scene.

Goldwyn and Harper Bros. Join Advertising Tie-Up

A UNIQUE advertising tie-up has been arranged between Goldwyn Pictures Corporation and Harper Brothers, publishers of Rupert Hughes' successful novel, "The Cup of Fury," which is now being transformed into an Eminent Authors-Goldwyn picture at the Culver City studios in California.

Every copy of the novel sold by any book-dealer in the United States will contain a bookmark announcing the photoplay production, soon to be released through Goldwyn's twenty-two exchanges. When it is remembered that hundreds of thousands of copies are being sold, the value of this advertising tie-up to exhibitors is apparent. The attractively designed bookmark will carry wording to this effect: "See Rupert Hughes' great American novel, 'The Cup of Fury,' in picture form at your local theatre. Ask your local manager when."

This is the second tie-up which Goldwyn has recently put through with Harper Brothers, the first being in connection with Will Rogers' latest production, "Almost a Husband." The first arrangement calls for special popular editions of Rogers' book, entitled "Rogerisms," which will be available to patrons of exhibitors showing "Almost a Husband."

"Erstwhile Susan" Is Finished.

Announcement comes from Realart Pictures Corporation that "Erstwhile Susan," in which Constance Binney plays the stellar role, is almost ready for showing to Realart officials. Active production has been completed under the direction of John S. Robertson.

"Blind Husbands" Another Big Universal Production Is Scheduled for Early Release

FOLLOWING closely the dramatic success, "The Right to Happiness," is another Universal super-production which has been produced and which will soon be released, and of which little has been said.

The new production has been given a private showing to a number of critics and has been proclaimed one of the outstanding dramatic triumphs of the year. It was produced under the title of "The Pinnacle," but a new and more appropriate title has been selected, it being "Blind Husbands."

"The Pinnacle" was a good title, but exhibitors thought it was too "deep." R. H. Cochrane invited suggestions for a change. One day's notice was given and within that time 422 titles were listed. The winning title belonged to Edward Moffet, assistant advertising manager of Universal.

Eight titles were selected from the 422 submitted. They were "The Glory of Love," "Everyman's Wife," "Temptation," "Neglected Wives," "Thy Neighbor's Wife," "The Dead Line," "Blind Husbands," and "While Good Men Sleep." This list of eight titles was submitted to all the exhibitors in New York and a vote taken resulted in the selection of "Blind Husbands."

Written by Von Stroheim.

"Blind Husbands" is a story written by Eric von Stroheim. The production was more than three months in the making, another month was spent in editing it and another fortnight in an ultimate polishing which gives it a distinguished place in artistic productons. The minimum estimate of the cost of the production is $125,000. Mob scenes employing hundreds of extras are used, and the costumes were all especially made.

"Blind Husbands" is an engrossing tale of what misfortune a man's neglect of his wife may entail. To a great extent it is an exposure of Teutonic character, the character formed by the recent war and which was spread over the countries of Central and Southern Europe. The action of the drama takes place in Italia Irridenta, the common ground between Austria and Italy. It is in no sense a war drama in that the time is three years after the recent war.

The Alpine scenes were made in the California mountains, and entire villages were built at a big cost for use as locations.

The dramatic personnae of the production features an American surgeon and his wife, Sam DeGrasse and Francelia Billington, respectively; Lieutenant Erich von Steuben, by Eric von Stroheim; Silent Sepp, a mountain guide, by H. Gibson-Gowland; a pair of newlyweds by Valerie Germonprez and Jack Perrin respectively, and a huge St. Bernard dog.

Robertson-Cole Releases Industrial Strife Story

"THE OTHER HALF," the Brentwood feature released through Robertson-Cole is destined to be one of the biggest pictures of the season, according to exhibitors' reports received by Exhibitors' Mutual. The tremendous success of "The Turn in the Road" and "Better Times" has strengthened the demand for pictures made by King W. Vidor and paved the way for "The Other Half."

"The Turn in the Road" was pronounced the second best play of the year by a noted critic. Many who saw it and who have recently seen the latest Vidor picture have expressed the belief that the latest offering is the better of the two. What makes it particularly valuable at this time is the fact that it deals with the question of capital and labor in an entirely novel way in these days of industrial strife.

A notable fact in connection with the showing of the picture is that it seemed to bring about a great revival in the demand for the "Turn in the Road." Many houses which have shown "The Other Half" have had a demand for more of the same kind and they have sought "The Turn in the Road" to fill the bill.

Anita Stewart Film at the Strand.

Anita Stewart's latest production, "Her Kingdom of Dreams," will be shown at the Strand Theatre next week, beginning Sunday, September 21.

Every member of the cast, even to those playing the smallest parts, is a featured player. There are nineteen of them supporting Miss Stewart, and for some of them it is the first time they have ever appeared in support of anybody. The list includes Anna Q. Nillson, Kathlyn Williams, Tully Marshall, Thomas Santschi, Thomas Jefferson, Mahlon Hamilton, Frank Currier, Wesley Barry, Robert McKim, James Neil and Edwin Stevens.

"Her Kingdom of Dreams" is the first Stewart production directed by Marshall Neilan, and the star is very much pleased with the results attained.

Make Rapid Progress on Joyce Film.

Alice Joyce, with the assistance of her new director, George Terwilliger, is making rapid progress on her next Vitagraph feature which has the tentative title of "Pride." Written especially for the star by William B. Courtney, the play abounds in dramatic situations and is fully up to the standard set by Miss Joyce in her previous pictures.

Percy Marmont is again her leading man. Other players in the cast include G. V. Seyffertitz, Templer Sax, Louise Beaudet and Charles A. Stevenson.

Sessue Hayakawa, in "The Dragon Painter," Lays on the Colors of Life with a Vivid Brush.
Unusual beauty characterizes the background of this feature, first of a new series of Superior Pictures which Robertson-Cole will release through Exhibitors Mutual.

Bill Farnum's Joy in "The Last of the Duanes."

The Welcome Is Handsome in Farnum's Newest Fox.

Otto Hoffman a Finished Actor of Character Parts

OTTO HOFFMAN, whose face has become familiar because of his portrayals in Thomas H. Ince pictures, is one of the most finished actors before the public today. Mr. Hoffman was born in New York City May 2, 1879. Early in his stage career he played in "The Greatest Thing in the World" and with Viola Allen in "The Palace of a King." Later he had an important part in David Belasco's "Naughty Anthony," which was Marie Doro's first starring vehicle. He joined the Percy Williams stock company in Brooklyn and traveled with the Albee stock company over the Keith circuit.

Thomas H. Ince, who at that time had been Josephine Cohan's comedian in "Friday the 13th," accepted another position and Miss Cohan engaged Hoffman to play the comedy part in "A Friend of the Family." At the end of this engagement he went to London. Returning to America he played in the original company of "The Cheater," and later in "Coming Home to Roost" and in "The Broken Idol." He played in "The Spring Maid" and in "The Strange Woman."

After playing in "Divorcons," and in the "Two Orphans," he agreed to direct some Indian pictures for the Brian Film Company in Montreal. He continued in the picture business, going to Los Angeles where he re-wrote for the Balboa Company a serial, "The Twisted Thread." After writing comedies for Gaumont he was engaged by Thomas H. Ince to play comedy character parts. His first picture under the Ince banner was with Charles Ray in "His Father's Son." He will be especially remembered as the tramp printer in Charles Ray's "String Beans," and as the deacon in "The Busher."

"The Wolf" to Be Released this Month.

"The Wolf," Vitagraph's screen version of the stage play of the same name by Eugene Walter, is on the verge of its release. This will be good news to the thousands of picture fans throughout the country who have heard of the fine scenery shown in this play and the excellent work by Earle Williams, who has the leading role.

The Big Man of the Hills.

Fox New York Circuit Books "Yankee Doodle"

SOL LESSER announces his New York exchange has just closed bookings for the Fox Circuit of thirteen theatres for "Yankee Doodle In Berlin," the Mack-Sennett travesty, in conjunction with the personal appearance of the Famous Mack Sennett Bathing Beauties. This deal includes the following theatres: Audubon, Academy, Crotona, Star, City, Bedford, Folly, Jamaica, Ridgewood, Bay Ridge, Nemo, Washington and Japanese Garden theatres.

It is the intention to present the show in the same manner as when it played at the Broadway Theatre. An extensive publicity and advertising campaign in conjunction with many unique stunts will be launched immediately.

In "Twin Pawns," Emotional Mae Murray Shows All the 57 Varieties of Moods Women Possess

THE list of features scheduled for autumn release by Pathe has been augmented by the addition of "Twin Pawns," a stirring drama in five reels, starring Mae Murray in one of the finest roles of her career.

"Twin Pawns" was produced by the Acme Pictures Corporation and directed by Leonce Perret, the noted French director. The latest Pathe attraction, adopted by Mr. Perret from "The Woman in White," Wilkie Collins' novel, is thoroughly Americanized and contains costly big scenes and elaborate interior sets.

The advertising accessories are most elaborate. The campaign book is recommended by Pathe as assuredly one of the most attractive ever issued on any Pathe picture. The frontispiece is the work of a master artist, showing Miss Murray, as the sister of wealth, with a beautiful Russian wolfhound at her side looking into a mirror.

Warner Oland Is the Villain.

Director Perret has surrounded Miss Murray with the finest type of supporting cast, in which Warner Oland, the "prince of screen villains," has a prominent part. J. W. Johnston and Henry G. Sell are others who have leading roles. Miss Murray exhibits her variety of moods in the production. The young star plays a dual role, delineating twin sisters whose respective environments are totally diversified. Throughout the drama the roles call for characterizations which run almost the entire gamut of the human emotions.

Wealth and Poverty.

Locations and settings are extremely effective. Costly draperies and furnishings are lavishly used in the wealthy steel magnate's home. On the other hand, the sordidness of the slums is accentuated in the poverty-stricken flat in the first part of the story. Due regard is paid to correctness of detail and uniforms in the insane asylum settings, the barroom scene, the immense steel manufacturing plant and workshops and offices.

The story is dramatic. It relates the efforts of John Bent, a social outcast, played by Warner Oland, to prevent the rightful heir of the White steel fortune to come into her own. Bob Anderson, portrayed by Henry G. Sell, frustrates the efforts of Bent, after the latter had caused the death of one of the sisters.

Furniture Concern Advertises "Thirteenth Chair" and Makes the Box Office Blonde Earn Her Salary

MOTION pictures hold a prominent position in every bill staged at Keith's Jersey City home. On September 8, 9 and 10, "The Thirteenth Chair," a Pathe special featuring Yvonne Delva, the noted French actress, was the attraction, and, in spite of the fact that September 8 was one of the hottest days on record, it was one of the biggest Mondays in the history of the Jersey City theatre.

How was it done?

Friend Remembered.

When William Milne, manager of the theatre, booked "The Thirteenth Chair," he recalled that he had a good friend in the advertising department of J. W. Green's big department store. Furniture is a specialty of Greene's, and as "The Thirteenth Chair" savored of furniture, Milne decided to hook up his show with Green's advertising. On September 8 Green came out with four full columns in the Jersey Journal and the Hudson Observer, calling attention in prominent display type to the fact that "the deep, dense, dire mystery of 'The Thirteenth Chair' can be solved right here, and solved correctly," and then went on to explain the merits of Greene's furniture.

Advertisements Are Read.

As a test of the value of advertising, Green's, in the first edition of the Jersey Journal, surrounded the type matter on "The Thirteenth Chair" with cuts of fourteen chairs. The edition was hardly on the street when Greene's, Keith's and the Jersey Journal were swamped with telephone calls from persons calling attention to the mistake that had occurred in the advertisement.

Stolen Thunder.

Manager Milne went a step further in his campaign on "The Thirteenth Chair," by stealing an entire window display from Greene's. A room was laid out similar to that in which the clairvoyant of the picture staged her seance, and in which the murder occurred. A cutout of the beautiful twenty-four sheet showing the clairvoyant conducting her seance, surrounded by the company of thirteen, formed the background for the display. A streamer of "The Thirteenth Chair" was stretched across the top of the window. A wax figure of a man was stretched on the floor, representing Edward Wales, the second victim of the mysterious murderer in "The Thirteenth Chair." A number of window cards, together with some attractive stills from the picture were carefully arranged to give a perfect display. Then there was a large sign relating that the picture was playing at Keith's Theatre.

Police!

One full hour before the doors of Keith's were thrown open Monday noon, there was a line a block long in front of the auditorium. As the time for opening approached the line was the biggest even seen before the theatre except on a holiday, and this despite the terrific sweltering heat. With the cool spell on Tuesday, Manager Milne had to ask the assistance of the police to keep the crowd in check. Wednesday business attained record-breaking proportions again. The grand total was "success."

Wallace Is New Fox Film Editor.

C. R. Wallace, well known in the picture industry as a film editor, has joined Fox Film Corporation as film editor for Emmett Flynn, who will direct the Fox features in which William Russell will be starred with an adaptation of "Eastward Ho!" a novel by William McLeod Raine.

Mr. Wallace was prominent in the producing end of the business at Los Angeles before he entered the War service. His last connection on the Pacific Coast was with the D. W. Griffith studio as an editor.

Capitol Books "Blind Husbands."

Broadway's newest and largest theatre, the Capitol, is to be the showplace of Universal's latest super-production "Blind Husbands," the picture produced under the title of "The Pinnacle."

The Bonnet Scores.

Billie Rhodes sells papers, but is sold the new scheme of life in her Hodkinson, "The Blue Bonnet."

Jackson Gregory Pleased with American's Film Version of His Novel, "Six Feet Four"

JACKSON GREGORY, well-known author, has just reported to the home office of the American Film Company his impressions on seeing the first coast print of "Six Feet Four"—the big six-act super-feature of American life which the "Flying A" has made from his novel of the same name.

"The pictured version of 'Six Feet Four,'" he writes, "preserves with remarkable fidelity, not only the story itself, but the very spirit and atmosphere of my novel. I value the compliment such fidelity implies. I have just seen the film in its completed form, and I am delighted with it. It has breathed the breath of life into these children of adventure who until now have been confined to airy form in the workshop of my own brain, or the imagination of the occasional reader who really knows how to make use of his imagination.

Helps Imagination.

"Not every novel reader, you know, possesses the precious faculty of visualizing the characters of a story so that they actually seem to step forth from the printed page and act out their parts upon imagination's stage.

"That is why it is so gratifying to any author to have his favorite works given shape and substance upon the screen. Now, at last, the fruit of his labor is for all to enjoy equally.

"To Stephen Fox, who made the adaptation; to Henry King, who directed the filming; to William Russell and his associates, who interpreted the individual roles; and to the American Film Company, which produced the picture, I consider myself deeply indebted for the splendid treatment my book has received during its transformation to celluloid form."

The Banned Bandana.

Bill Russell and Vola Vale in a moment when suspicion reigns in their American, "Six Feet Four."

Norma Talmadge Returns to Work.

Norma Talmadge, who has been enjoying a three months' vacation has resumed work at her studio. The working title of her new picture is "Two Women." It has been adapted by Chester Withey from a story by Wilkie Collins. Chief in the support of Miss Talmadge is Conway Tearle. Others who have been engaged for important roles are Jack Dillon, Ida Darling, Philip Tead, Octava Broske and Eva Gordon.

Schedules Another Parsons Comedy.

Goldwyn announces for release on October 5, the next "Smiling Bill" Parsons Capitol Comedy, "Oh Bill, Behave!" The story centers about the adventures of the sporting editor of a newspaper, who, after a tiff with his wife, saunters forth for other experiences and meets the wife of the chief of police.

Reflecting

Is Margarita Fisher, coming in American's feature, "The Hellion," with many a high light of drama.

Universal Continues Well Known Activity on the West Coast According to Very Latest Reports

WITH every director busy and all casts working, Universal City presents an atmosphere of action. The starting of Marie Walcamp's new serial, "Petals of Lac-Tze," from the novel of J. Allen Dunn, and the finish of the Jewel production, "The Beach Comber," starring Elmo Lincoln, have been the two big events of the week at Universal City.

Henry McRae, who directed Lincoln in "Elmo, the Mighty," is producing the new Walcamp serial. Harland Tucker is her leading man, while others in the cast include Otto Lederer, Wadsworth Harris and George Hively, who in addition to playing the heroine's father, is preparing the screen script for the various episodes.

Prepare for "The Virgin."

"The Beach Comber" was produced by Rex Ingram from the story of J. G. Hawks, with a cast including Mabel Ballin, Harry van Meter, Ethelyn Irving, Frank Brownlee, Paul Weigel and Dick La Reno.

Elaborate preparations are being made for the starting of production on "The Virgin of Stamboul," which is to be a Priscilla Dean feature, and her first under her new contract. The story was originally called "Undraped" and is from the pen of H. H. Van Loan. It was written especially for Miss Dean. She will be seen as an Oriental dancing girl, seeking alms in the streets of Constantinople. Tod Browning is to direct the feature, and a score of elaborate sets are being built at Universal City. Several hundred persons are to take part in the street scenes.

Browning is also supervising the production of "No Experience Required," Mary MacLaren's current starring vehicle, which Eddie Kull is directing. The story was written by Frank R. Adams, and the supporting cast includes David Butler, who is playing the male lead, Johnnie Cooke, Carl Stockdale, Lydia Knott and Charlotte Woods.

"The Story of the Tiger Hunt," written and produced by Jack Allen, was completed at Universal City last week. This is the first of the second series of three to be made by Major Allen.

Allen Holubar is at Pleasanton, Cal., filming the small town scenes for "Ambition," Dorothy Phillips' Universal feature, written by Mr. Holubar in collaboration with Olga Linek Scholl. Robert Andersen has the leading made role.

Carey Is Busy.

One of the busiest of West Coast stars is Henry Carey. "The Gift of the Desert," his current starring production, is well under way under Jack Ford's direction. The story was written by Peter B. Kyne under the title of "The Three Godfathers" and appeared in the Saturday Evening Post. Carey's supporting cast includes Winifred Westover, J. Farrell McDonald, Ted Brook, Joe Harris and Charles LeMoyne.

Tsuru Aoki, who has yet to make her first public appearance under Universal direction, is busily engaged on "The Breath of the Gods," the six-reel feature under Rollin Sturgeon's direction. The photoplay was prepared for the screen by Charles Wilson, Jr., from the novel by Sydney McCall. Her strong supporting cast includes Stanhope Wheatcroft, Arthur Carew, Pat O'Malley, Ethel Shannon, Barney Sherry and N. Seki.

Eric von Stroheim is making preparations for a big special feature, "Clothes and Treachery," written by Baroness de Meyer and prepared for the screen by von Stroheim himself. The production will have an all-star cast, including Sam De Grasse, Una Trevlyn, Clyde Fillmore, Maude George, Leo White and Mae Busch.

"The Climbers" Is Completed.

Corinne Griffith and her company have returned from Bayshore, Long Island, where the outdoor scenes for "The Climbers," Vitagraph's screen version of the drama by the late Clyde Fitch, were taken. The picture is now completed, so far as the camera work is concerned, and Miss Griffith will take a few weeks' rest before beginning on her next feature, which probably will be "The Tower of Jewels," written especially for her by Lucien Hubbard. Tom Terriss directed the picture.

Omaha Exhibitor Commences Full-Week Runs; "The Westerners" Helps Him Make Decision

USING Benjamin B. Hampton's "The Westerners" as a barometer in the first seven-day presentation at his big Sun Theatre, Omaha, last week, Managing Director H. L. Goldberg not only has convinced himself but the great majority of his public as well that productions of the calibre of the Stewart Edward White story are worthy of a full week's run in the fast-growing Nebraska metropolis.

To emphasize his confidence in the new policy and in the productions distributed by the W. W. Hodkinson Corporation, Mr. Goldberg arranged with the Hodkinson Omaha representative to extend the engagement of J. Parker Read, Jr.'s "Sahara," starring Louise Glaum, the current attraction at the Sun, from four days to seven.

Sensing that one show a week instead of two meant a doubling of exploitation effort, the Sun management availed itself of every opportunity to herald "The Westerners" as a great screen attraction. Mr. Goldberg almost depleted the Omaha branch's stock of twenty-four-sheets, which his force plastered in choice locations all over the city as well as in several well-populated suburbs and on stands for miles along the state road leading into the city.

Used Much Space in Daily.

Mr. Goldberg was lavish in his newspaper advertising space. Three days in advance of the opening at the Sun, Mr. Goldberg had attractive three-column full length advertisements in an Omaha daily, announcing the change in policy and the choice of "The Westerners" as the first attraction under the new arrangement. The management invoked the aid of four of the largest stores in town and succeeded in obtaining an effective window display in each.

Special attention has been given by Mr. Goldberg to the musical end of his program. He has engaged Nordin's symphony orchestra, one of the best-known organizations of its kind in the Middle West, to supplement the $10,000 organ at the Sun.

"Behind the Door" Completed.

Work has just been completed by Irvin Willat on the picturization of Gouverneur Morris' sensational story, "Behind the Door." This picture, a Paramount-Artcraft produced by Thomas H. Ince, is said to contain many thrilling stunts. Hobart Bosworth, the star, figures prominently in these, and one of his most daring exploits is a leap from a battleship at a height of forty feet, into a high sea. Jane Novak is the lead.

The Storm Is Breaking.

A shot from "The Stormy Petrel," American Cinema feature, starring Louise Huff.

No, Genevieve, "The Egg Crate Wallop" Isn't a Probe Into the High Cost of Eggs; It's Charlie Ray's Latest.
You see, there's a big fight in the last part of the picture, Genevieve. You'll understand when you see Charlie in his newest Paramount.

Pathe News Performs Big Feat in Connection with Pershing Parade—30 Prints in Theatres on Same Day

ALL past feats of Pathe News were made to look like minor feats in comparison with the accomplishments in connection with the reception accorded General John J. Pershing in New York, beginning Monday morning, September 8, and ending with the parade of the First Division on Wednesday, September 10.

As a fitting finale to the three days' efforts on the part of the entire Pathe News staff, from photographers to the laboratory and exchangemen, a copy of the print showing the First Division parade and the reception on two continents to General Pershing, was taken to Washington by aeroplane and exhibited before the War College as the official record on Thursday evening, September 11.

Thirty prints of the Pershing parade were shown in leading New York theatres hardly more than two hours after the last footsore trooper of the gallant regulars had passed under Washington Arch.

Shows General Leaving for America.

The history of Pathe's efforts in connection with the hearty welcome of General Pershing dates back to the day the Leviathan sailed for America.

Aboard the Leviathan there came 600 feet of film taken by a Pathe cameraman, showing General Pershing leaving France, bidding farewell to General Foch and other French officials. The cameraman stayed on the ship as the Leviathan sailed away, and went out as far as the pilot's ship, returning with the pilot and leaving his film aboard with one of the officers. The film was in the Pathe office in Jersey City before the pictures of Pershing's arrival were received.

A Pathe cameraman, accompanied by an army aviator, flew over City Hall that day, obtaining pictures of the official welcome to General Pershing. These views were received in time to be incorporated in the special reel which the Pathe News issued.

Send Copies by Special Delivery.

Each Pathe cameraman was accorded two messengers, and, as each scene was "shot," he started a messenger to the laboratory. As a result, thirty copies, 529 feet long, were shown in New York theatres on the afternoon of Monday, September 8. Special messengers were sent to Newark, Boston, Philadelphia and Washington with copies for each. Copies also were forwarded by special delivery mail to the Pathe exchanges in Chicago, Cleveland, Detroit, Pittsburgh, Cincinnati, Buffalo, Dallas, Albany, Indianapolis, St. Louis, Kansas City and San Francisco.

Topping off this feat on Monday, the Pathe News staff came back on Wednesday with another attainment with the distribution of thirty copies of the parade pictures two hours after the march had been concluded. Many of the scenes in the 360 feet were snapped from an army aeroplane which flew over the line of march. Special copies were rushed to Philadelphia, Boston and Chicago.

Agnes Ayres.
Supporting William Russell in his first Fox, "Sacred Silence."

Wisteria Sells Foreign Rights

The South American rights to Wistaria Productions, Inc., new serial, "The Trail of the Octopus," co-starring Anne Luther and George Larkin under the direction of Burton L. King, have been sold to the Tower Picture Corporation, according to an announcement made by Lynn S. Card, president of Wistaria. The Oriental rights were disposed of last week to the Australasian Film Company. Negotiations are under way for France and England.

Director King announces that he has completed seven of the fifteen episodes of the serial and promises complete version sometime in October or the first of November.

Agnes Ayres, New Fox Star, Seen in "Sacred Silence"

AGNES AYRES, leading woman for William Russell in "Sacred Silence," his first picture as a William Fox star, believes that her part in the story is the strongest in her career, which has been one of the most varied in the history of the silent drama. Although still in her teens, Miss Ayres has portrayed every type of woman. She has been both an extra girl and a star. It was her work that made the screening of the O. Henry stories such a marked success; in all of the major releases of the works of this author Miss Ayres was the featured artist.

From Law to Movies.

While studying law, Miss Ayres visited the old Essanay studio in Chicago. The director present was struck with her beauty and asked her if she would not like to see how she would look on the screen. She consented, and before leaving the studio was placed under contract for one year. From an extra she rose gradually to be a star.

The role of Madge Summers in "Sacred Silence" calls for an artist capable of expressing every emotion that a woman knows. Madge must portray all the feelings of a woman who at first is determined to ruin a man and later is just as determined to save a man from a dangerous predicament. Those who have seen the picture in the making say that Miss Ayres has brought to it a depth of feeling, a pathos, a strength that makes it the crowning achievement of her career.

Not Pawning the Drinks.
Even though Mae Murray is seen here in her Pathe feature, "The Twin Pawns."

Wesley Barry in Next Sweet Film.

Wesley Barry, the freckled-faced youngster who made such a big impression on exhibitors and fans in "Daddy Long Legs" and "The Unpardonable Sin," will be seen again in the laugh-producing role of Blanche Sweet's production, "A Woman of Pleasure."

Exhibitors who have already put a box office value on Wesley Barry's appearance will be more enthusiastic over his performance in "A Woman of Pleasure," as his antics in the country school house, and with the Zulus provide happy moments to balance the dramatic action of the picture.

Belgian Artist in "Bandbox"

Prominent in the cast of "The Bandbox," the Deitrich-Beck, Inc., production starring Doris Kenyon, from Louis Joseph Vance's story, for W. W. Hodkinson distribution, is Edward Keppler, well-known Belgian actor and for years a favorite with royalty. Famous for his interpretation of "Hamlet" and other Shakesperian roles, Keppler on many occasions won the plaudits of King Albert and Queen Elizabeth as leading artist of the National Belgium Players, the nation's big dramatic institution which for years held forth at the Royal Theatre, Brussels.

Keppler, who was also a prime favorite with Cardinal Mercier, is now one of the featured players in the French Theatre, New York, his brilliant performances there prompting Theodore C. Deitrich, producer of "The Bandbox," to induce him to make his first cinematic appearance as one of Miss Kenyon's chief aids in the Hodkinson release.

Decide on Title for Next Love Picture.

Vitagraph has definitely decided on "A Fighting Colleen" as the title of the new Bessie Love feature which has just been completed at its West Coast studio at Hollywood. The play was made under the working title of "Love at First Fight," which aptly described an early scene, but was apt to be misquoted as "Love at First Sight." "A Fighting Colleen" will be Miss Love's next release.

Karpen Now on Realart's Press Staff.

C. Alfred Karpen, who has been associated with photoplay publicity and advertising since the days when multiple reel features were first introduced, has joined the publicity staff of Realart Pictures Corporation. His work will involve the designing and compilation of exploitation accessories, including posters, photographs, slides, cuts and lobby display.

Goldwyn's Anniversary Week a Smashing Success; Cincinnati Started Drive Early and Cleaned Up

GOLDWYN anniversary week, September 8-14, brought tremendous results, according to reports received at the home office from Goldwyn's twenty-two exchanges, up to the last day. The complete figures will not be tabulated for a number of weeks, but the contract reports on hand, showing bookings in new territories, return engagements of early releases and full Goldwyn weeks, to the exclusion of all other pictures, are enough to assure the great success of the drive.

Oscar F. Bower, manager of the Cincinnati branch launched his drive a week early and cleaned up in the territory comprising a part of Ohio, Indiana, West Virginia and Kentucky. The honor of signing the first Jack Pickford contract is claimed by the Cincinnati office. Harry A. Somerfield turned the trick within half an hour after he had been advised of Pickford's addition to the list of Goldwyn stars, by placing his pictures in the new Riviera Theatre, Anderson, Ind.

Many Ohio Houses Booked.

The Strand Theatre, of Akron, and the Alhambra Theatre, of Canton, Ohio, were booked solid for the week. The Liberty Theatre, Youngstown, and the Alhambra Theatre, Toledo, were among the Ohio houses where all other attractions were sidetracked in favor of the anniversary celebration. Manager Davis, of the Boston exchange, spread the Goldwyn slogans broadcast throughout the district. The salesmen booked solid weeks in a number of the largest New England cities.

Reports from the St. Louis branch show many full weeks bookings in that territory, also the signing of a number of new accounts, including the leading exhibitors in Benton, Ill., and La Plata, Mo. Extensive mail campaigns were an important factor in the Denver campaign. The Washington exchange reports that the erection of Goldwyn billboards coincided with the anniversary week campaign and helped the sales force materially. Atlanta came through with a big batch of new contracts, secured by Arthur Lucas, manager of the office, Nat L. Royster and others.

Kansas City brought in returns that justify the motto adopted at this live-wire exchange: "One Hundred Per Cent. Efficiency in All Departments." Pittsburgh, Dallas and Minneapolis negotiated contracts far in excess of their usual figures, whereas early reports from other exchanges indicate that the first week of Goldwyn's new year was a smashing success in every part of the country.

Allen Sails for England to Study Producing Conditions

AMONG the passengers on the liner Aquitania leaving New York Thursday, September 18, was Jay J. Allen, of the Allen Theatre Enterprises, which has more than sixty theatres in operation or under construction in the principal cities of Canada. Mr. Allen goes abroad to study producing conditions in England, France and Italy and will spend some six weeks abroad.

During his trip abroad Mr. Allen will explain to the producers there the kind of pictures that are most in demand in Canada, where motion picture patrons feel so kindly to British product, but still demand the element of action that is so lacking in many foreign made offerings, and in which quality the American films excel.

Add Neill and Chapman to Goldwyn Repertory Players

THE Goldwyn repertory players are gradually increasing in number, James Neill and Edythe Chapman being the newest additions. They have just signed contracts whereby they will appear in productions made at the Culver City studios for a term of years.

Mr. and Mrs. Neill are as well known on the screen today as they were on the stage a generation ago. For years they toured the country with their own company, and when Mrs. Neill made her first appearance with Goldwyn as one of the principals in Geraldine Farrar's current production, she remarked that Reginald Barker, now risen to the eminence of the diva's director, played his first part on the stage in the Chapman-Neill production of "The Light Eternal" at the Majestic Theatre, New York.

When motion pictures attained the dignity of an art they linked their fortunes with the cinema and for the past four years have achieved distinction in a score of screen successes.

Spitzer Would Have Museum

Plans are being outlined in Los Angeles for the construction and maintenance of a museum of the motion picture industry. Nat Spitzer, manager of the Bulls-Eye Film Corporation, is behind the move. Producers and those otherwise connected with the picture business have been invited to make suggestions in line with the above-mentioned plan.

"I'm Too Bashful. I Can't,"
Says Neal Burns across the sofa in the Christie comedy, "He Married His Wife."

Apollo of the Suspenders.
Fatty Arbuckle dreams a few dreams in "Back Stage," his newest Paramount-Arbuckle laugh-maker.

"Back to God's Country" Is Simple to Exploit

INNUMERABLE opportunities for novel stunt advertising are afforded exhibitors by the story and unusual cast for "Back to God's Country," the Curwood-Carver Company production to be released by First National Exhibitors' Circuit on September 29.

From an outdoor teaser campaign, using animal tracks painted on sidewalks, fences, telephone poles and display windows, the variety of unusual exploitation chances runs to lobby trims of forest settings with live or stuffed animals, or in the cases of small town exhibitors, to the use of cut-outs from posters, plus inexpensive but effective backgrounds of natural foliage.

With sixteen different kinds of wild animals taking part in the story, there is the alternative of using domestic pets for animated lobby arrangements. The animal portion of the cast includes dogs, a donkey, a bob cat, ducks, a pair of mountain lions, deer, two bear cubs, two full grown black bears, an otter, a lynx, a porcupine, coyotes, Esquimaux dogs, owls, geese and even a flock of friendly sparrows.

Advertising accessories for the production, both in text and illustration, feature the slogan, "follow the tracks."

"Back to God's Country" is an adaptation of the story of "Wapi, the Walrus," by James Oliver Curwood. It concerns a dog, born to the ways of the Southlands, but fated to pit his strength and courage against the men and beasts of the far Alaskan barrens.

Doris Kenyon Writes Book.

Not satisfied with appearing in pictures, rehearsing a play and writing poetry for the magazines, Doris Kenyon, star of "The Bandbox," Louis Joseph Vance's novel produced by Deitrich-Beck, Inc., for W. W. Hodkinson distribution, has written a book. It is entitled "Humorous Monologues," and contains a number of witty and dramatic sketches, some of which have been presented by Miss Kenyon during the past few months at the soldiers' camps and hospitals. James T. White & Co., New York, now has the book in press.

International Designs Lobby Holder for Photographs

INTERNATIONAL FILM SERVICE will have ready by October 1 a novel lobby display mat on which are mounted still photographs concerning the current events as shown in the news reels issued by the company. The mats are to be furnished to exhibitors at cost price—$2.50—the photographs costing forty cents a set with a printed card telling about the subject of the photograph.

The mat is cut so as to accommodate five stills and the wording on the top is "International Newsyvents"—the second word being an original one that will be copyrighted. At the bottom of the mat a space is left for the exhibitor to fill in, in which the days on which the news reels are shown can be inserted.

The mats will be distributed through the Universal exchanges and many exchanges have already placed large orders for them. More than two hundred mats have been ordered for the Chicago exchange.

Ships Films By Auto During Strike.

Expressing films by automobile from Los Angeles to all Southern California points was the action taken by the Los Angeles Motion Picture Board of Trade in the emergency of the railroad strike. Arthur B. Lamb, exchange manager for Metro Pictures Corporation, and president of the board of trade, dedicated his time for a week to establishing and keeping in operation this service.

"Sofa Etiquette's the Thing,"
States Edith Roberts, who must be the wife Neal Burns marries in Christie's "He Married His Wife."

"The Dragon Painter" Is a New Hayakawa Picture

"THE DRAGON PAINTER," a picturization of Mary McNeil Fenollosa's famous Japanese tragedy, will be the first of the new series of Sessue Hayakawa's Robertson-Cole Superior Pictures to be released through Exhibitors' Mutual. It is a dramatic story of a Japanese artist who searches for his "Dragon Princess," Tsuro Aoki. A simple love theme, unusual but human, pervades the story. There are only four characters in it.

The scenes were shot in the Yosemite Valley. In this setting the village of Hakone, Japan, was duplicated even to its famous Shintu gates. Each setting is so naturally beautiful that it is hard to realize the perfection of the interior detail. The picturesqueness of "The Land of the Rising Sun" has been fully retained in "The Dragon Painter."

E. Richard Schayer, who has written many scenarios for Hayakawa, scenarioized the book. William Worthington directed the production and Frank Williams photographed it.

Thompson Buchanan in New York.

Thompson Buchanan, the Goldwyn author who wrote the latest Geraldine Farrar story, "The World and Its Woman," is now in New York for the Broadway premiere of his play, "Civilian Clothes," which opened at the Morosco Theatre. Mr. Thompson is under contract with Goldwyn for the next few years. His trip to New York from Culver City is in the nature of a vacation.

"What a Poor Creature of the Chorus!"

Says Nazimova to Mme. Nazimova across the page in one of the mad and merry moments from her Metro, "The Brat."

She Stole a Smile.

Did Geraldine Farrar between some powerful scenes of "The World and Its Woman," her current Goldwyn.

Russell Foregoes Rest to Meet Popular Demand

HIS initial Fox photoplay, "Sacred Silence," having been completed, William Russell has begun work on his second feature to be released on the Fox program. It is "Eastward Ho!" adapted from William MacLeod Raine's story of the same name. The picture will introduce to the followers of the Fox program a new director, Emmett J. Flynn, who will be assisted by John J. Foley.

The demand for the photoplays starring this popular star is so great that William Fox asked Mr. Russell to forego the usual rest between features. Mr. Russell in "Eastward Ho!" has the role of a powerful Westerner. It introduces a new type to the screen, for although he is a son of the West and can handle a horse or a gun or a man, and also has all the chivalry familiar to plays of western life, the hero finds most of his action in the East.

Robert T. Cain, Charles Alexander Stevenson, Thomas Delmar, Colin Chase and Mary Hay are among the players supporting Mr. Russell. The story, a red-blooded tale, lends itself admirably to visualization. Roy Somerville wrote the scenario.

Novograph Shows Athletes in Action.

Two of the world's greatest athletes perform before the Novograph slow motion camera in the Pathe Review No. 19, released on September 28.

Few persons—not even the self styled experts—know just why Matt McGrath, the world's champion hammer-thrower, and a well known member of the New York police force, gets such a tremendous power behind each projection of the 16-pound missile. But this issue of the Pathe Review dissects every move made by the Irish giant in hurling the the hammer.

Jack Eller, former national hurdle champion, who has become a strong contender for the discus honors, is also caught by the Novograph hurling the discus in the recent Police Games at Sheepshead Bay speedway.

Fischer Features to Film Stories by C. A. Logue

IN addition to the series of Robert W. Chambers stories, A. H. Fischer Features, Inc., will picturize a number of original scripts written by Charles A. Logue, well known scenario writer and an officer of the Fischer corporation, according to an announcement made this week by B. A. Rolfe, who is putting on and presenting the firm's output. The first of the Logue writings has been completed and delivered and the business of converting it into film form will begin shortly.

With Mr. Logue supplying material, the plans for the picturization of the Robert W. Chambers works have been altered, so that instead of uninterruptedly putting on the Chambers stories until the series is exhausted, it has been decided to alternate the Logue stories with the Chambers, the first production to be known as number one of the Chambers Series, the second number one of the Logue Series, the third number two of the Chambers Series, and so on.

"Tree of Knowledge" Progressing.

William C. DeMille is progressing splendidly at the Lasky studio with his Paramount-Artcraft picture, "The Tree of Knowledge," starring Robert Warwick, with Wanda Hawley as the leading woman and Kathlyn Williams playing a heavy role. The interest attaching to this production is great, inasmuch as it involves some highly effective and spectacular scenes, particularly that showing the Garden of Eden with Adam and Lilith as the characters.

Skirting the Issue.

Nazimova is airily independent of remarks made by Madame Alla, opposite, in her chorus girl role in "The Brat."

Bessie Barriscale.
To be starred by Robertson-Cole in a new series of Superior Pictures, made by her own B. B. Features.

Picked for Lead in First of Metro's Drury Lane Plays

KATHRYN ADAMS has been engaged by Maxwell Karger, Screen Classics director general, to enact the feminine lead in "The Best of Luck," the Drury Lane melodrama to be picturized by Screen Classics, Inc., with an all-star cast. Miss Adams is cast in the role played by Madge Titheradge in the original production at the Theatre Royal in London. Ray C. Smallwood will direct the spectacular drama, which has been scenarioized by A. S. Le Vino from the play by Henry Hamilton and the late Cecil Raleigh.

Kathryn Adams played the leading role with William Farnum in "Riders of the Purple Sage." She was Frank Keenan's leading woman in "The Silver Girl," and she played the fair love of Earle Williams in two of his "crook" dramas.

She also has played important parts with Pearl White, Alma Reubens and Marguerite Clark. She was leading woman for Edmund Breese in "The Shooting of Dan McGrew." Just two years ago when John Barrymore starred in "Raffles," she portrayed the lady love of that gentleman crook. She appeared in the all-star production of "Whom the Gods Would Destroy." Recently she was co-starred with Frank Mayo in "A Little Brother of the Rich."

Leonard Completing "Miracle of Love."

Robert Z. Leonard is completing "The Miracle of Love" at the Biograph Studio, this being the fourth of the series of Cosmopolitan Productions. Lucy Cotton and Wyndham Standing are the featured players. The story is after the novel of the same name by Cosmo Hamilton.

Balloon Thrill in Blanche Sweet Film.

Chief among the interesting thrills that have been injected into Blanche Sweet's first Pathe production "A Woman of Pleasure" is the action centering around the escape from a balloon after an attack by a band of Zulus. A strong cast supports Miss Sweet.

HOW TWO SHOWMEN COMBINED FORCES

Los Angeles Theatres Simultaneously Showed Chaplin and Aided Each Other in Exploitation Campaign

HOW to reduce an exhibitor's expense and increase his profits has been solved by T. L. Tally, owner of the Broadway Theatre, and G. R Dumond, manager of the Kinema Theatres, Los Angeles.

Tally and Dumond decided on a policy of co-operation, and thereby hangs a tale involving Charlie Chaplin's third million dollar production, "Sunnyside," released by First National Exhibitors' Circuit, and a vexatious problem that confronts the average exhibitor occasionally.

In a nutshell, these exhibitors came to an agreement where "Sunnyside" ran in their respective houses first run, simultaneously.

Many advances were made to W. E. Knotts, manager of the Circuit exchange in that territory. Mr. Dumond was particularly desirous of booking "Sunnyside." He saw great exploitation possibilities and was firmly convinced that this Chaplin feature would draw well, so he offered $5,000 for a first run showing to last one week.

Big Enough Feature for Both.

After much debating it was decided that "Sunnyside" was a big enough feature for two houses. Consequently, Dumond and Tally arranged for a joint exploitation campaign, centering about the greatness of the attraction and the fact that it could be seen at either of the two houses.

"So far as I know," said Exchange Manager Knotts, "this is the first time a picture was considered appealing enough to exhibit simultaneously in two theatres at a profit."

"I followed out one idea during all my advertising and promotion," Mr. Tally said. "It was to keep constantly before the public that it was Charlie Chaplin and no other person who was the chief card at Tally's Broadway. Also, it is easily seen that when the theatres go fifty-fifty on the expense of an exploitation campaign, much more can be accomplished than when the receipts of one theatre have to bear the expense. Neither house sacrificed attendance.

Hammered Home the Gospel.

"At the beginning of each week's run we took large space in the newspapers and hammered home the gospel that Charlie Chaplin in 'Sunnyside' was making everyone happy at Tally's. We indicated that Chaplin was appearing in a comedy with a rural theme. We brought out this idea not only in our reading matter, but in our cartoons and art illustrations as well."

Thus did Messrs. Tally and Dumond show that by temporary amalgamation exhibitors can score great successes. They have demonstrated that lots of good for the show business can be accomplished by exhibitor co-operation instead of exhibitor antagonism.

And to prove that the Los Angeles public was not tired by the long showings at two theatres, Tally continued the showing at the Broadway for another two weeks.

Skirboll Visits New York.

Jack Skirboll, of Cincinnati, and friend of Harry Bermann, general manager of Universal Exchanges, Inc., was a visitor at the Universal home office last week, having stopped off while on his way home from Palestine. Mr. Skirboll, although abroad on private business, is interested in motion pictures and visited many of the larger European studios while abroad.

He told Mr. Bermann he paid one dollar in American money to see a Universal production starring Monroe Salisbury at the Gaumont Palais in Paris. This theatre, according to Mr. Skirboll, is as large as the new Capitol theatre in New York City.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

Alice in Doorland.
A pensive moment with Alice Joyce in her Vitagraph, "The Winchester Woman."

TO THOSE WHO MAY
BE INTERESTED—

All advertising up to, and including this issue for ***Clara Kimball Young*** in ***"Eyes of Youth"*** was conceived, planned and written by the undersigned, who has ***resigned.***

"BILL" RUDOLPH

Harem Etiquette.
No, Director Henry Otto isn't training waitresses in the African salute, but giving some fair Orientals a few points in harem style in May Allison's Metro, "Fair and Warmer."

To Release "The Bandbox" Early in October; Doris Kenyon Stars First Deitrich-Beck Film

LOUIS JOSEPH VANCE'S novel, "The Bandbox," is announced this week by the Hodkinson organization, its distributors, as available for American pre-release engagements for first week in October. This fast melodrama of a vanishing pearl necklace, with scenes laid in London, on shipboard and in metropolitan New York, is the first Doris Kenyon starring vehicle to be completed by Deitrich-Beck, Inc.

Theodore C. Deitrich and Arthur F. Beck, the producers who lend their names and experience to the new organization, chose R. William Neill to direct "The Bandbox," and Mr. Neill, being in thorough accord with his star, has given this organization one of the swiftest, liveliest stories of his career.

Gaden Plays Opposite Miss Kenyon.

Comparing most favorably with the Deitrich-Beck choice of a director for "The Bandbox" is their selection of a company of prominent players to assist Miss Kenyon in the peculiar roles this Vance story offers. After a year's absence from the screen, Alexander Gaden was coaxed back before the camera to play opposite the star. An idea of the excellence of his performance is seen in the announcement of Arthur F. Beck that he has engaged Gaden for Leah Baird's new Augustus Thomas' drama, "The Capitol," work on which is well under way at the Old Kalem plant, Cliffside, N. J., which Mr. Beck recently acquired. Other popular players in Miss Kenyon's support are Greta Hartman, Walter McEwen, Maggie Weston, Lorraine Harding, Helen Montrose, Edward Keppler and Logan Paul.

The Hodkinson exploitation department has just completed a special campaign press sheet on "The Bandbox," replete with helpful exploitation hints for exhibitors and usable newspaper "readers" on the star and production.

"Six Feet Four" Liked by American's President

"SIX FEET FOUR," the spectacular feature which opens the fall season of the American Film Company's offerings is reported to be a hit. Exhibitors who are visiting Pathe exchanges to view it are filing applications for an early showing in their own theatres. It is said to be the biggest and best film offering that has borne the American trade-mark.

President Samuel S. Hutchinson of the American Film Company, Inc., is delighted with the reception accorded his first offering of the fall season by critics and exhibitors. When seen at his offices in Chicago he was enthusiastic in the highest degree. "I don't want to pose as one of those 'I-told-you-so' individuals, but I can't help being proud of the way 'Six Feet Four' has lived up to my predictions," he said. "You will recall I said some weeks ago that 'Six Feet Four,' adapted from the Jackson Gregory novel of the same title, would prove one of the biggest hits we ever issued. Just look over these criticisms, selected at random from a few of the trade papers that have arrived in recent mails.

"You will note," continued President Hutchinson, "all of the critics lay stress on the worth of the story. As I have told you, American Film Company is choosing its stories with the utmost care —aiming to present real gems of screen literature rather than to exploit any particular star. Of course in casting our stories we try to secure the stars best fitted for the particular vehicles we have in production and the same applies to our directors and supporting casts. Each production is made as an individual unit and stars, casts, directors, everybody in fact who has anything to do with the making of a perfect production is chosen because of special fitness along some particular line of artistic endeavor."

Douglas Is Made Head of American's New York Office

C. A. STIMSON, general sales manager of the American Film Company, Inc., announces that L. B. Douglas, formerly representative of the company at the Kansas City exchange, has been transferred to the East as manager of the New York office.

Mr. Douglas has a wide experience in the picture field as salesman, publicist and manager. He is a graduate of the Kansas City School of Law, and practiced at the Kansas City bar prior to 1913, when he made his debut in the picture world as manager of the supply department of one of Kansas City's biggest film exchanges. Within a year he was promoted to the post of assistant manager and correspondent.

In 1916 Mr. Douglas was appointed manager of the feature department, and later placed in charge of an exchange at Wichita, Kans. The following year he returned to Kansas City as manager of the publicity department, in which position he won a name for himself as an originator of novel and effective exploitation ideas. In 1918 he became manager of a Kansas City exchange.

It was in May of the present year that Mr. Douglas took service under the banner of the "Flying A" as its Kansas City representative. His work in that capacity has revealed executive ability of such high order that his promotion to one of the most important managerial positions the American has to bestow was practically inevitable.

L. B. Douglas.
Manager New York office American Film Company.

Alice Joyce Has Two Roles in "Vengeance of Durand"

VITAGRAPH has selected "The Vengeance of Durand," by Rex Beach, as the super-film to inaugurate its series of twelve plays by twelve of America's popular authors. It will be shown in November, and thereafter the others of the series, comprising the works of Robert W. Chambers, Rupert Hughes, Mary Roberts Rinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris. Amelie Rives and George Randolph Chester, will be released at the rate of one a month, the entire series covering a period of a year.

Vitagraph's feature stars will appear in them. Coincident with them, Vitagraph will produce a similar series of other super-features, each one, however, based on a notable stage play.

Alice Joyce will have the leading role in "The Vengeance of Durand," which gives her one of the strongest parts in her career. As Marion Durand, and later as Beatrice Durand, she plays the roles of both the wife of Henri Durand and their daughter. It is not a dual role or double personality. The mother dies by her own hand; the daughter grows up and becomes the central figure in the intense story.

"The Vengeance of Durand" is a story of unreasonable jealousy, carried to madness, and cunningly planned vengeance. It is entirely modern, although Mr. Beach very cleverly has introduced a garden fete which not only permits the use of period costumes, but lends itself to beautiful sets and scenes which seldom have been equalled on the screen. The locale is in France.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Mary Roberts Rinehart.
Latest view of popular writer of Eminent Authors-Goldwyn productions.

Rail Birds.
"A pity to shoot 'em," said the cameraman as he "shot" this flock of Fox Sunshine girls, who were railing at being kept away from the water.

"The Cave Lady," a Comedy Drama by James Cullen, Bought by Metro for May Allison; Plot Kept a Secret

THE CAVE LADY," an original comedy drama from the pen of James Cullen, has been purchased by Metro Picture Corporation as the most recent addition to its list of stage plays and popular novels, from which Screen Classics, Inc., will make thirty-six big special productions during 1919-20. "The Cave Lady" will probably be used as a starring vehicle by May Allison, and will be produced at Metro's studios in Hollywood.

Purchase of "The Cave Lady" is an innovation even for Metro, for the Cullen comedy is to make its appearance on the screen before or at the latest simultaneously with the presentation of the vehicle on Broadway for a stage run.

James Cullen's fame as a writer of farce is fresh in the public mind. He was the author, in collaboration with Lewis Allen Browne, of "Please Get Married," the farce presented on the stage by Oliver Morosco for a six months' engagement divided between the Little Theatre and the Fulton Theatre, with Ernest Truex and Edith Taliaferro in the respective roles of the bridegroom and bride who never get a chance to spoon on their honeymoon.

"The Cave Lady" is described as a most unusual and intriguing comedy with a delightful role for a screen comedienne of the type of May Allison. The plot is a novelty, it is said; so much of a novelty that Metro will not divulge it for the present. But the title gives some hint of the story that the comedy unfolds.

Build Zulu Town for Sweet Special.

While in no way laying claim to being a spectacle play, "A Woman of Pleasure," the first Blanche Sweet Special to be released by Pathe, has some spectacular scenes for which a complete village was erected and over 2,000 extras were put into action.

The village, which is an accurate reproduction of the Zulu town of Zimba of Nyasaland, was built in the wonderful Tejunka Pass of the California mountains, and covered a large area. The set includes the straw thatched homes of the Zulu and ranges in elegance and size up to the primitive palace of the chief.

Man Drowned on Location

A moving picture fight on board a submarine in Newport, R. I., harbor became an actual tragedy when Jesse Washington, colored, of 163 West 131st street, New York, was drowned. Washington and John O'Brien were engaged in a fistic encounter on the deck of the submarine as part of a scene for an unnamed picture. When the fight reached its height the submarine sank as per instructions. O'Brien appeared on the surface of the harbor waters, but Washington failed to come up. A flotilla of boats searched in the vicinity of the scene of the tragedy, but were unable to find the body.

Award Sing Sing Prize

A check covering the amount of the three cash prizes awarded to the winners of "The Miracle Man" contest has been forwarded to the Mutual Welfare League of Sing Sing prison by the Famous Players-Lasky Corporation, and in a letter acknowledging its receipts furnishes further record of the profound impression which the picture made upon the 1,200 inmates of the prison who saw it.

The letter is from Louis Jacobs, chairman of the entertainment committee of the league.

Nazimova in "The Brat" Shatters All Records, Packing Western Houses Despite High Prices

THE exploitation campaign for "The Brat," carried out by Fred A. Miller and Harry Leonhardt, president and producing director of the new California Theatre in Los Angeles, was largely responsible for the record business done during the week's pre-release showing of the Nazimova special.

The California ran the picture during the traction strike in Los Angeles. Messrs. Miller and Leonhardt, in a wire to Richard A. Rowland, Metro president, stated that notwithstanding the complete paralyzation of transportation, Nazimova drew the biggest Monday's business in the history of the house. The new record set on Monday was followed by capacity business for the week, although patrons were obliged to use all sorts of emergency conveyances to attend the theatre.

Mural Paintings Used.

The California's lobby display struck a note of the highest artistry. It was attractive and yet reserved in keeping with the prestige of the distinguished Russian star. Mural paintings were the principal medium of display. The lobby has all the simplicity of early Greek architecture and lent itself admirably to the scheme. Several life-size portrait studies of Nazimova depicted the Russian actress in her various moods throughout the course of the photo-drama.

The paintings were then set into the panels devised for display purposes in the lobby, bearing beneath the name of the star and that of the attraction. Then at the left of the display a smaller panel contained a novel design of a figure in a rabbit costume supposed to portray the rabbit dance of Nazimova. At the bottom of the panel, in contrast to this, was shown a still from the production that presented a tense moment in the story of the play.

But Mr. Miller and Mr. Leonhardt did not stop here. In their combined decoration and publicity scheme of the California's lobby they included another display that would convey the unusual and novel character of Nazimova's role in "The Brat." This was another panel, flanking the box office and holding a reproduction in oil of the pose in which the defiant little "Brat" lifts her skirts in disgust at the shocked and haughty members of her benefactor's family.

Holmes Motoring Through Europe.

Burton Holmes, of Travelogue fame, is now in the Occupied Rhineland completing a long motor tour of Belgium, Northern France and such parts of Germany as are at present dominated by the Allied Forces. For weeks he and his party have been constantly on the move, making both still and motion pictures not only of devastated areas, shattered cities, towns and villages, but also showing what the people are doing to "come back" and the various phases of the gigantic undertaking of rebuilding their ruined homes, factories, bridges and railways, as well as cultivating their long neglected fields.

"Pillow, Pillow, Pillow."
The song of Edith Storey, returned from overseas and now under the flag of Robertson-Cole.

Pen-sive.
Constance Binney writes that she will be seen soon in her first Realart, "Erstwhile Susan."

Hallmark Takes Over Two-Reel Hagedorn Film Picturing Some of "Teddy" Roosevelt's Friends

HALLMARK PICTURES, through its president, Frank G. Hall, has closed a deal with Herman Hagedorn, chief executive of Roosevelt Memorial Association, whereby "Through the Roosevelt Country with Roosevelt's Friends," a two-reel feature production, will be distributed through the Hallmark.

This picture is an official production made under the auspices of the Roosevelt Memorial Association, under the direction of Mr. Hagedorn.

Before his death, Colonel Roosevelt gave Mr. Hagedorn personal letters of introduction to his many friends in this country, and armed with these Mr. Hagedorn invaded the Dakotas, Montana and Wyoming with a cameraman. The result is an intimate study of Colonel Roosevelt's closest friends during the time that he spent in ranch life. Among these friends are included some of the most picturesque figures of ranch life.

Picturesque Characters.

The friends of Colonel Roosevelt of whom this picture gives intimate studies are Joe Ferris, who guided Roosevelt on his first buffalo hunt; Sylvane Ferris, who became Roosevelt's ranch partner and hunting companion; Mrs. Margaret Roberts, whom Roosevelt referred to in his memoirs as "the most wonderful woman in the Bad Lands"; the Eaton Brothers, who kept the famous "dude" ranch, and Jack Reuter, who was said to be the indirect cause of a certain French marquis challenging Roosevelt to a duel.

The picture shows the Bad Lands along the Little Missouri River, the "Chimney Butts" and "The Elkhorn," Medora, referred to as "the toughest little town between the Canadian border and the Gulf of Mexico," the Kootenai Mountains in northwestern Montana and the Bighorn Mountains in Wyoming.

"Through the Roosevelt Country with Roosevelt's Friends" will be released through the Hallmark exchanges this month. A nation-wide publicity campaign, to be instituted by the local orders of the Roosevelt Memorial Association, will be given this feature and it is expected that exhibitors will feature it on their program.

Dailies Get Million Copies of Mary Miles Minter Insert

THE first edition of portraits of Mary Miles Minter, eight by ten inches in size, printed in four colors, and to be used as inserts with Saturday and Sunday editions of newspapers, has been exhausted, according to an announcement from Realart Pictures Corporation, and arrangements now are under way for a second edition.

The printing of the first run was 1,040,000 copies. Requests from additional newspapers with total circulation in excess of 500,000 copies have been received for permission to use the portrait.

Among the large newspapers in which the insert will appear in the near future are the New York World, the Atlanta Constitution, the Birmingham Age-Herald, the Philadelphia North American and the Nashville Tennessean and American. The aggregate circulation of these publications is in excess of 950,000 copies, the New York World leading with 600,000 and the Philadelphia North American being second with 215,000.

The picture is the framed one of Miss Minter which Realart used recently in trade papers advertising.

One of the first to obtain permission to reprint the picture was "Le Samedi," a monthly magazine published in Montreal. This "fan" publication, one of the largest in North America, will utilize the picture as its first cover design.

The Death Beautiful.
Alice Joyce, artistic at all moments, particularly here in her Vitagraph, "The Vengeance of Durand," by Rex Beach.

London Branch of Fox Reports Big Demand for Its Pictures—Heavy Business Predicted for Coming Year

REPORTS from the London branch of Fox Film Corporation are most gratifying to the home offices of this organization. They contain accounts of big progress being made by the exchange managers throughout the United Kingdom—a result of the increasing popularity of Fox pictures among the fans of Great Britain.

In catering to the demands of the English exhibitors the London office of the company reports a land-office business on the entire array of Fox stars in all their recent starring vehicles. Special attention is called by Ernest Reed, managing director for Great Britain, to the fact that in the particular case of William Farnum, exhibitors are clamoring for his latest plays.

The English trade journals, in speaking of Mr. Farnum and his work on the screen, are always enthusiastic in support of the star, his personality and his type of characters with which he has become identified on the English silver sheet.

Mix Popularity Growing Fast.

As one of the real cowboy screen stars who has succeeded in spreading the true gospel of the ranch and prairie to our English cousins, Tom Mix is growing so rapidly in popularity as to create a demand and increase of the number of English prints shipped to London. English exhibitors have admitted to Mr. Reed that Tom Mix has forced several of them to enlarge the seating capacity of their theatres in order to accommodate the business resulting from his pictures of western life in the United States.

Fox Star Popular.

The scrap books of the London office are packed, too, with clippings from reviews of the Fox films starring Gladys Brockwell, Madlaine Traverse, Theda Bara, George Walsh, Peggy Hyland, and Albert Ray and Elinor Fair. Without exception, these reviews are most favorable, showing appreciation of the artistic efforts of both stars and producer.

With the announcement in England that Pearl White and William Russell have been added to the Fox list of stars, English exhibitors and fans became enthusiastic. Both Miss White and Mr. Russell are established favorites in England and on the Continent.

Big Demand for "Mutt and Jeff".

In the comedy field the Bud Fisher Animated Cartoons of "Mutt and Jeff" produced by the Fox organization have a very large following.

Referring to the Fox Sunshine Comedies Manager Reed states that a big business is being done on these mirth-provokers

Considering the situation both in Great Britain and on the Continent, Fox Film Corporation looks forward to the biggest year's business ever secured by them in this field on all types of pictures.

Emily Stevens and Muriel Ostriche To Be Seen in Schomer's Latest Film, "The Sacred Flame"

WITH many of the big dramatic scenes in which the star and leading man are chiefly concerned, completed for the new feature, "The Sacred Flame," Abraham S. Schomer's latest offering as author and director, announcement is made of the addition of several new members to the already big cast, and Director Schomer, of Schomer-Ross Productions, Inc., has already started work with them at the Biograph Studios.

Emily Stevens returns to the screen after an absence of some months to star in this picture and Earl Schenck is the leading man. Miss Stevens is enthusiastic about the story, declaring that it gives her one of the best dramatic chances of her life.

A notable addition to the cast is Muriel Ostriche, who needs no introduction to screen devotees. She has been seen as ingenue and leading woman in Thanhauser, World and Vitagraph productions and is to play the ingenue role in the new feature.

Miss Ostriche Leaves War Work.

Like Miss Stevens, this, too, is in the way of a return to the screen, for Miss Ostriche has devoted almost her entire time for two years to the Stage Woman's War Relief, having gained especial commendation for her success in obtaining re-employment for soldiers and sailors. The most appreciated of all her commendations, Miss Ostriche confesses, is the praise she has received from her brother, Major Thomas J. Brady, of the old Seventh Regiment, who served abroad with the 107th Infantry.

Muriel Ostriche has been before the public since she played child's parts with the old Biograph. Then, too, she is the "Moxie" girl, and has been leading woman for many notable screen productions since she has "grown up," if one can call this ninety-pound beauty grown up. Among the best known of the screen plays in which she has been leading woman are "A Daughter of the Sea," "Journey's End," "By Whose Hand," "A Circus Romance," "Moral Courage," "Tinsel" and "Hitting the Trail."

Vitagraph Has the Rights to Drury Lane Melodrama

ALBERT E. SMITH, president of Vitagraph, Inc., announce this week that his company has secured the film rights to "The Great Ruby," the Drury Lane melodrama written by Cecil Raleigh and Henry Hamilton.

The fact that Vitagraph has secured this stage success for picturization will prove a subject of intense interest throughout the entire film industry for the reason that an announcement last week represented that this stage classic has been bought by Paramount-Artcraft. There has been active rivalry among several of the big film companies to secure this melodramatic gem and this rivalry, it seems, has been the basis for the erroneous rumor concerning its alleged ownership by Paramount-Artcraft.

Vitagraph's victory exists not only in capturing the Drury Lane spectacle from a field of competitors, but in the fact that here is a melodramatic creation practically made to order for photoplay purposes. Although this brain-child of Cecil Raleigh and Henry Hamilton antedated the screen play, these prominent British playwrights might well have had the screens in mind when they built this action-play.

It is not known exactly when Vitagraph intends to produce "The Great Ruby," but it is understood that the undertaking is not far distant.

"My Ducats, My Daughter!"
Blanche Sweet has only a few ducats left in her Pathe feature, "A Woman of Pleasure."

ROLAND A. READER BACK FROM EUROPE

Vitagraph Representative Has Been Abroad Opening Offices and Doing Reconstruction Work for Mr. Smith

DONALD A. READER, who has been in France for several weeks looking over the motion picture field for Vitagraph, especially as to post-war conditions, returned last week. He brought a report to Albert E. Smith, president of Vitagraph, telling how that company had within a few weeks re-established its offices which had been closed during the war, and established several new ones in the principal cities of France for the rental of Vitagraph films.

Mr. Reader served Vitagraph abroad for several years up to the time of the war, when the foreign offices were closed. Throughout the duration of the war he was manager of the Brooklyn office, but sailed for France nearly three months ago.

He has returned optimistic over the outlook for motion pictures in France and Great Britain. He believes the sale of American made pictures will receive a tremendous impetus now that the field has again been opened.

Among the new offices opened in France by Mr. Reader for the rental of Vitagraph's productions are those located in Lyons, Marseilles, Bordeaux, Toulouse and Lille, all in France, one in Belgium and one in Algiers. These are in addition to the score or more which were in operation before the war.

Leases in Paris for Twenty-one Years.

Vitagraph's main office in Paris is now located in the heart of the city, in the Rue de L'Evicher, in the immediate vicinity of the famous restaurant Marguery, one of the show places of Paris. That Vitagraph has every intention of increasing its activities abroad, as it has at home, is evidenced by the fact that it has taken a twenty-one years' lease of the Paris building.

The company's former factory on the outskirts of the city, which was turned over to the French Government during the war, has again been put in full operation. There the prints are made for the foreign trade.

"The people of England, France and Belgium, despite the terrors through which they have passed," says Mr. Reader, "were quickly reviving in hopes for the future. From the film standpoint, they offer a particularly fertile field. The people there are anxious to see good films, and of course they must look to America almost entirely for a gratification of this hunger for entertainment.

French Fond of Serials.

"I was surprised at the high interest exhibited by the French toward serials. William Duncan and Antonio Moreno are heroes in Paris.

"This type of screen production seems peculiarly suited to the desires of the volatile French nature. They love scenes of rapid, spectacular action, and the atmosphere of our Western plains. William S. Hart is a big favorite over there, and of course they find Chaplin very funny."

Mr. Reader told of the peculiar sensation of homesickness it gave him to see on Paris screens the faces of the eastern Vitagraph stars whom he knew so well back in Brooklyn. He saw many pictures in which Alice Joyce and Corinne Griffith were starred, and in which Jean Paige had prominent parts. He also met Lois Meredith at the Grand Prix. Miss Meredith co-starred with Arthur Guy Empey in Vitagraph's famous special feature, 'Over the Top.'

"I also met the French director, Henri Houry," said Mr. Reader. "I had known him quite well back in Brooklyn, when he was directing the Vitagraph picture 'Daring Hearts,' in which Francis X. Bushman and Beverly Bayne were starred. I heard a rumor that M. Houry was soon to direct a serial to be made in France."

Mr. Reader's operations in France and Belgium are a sequel to the recent activities of the Vitagraph Company in England. It will be recalled that Vitagraph recently bought outright the Ruffell system of exchanges in Great Britain.

Knight of the Garter.
Tom Moore decorates himself in the above ceremony from his Goldwyn, "The Gay Lord Quex."

Setting-Up Exercise.
Taught by Viola Dana to her Yodel Hound in her first "fewer and better," "Please Get Married."

Desberger Is Appointed Realart's St. Louis Head

ANNOUNCEMENT was made this week by Arthur S. Kane, president of Realart Pictures Corporation, of the appointment of Joseph Desberger as manager of the St. Louis Realart branch. Mr. Desberger succeeds J. C. Ragland, who has just been promoted to the position of general sales manager.

Mr. Desberger started his career as an actor, playing in support of Madame Modjeska, Howard Kyle, Alexander Gaden, William S. Hart, and other actors. Later he became affiliated with the business end of theatrical enterprises, managing Daniel Sully in "The Corner Grocery," a favorite play of its time, and the International Grand Opera Company.

Mr. Desberger's initiation into filmdom was as manager of three theatres in Paducah, Ky., the Arcado, the Gem, and the Star, after which the selling of photoplay productions claimed his attention. His first sales position was in the Chicago office of the Famous Players-Lasky Corporation, where he met J. S. Woody, Realart's general manager. The latter since then has watched Mr. Desberger's career with much interest.

From Chicago, Mr. Desberger went to St. Louis for Fox and he has remained in St. Louis ever since. Leaving Fox, he joined Select where he worked under Mr. Ragland, who was then St. Louis manager for that company. He resigned this position to accept the management of the St. Louis branch of the Film Clearing House, which place he held until joining Realart.

Things Are Looking Up.
Pretty Marguerite Clark among 'em in her newest Paramount-Artcraft, "Widow by Proxy."

Popular Fox Photoplays Have Been Set to Music

SO great has been the popularity of recent screen productions by William Fox, that the publishers of popular songs are setting them to music. Five big Fox pictures have been thus harmonized.

Negotiations are under way between the producer and representatives of the several music publishers for five more songs, the words and music of which will be based on releases by Fox Film Corporation. Among the Fox productions already used for music is "Evangeline." McCarthy & Fisher, of New York, published the song. The same firm has published a song based on the screen version of Henry Blossom's play, "Checkers," which William Fox is presenting with an all-star cast.

A third song, issued by the same firm, is based on Tom Mix, the Fox cowboy star. "The Tom Mix Fox Trot" is a lively, sprightly tune. Fred Fisher is the composer.

"Kathleen Mavourneen," with Theda Bara as star, inspired Will Heelan and Albert Von Tilzer to write the lyrics and music for a song named after the Irish production. Herman Holland and George Rupert saw William Fox's all-star sensation, "Should a Husband Forgive?" and they have written and set to music a song with that title, which Jerome H. Remick has published.

A co-operative plan has been devised, by which both song and feature will benefit. When one of these popular pictures is booked in a town, the publishers of the song are notified, and through them the music publishers arrange window displays, poster advertising and newspaper ads for the song. The music firm also gets in touch with the exhibitor for the purpose of arranging for the sale of the song in the lobby of the theatre on a percentage basis.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

SELL TERRITORY ON EQUITY PICTURE

Prominent Film Men Throughout Country Buy Rights to "Eyes of Youth" Featuring Clara Kimball Young

EYES of Youth," the first of the Equity Pictures Corporation's productions, in which Clara Kimball Young is starred and which, from Equity's announcements, is her first big dramatic vehicle, is complete and prints will arrive in New York early next week.

Harry Garson, who is making all Equity productions and who is responsible for the direction and creation of all studio activities, notified his distributing concern that the negative was being cut and titled and that a new scheme of animated titles had been gotten and that the mystical effects in the picture were so unusual as to be almost startling.

President Herbert K. Somborn of the Equity is returning East this week, having remained at the Coast studio until he witnessed the very last shot, and according to his wire to General Manager Joseph Schnitzed, the picture is all and more than was anticipated.

On Franchise Basis.

The new Equity pictures are being handled on a franchise basis in the domestic market. Eugene Roth, of San Francisco, has procured the rights in that territory and is opening exchanges in Los Angeles and San Francisco. G. A. Metzger, formerly with Universal and prominent in North Western film activities, controls the franchise in the Oregon district. Samuel Zieler controls the New York territory and will open offices here under the name of Commonwealth Pictures. Mr. Zieler will surrender his position with Universal and start work at once on his new venture.

Benjamin Amsterdam, director of the exchange bearing his name in the eastern part of Pennsylvania, secured that territory and southern New Jersey and has opened new exchanges under the name of Equity Productions, and has already been busy on the exhibition end of "Eyes of Youth," which will come to the market about November 1.

Colonel Levey Visited Studio.

Colonel Fred Levey, of Louisville, who will control Kentucky and Tennessee, journeyed to Los Angeles as Miss Young's guest to witness part of the picture's production. He wired the Louisville Courier Journal he was firmly convinced that a new school of dramatic film production was at hand, and that he had purchased all the Equity pictures at a price greater than he had ever considered paying for any films.

Edward Golden, of the American Feature Film Company, of Boston, will handle the New England states on Equity productions and anticipates extremely active trading. His offices at 60 Church street will be the New England headquarters. Clarke and Rowland, trading under the First National Exhibitors of Pennsylvania, has purchased the entire Equity output for western Pennsylvania and West Virginia, and, as usual, Joseph Skirboll from his Ferrt street location will control the picture destinies.

The Brockwells Interested.

Floyd Brockwell and his associate, Elliot, trading under the name of Greater Stars Production Company with offices in Consumers Building, will direct the Equity productions throughout Illinois and Indiana, while L. C. Thompson, formerly with Universal, at Cleveland, is opening offices in that city for the distribution, in Ohio, of Equity material.

The remainder of the territory has been practically closed; only the mere formality of signing contracts remains.

A Kiss in Time Brings Nine.
Quotes Vivian Martin as part of her bedtime story in her current Paramount, "The Third Kiss."

Big Newspaper Advertising Campaign To Be Begun by Goldwyn in October

BACKED by definite information relative to picture conditions in every part of the country and the specific needs of exhibitors in various localities, the Goldwyn Distributing Corporation will launch its contemplated national advertising campaign early in October.

The board of directors has authorized Charles D. Isaacson, director of advertising, to proceed on an elaborate scale with the campaign which has been planned with the utmost care during the past two months. A budget has been prepared on the basis of an investigation carried on by Mr. Isaacson, which provides an up-to-the-minute knowledge of the requirements of exhibitors in small towns, as well as the larger cities.

Long Preparations to Bear Fruit.

In a number of vital respects the plan devised by Mr. Isaacson is unique, and it will be worked out along lines differentiating it from any previous national advertising drive. Instead of shooting into the dark, Mr. Isaacson has surveyed the field and has gathered the best possible information on where advertising copy can be placed most effectively.

Goldwyn press and service men, now located in all but one of the company's twenty-two branches, have been scouting the field for almost two months, collecting data in regard to local demands and drawing up a unique general survey of advertising conditions as they bear upon motion pictures. The survey has revealed many new angles through which national advertising may be tied up with exhibitors and theatres in a way that gives them a direct benefit.

To Cause Wide Discussion.

It is planned to build an appeal to the public that will be awakening and stimulating and will cause a country-wide discussion of Goldwyn productions, Goldwyn film stars, the works of the Eminent Authors' and adaptations of stage plays that have come to Goldwyn through the alliance with the Shuberts, A. H. Woods and the Selwyns.

By October 15, Goldwyn copy will confront the eyes of millions of newspaper readers, who, at no expense to the exhibitor, will be informed of the merits of the super-quality photoplays which Goldwyn has completed for the opening of the fall season.

Geraldine Farrar, Pauline Frederick, Will Rogers and the other stars will be kept constantly before the public's attention, and readers of the works of the Eminent Authors will be informed about the picture versions of the novels that they enjoyed in book form.

O. Henry Story for Gladys Leslie.

Robert Sanborn, of the Vitagraph continuity staff, is making a six-reel version of "Elsie in New York," one of the O. Henry stories. Gladys Leslie will appear as Elsie.

Dorothy Gish
Whose supporters number large. Now in her Paramount, "Out of Luck."

Eugene Walter
Will "range" Goldwyn studios.

Eugene Walter Has Joined Goldwyn Studio Forces

EUGENE WALTER, whose drama, "The Challenge," is now running at the Selwyn Theatre, in New York, and who is known widely as the author of "The Easiest Way," "Paid in Full," "The Wolf," "Fine Feathers" and "The Knife," left New York, September 13, to associate himself for an indefinite period with the Goldwyn forces at Culver City.

Mr. Walter goes to the Goldwyn studios with no definite mission nor with any special plan to be executed. His arrangement with the Goldwyn Company will give him free range to observe the operation of the Goldwyn studios. He will be associated for the time being with the editorial forces at the studios. His present purpose will be that of study and co-operation rather than that of any active studio undertaking.

Mr. Walter goes to Goldwyn equipped with a good deal of previous practical motion picture experience. He denies that he has any theories on motion pictures, but confesses that his experience has been extensive enough to make him realize that the present form of the feature picture is not a permanent one.

Percy Heath Hopes to Move Away from the Conventional Happy Ending in "Lasca" Film

THE story of "Lasca," the first production of Universal's winter-spring series, is from the poem by Frank Duprez, and promises to inaugurate a number of new ideas in photoplay stories.

Percy Heath, the new head of the Universal scenario department, formerly a widely known newspaper man and who for a long time was associated with the Dillingham theatrical enterprises, has followed the new trend of the photoplay art in his picturization of this famous poem. Instead of the prosaic happy ending in which the hero and heroine clasp in the final close-up, Mr. Heath, with the co-operation of Director Norman Down, have planned an ending different from anything previously attempted in pictures.

Mr. Heath says: "Any number of splendid novels and books have been spoiled simply because the scenario writers insist that the screen story must contain a prescribed number of feet of 'cute stuff' with the customary ending which everyone knows three reels in advance. A motion picture to be interesting must keep the spectators in suspense, and how can this suspense be obtained when the public knows in advance just how the picture will end?"

Frank Mayo and Edith Roberts are to be starred in "Lasca."

Bessie Barriscale To Be Seen in Superior Films

THE first of the new Bessie Barriscale Superior Pictures will be released in November by Exhibitors Mutual and Robertson-Cole. The new series will conisst of eight pictures released at stated intervals and all of them will meet the Robertson-Cole Superior Picture standard.

Miss Barriscale's pictures will continue to be made by her own company—the B. B. Features and the direction of the new series will be under Howard Hickman, who has superintended her previous offerings. Stories and scenarios have been bought with a view to assuring photoplays suited to her talents.

According to word received from exhibitors and patrons of pictures the success of Miss Barriscale has achieved in the past year has been due in no small measure to her versatility. She has not been confined in her acting to presentations of the same type but has covered a wide variety of roles and has increased her popularity in all of them. In the coming series the same underlying principle of making each production different in character from the others will prevail.

Corinne Griffith
Vitagraph star who will be seen in "The Climbers," by Clyde Fitch.

Tarkington's "Penrod" Secured by Marshall Neilan for Screen Uses

J. R. GRAINGER, Eastern representative for Marshall Neilan productions, has purchased the motion picture rights to Booth Tarkington's "Penrod" stories. Negotiations have been under way for some time between the Marshall Neilan organization; Mr. Tarkington, the author, George W. Tyler and Klaw & Erlanger, who own the theatrical rights.

The Penrod stories have for several years appeared in various magazines, including Colliers, Metropolitan, American and Everybody's, and have become foremost as examples of popular literature. In 1914, the book, "Penrod," was published and proved one of the biggest sellers of the day.

As a play, produced by Klaw & Erlanger and George W. Tyler, "Penrod" proved a popular success. The play opened at the Globe Theatre, New York, in September, 1918, and was staged by Edward E. Rose, who dramatized the story. On the road, the play duplicated its New York success, and it has just started on another tour for the coming season.

Mr. Grainger also states that Wesley Barry, the freckle-faced youngster who has become one of the most popular child-actors on the screen and who was recently signed on a long term contract by Mr. Neilan, will play the part of Penrod.

Master Barry will be remembered particularly for his outstanding work in the Mary Pickford "Daddy Long Legs," "Rebecca of Sunnybrook Farm" and "Johanna Enlists," and as George Washington Sticker in "The Unpardonable Sin." The "Penrod" story will probably be Mr. Neilan's second First National release, following "The Eternal Three" (an adaptation from Randall Parish's book, "Bob Hampton of Placer") now being produced by Mr. Neilan.

Yohalem Engaged by Jose.

George Yohalem has just returned from Famous Players to sign a contract with the Film Specials, Inc., to act as assistant director to Edward Jose on all future Jose Productions. Edward Brophy, who assisted Mr. Jose in the direction of "Mothers of Men," has signed to act in a like capacity for Chester Withey in the Norma Talmadge Productions, Mr. Withey's former assistant, Millard L. F. Webb, having gone to the Coast.

"Sporting Duchess" for Alice Joyce.

Albert E. Smith, president of Vitagraph, has definitely decided on "The Sporting Duchess" as the Alice Joyce feature to follow "Pride," on which Miss Joyce is now at work. Work on the latter was interrupted last week while Miss Joyce went to Long Beach to take some beach scenes which will be used in "The Sporting Duchess," a screen version of the Drury Lane spectacle.

Eleanor O'Keefe Returns After Remarkable Trip Through Norway, Germany, Austria and Poland

MISS ELEANOR O'KEEFE, who has been abroad in the interests of the firm of Chester Beecroft, 501 Fifth avenue, New York, of which she is a partner, will return within a few days from Copenhagen. She went abroad in July, ostensibly to visit the Scandinavian Film Agency at Copenhagen, but advices recently received by Mr. Beecroft show that she succeeded in carrying out a carefully prepared plan to go through Norway and Sweden and then from the Danish capital to Hamburg, Berlin, Vienna and Warsaw.

It is doubtful if this extraordinary journey through Germany, Austria and Poland has been accomplished by any commercial traveler, male or female, since the Central Powers declared war. Miss O'Keefe is, at any rate, unquestionably the first representative of the motion picture industry to make it, and her return with the story of her adventures and the invaluable information she has secured is being awaited with keenest interest.

Beecroft Planned Distribution.

"It has always been our policy," Mr. Beecroft says, "to conduct our business on first-hand knowledge of conditions in the countries in which we operate. In 1917 I visited England, France, Scandinavia, Finland and Russia to study the special difficulties under which the film market of Europe was being operated while the war was at its height. Immediately upon my return I started, in conjunction with the Scandinavian Film Agency, to lay the pipes for a general distribution of American films.

"When I returned to Europe last winter, we had acquired the European rights to six big special pictures, about twelve special productions of more than average merit, a serial, four series of comedies, a series of scenics and a selected series of ten of our greatest stars, such as Hayakawa, Barriscale, Warner and Barrymore. We have been constantly adding to this list until we now have the most formidable array of highclass American films ever selected for European distribution, much of which is now available to buyers for the various open territories.

"Our personal studies and strong connections are making it possible for us to place this film to the utmost advantage in the Allied and Neutral countries, but we believe we have scored a remarkable feat with regard to the Central Powers. It is true that others have recently acquired film with an eye on this market, but our plans have been long and carefully laid, preliminaries worked out for months in advance, and perhaps of even greater importance, our film is all over there at the gates, waiting for the German embargo to be lifted, not over on this side, mind you, waiting to be shipped—and now comes Miss O'Keefe's wonderful adventure and the actual arrangements for distribution! Our next campaign, which we will be ready to launch soon after Miss O'Keefe arrives, will be the extension of our territory to include world rights on big productions, and possibly the organization of a producing plant of our own."

Southern District Force of Famous Players Enlarged

ANNOUNCEMENT of two appointments in the sales force in the Southern territory has been made by Al. Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

W. J. Pratt, who for a long time has been connected with the S. A. Lynch Enterprises, Inc., as district manager for the Southern Triangle Pictures Company, has been appointed special representative, with supervision over the Charlotte, Atlanta and New Orleans offices, with headquarters in Atlanta.

Louis L. Dent, formerly special representative at Atlanta, has been stationed at Dallas and will have supervision of the Dallas and Oklahoma City offices.

Both appointments take effect immediately.

Jack Gardner
Playing lead in Ring Lardner's "So This Is America!" series for Paramount.

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

HIS LATEST
AND BEST
SERIAL

TO EXHIBITORS
SEE
"SMASHING BARRIERS"
AT YOUR VITAGRAPH EXCHANGE

IT IS FULL OF TENSE
DRAMATIC SITUATIONS,
THRILLS AND COMEDY

EDITH JOHNSON

Supporting

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

William Farnum Reaches Heights of Artistry in "Last of Duanes," Now Playing on Broadway

FOLLOWING immediately upon the successful run of "Checkers" at the Central Theatre on Broadway, New York, William Fox, its producer, introduced William Farnum in the stellar role of Zane Grey's greatest western novel, "The Last of the Duanes." Crowds are packing the Central to see this big pictorial version of Grey's story.

In playing "The Last of the Duanes" Mr. Farnum essayed many daring and dangerous tasks and proved himself absolutely without fear. His life was several times in grave peril in the performance of acts called for by the script. At one time Mr. Farnum descended the face of a waterfall eighty-five feet high to escape a pursuing posse. There were anxious moments when he dropped into the boiling pool below, but he emerged without injury.

His Crowning Achievement.

"The Last of the Duanes" is frankly a melodrama, and as such has been received by the newspaper reviewers as a production of the most thrilling type.

In the audiences which have crowded the Central for the past week were followers of the stage and screen who had seen Mr. Farnum in such of his triumphs on the speaking stage as "Ben Hur," "Virginius," "The Prince of India," "The Littlest Rebel" and others. There were also those who had seen him in big screen vehicles like "The Lone Star Ranger" and "Wolves of the Night," and all declared that in "The Last of the Duanes" his work in the character of Buck Duane was the finest bit of Farnum artistry they could recall. Mr. Farnum himself feels that it is his crowning achievement on either stage or screen.

Farnum Has Notable Support.

William Fox has assembled a notable cast to support the star in "The Last of the Duanes. Louise Lovely is seen as Jenny Lee, whose parents were murdered by outlaws Charles Clary is Cheseldine, an outlaw, whose comrade in crime is played by G. Raymond Nye. Others are Miss Frankie Raymond, Harry De Vere, Clarence Burton, Lamar Johnstone, Henry J. Herbert, D. Edward Hatton, Genevieve Blinn, Orra Gardner and Frederick Herzog.

"The Last of the Duanes" was adapted to the screen by Charles Kenyon, author of "Kindling," the Broadway stage success. Mr. Kenyon now is a member of the Fox scenario staff. The production was directed by J. Gordon Edwards, dean of the Fox directorial staff, who has staged all recent William Farnum productions.

"The Last of the Duanes" will be given an engagement extraordinary at the Central. Mr. Fox is presenting it there with full stage effects and accompanied by a symphonic orchestra which renders the special music furnished with the picture. Five performances are being given daily, and each one plays to a capacity house.

"Them Were the Happy Days."
The annual agony is almost over in "Fotygraft Gallery," Paramount-Briggs comedy.

Arthur F. Beck, President of Artco Productions, Takes Long Lease on Kalem Studios at Cliffside

ARTHUR F. BECK, president of Artco Productions, Inc., starring Leah Baird, president and treasurer of Beck Productions, Inc., featuring Stuart Holmes along with Frankie Mann, as well as treasurer of the Deitrich-Beck organization, which has completed Louis Joseph Vance's "The Bandbox," starring Doris Kenyon, for W. W. Hodkinson distribution, has taken a long term lease of the Creation studios, formerly the Kalem plant, at Cliffside, N. J., and has begun active operations.

The plant is one of the best equipped and most commodious in the east, with both inclosed and open stages of sufficient size to accomodate four companies at a time without crowding. There are twenty-six dressing rooms, all fitted with up to date requirements and the electrical plant is one of the most complete in the world.

The Artco Company headed by Miss Baird, now engaged in the production of Augustus Thomas' play "The Capitol," is already at work in the new location, under the direction of George Irving, as also are the serial company producing Charles T. Dazy's "The Isle of Jewels," and also Doris Kenyon, who is preparing, with Theodore C. Deitrich, president of Deitrich-Beck, Inc., for the rehearsal of a new drama for Hodkinson release to follow "The Bandbox."

The new Beck studios are situated in the midst of some of the most spectacular scenery in New Jersey.

Getting to the Bottom of Things.
A new bag of tricks in "The Girl from Outside," Rex Beach's current picture under the Goldwyn banner.

World Gets Sainpolis to Support June Elvidge

THE announcement made by World Pictures that it has secured John Sainpolis to support June Elvidge in "The Poisoned Pen," a five reel feature by Edwin August, marks the advent of a well known and finished actor who comes to the screen after long years of fine work on the spoken stage.

In Chicago, Columbus, Ohio, San Francisco, or any other large city of the West or Middle West, John Sainpolis is held in as high esteem as any star that ever trod the boards. He has been the matinee idol of thousands of young girls who numbered among their choicest treasures an autographed photo of the hero of their dreams.

Not alone as an actor has Mr. Sainpolis made many friends, but as a stage director he has won the good will of many young beginners in the theatre.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising.

Among Independent Producers

Conducted by C. S. SEWELL

Exclusive Announces "The Heart of Texas Ryan" Reissue of Tom Mix Five Reeler Made by Selig

EXCLUSIVE FEATURES, INC., announces the revival of "The Heart of Texas Ryan," a five-reel Western drama, produced by William N. Selig and said to be one of the most stirring dramas of Western life ever produced. It is being offered on the state rights market as a special.

Tom Mix, the star of "The Heart of Texas Ryan," is known wherever motion pictures are shown as one of the silent drama's most daring and expert horsemen. Exclusive Features, Inc., has revised and re-edited this Mix feature. New prints have been obtained and according to the announcement of Mr. Goldstein, one of the executives of the company, "The Heart of Texas Ryan" presents a Western drama that shows Tom Mix in his best form with a thrilling feat of horsemanship in every one of the five reels. A publicity and advertising campaign has been launched and every effort will be made by Exclusive Features to co-operate with the independent buyers in realizing on territorial rights to its offering.

Netter and Lesser Secure McLaughlin Film for Ohio

The Film Market reports that Leon Netter and Sol Lesser have bought the Ohio rights to Robert McLaughlin's feature, "The House Without Children," from the syndicate that originally acquired the rights from Argus Enterprises, and five road shows will be sent out.

Only one engagement will be played in each town within a period of twelve months. It is intended to book a return engagement of "The House Without Children" at the same theatre for the corresponding date a year later. A complete orchestration and a musical director will be part of the traveling organization sent out to present the attraction.

"Lost Battalion" Record of American Achievement

THE W. H. Productions Company announce that "The Lost Battalion," the Edward A. McManus production now playing at the George M. Cohan Theatre in New York, will be offered on state rights basis.

In speaking of this production, an official of the W. H. Productions Company says: "It is the most up-to-date attempt by a producer in forging ahead with a subject that is daring and original. 'The Lost Battalion' presents a new technique in its creative work and sets a pace that will make picture audiences sit up and take notice.

"The picture speaks every language, everyone can understand what it is about without the aid of titles, for it is a story that has already been told and retold of the greatest battle in the history of American wars. It is the story of New York, Chicago, Boston, Pittsburgh, New Orleans and San Francisco, of the melting pot where the poor and rich, educated and ignorant, were melted in the great pot of patriotism and forty-two different races poured into uniforms of Uncle Sam made to fit only the 100 per cent. Americans.

"It is a record of splendid Americanism and of the undying heroism of the men in the Argonne Forest who surrounded, gassed, and cut to pieces, without food and water, for six days and nights, spurned the opportunity of surrender."

Christie Film Parallels Incident from Real Life

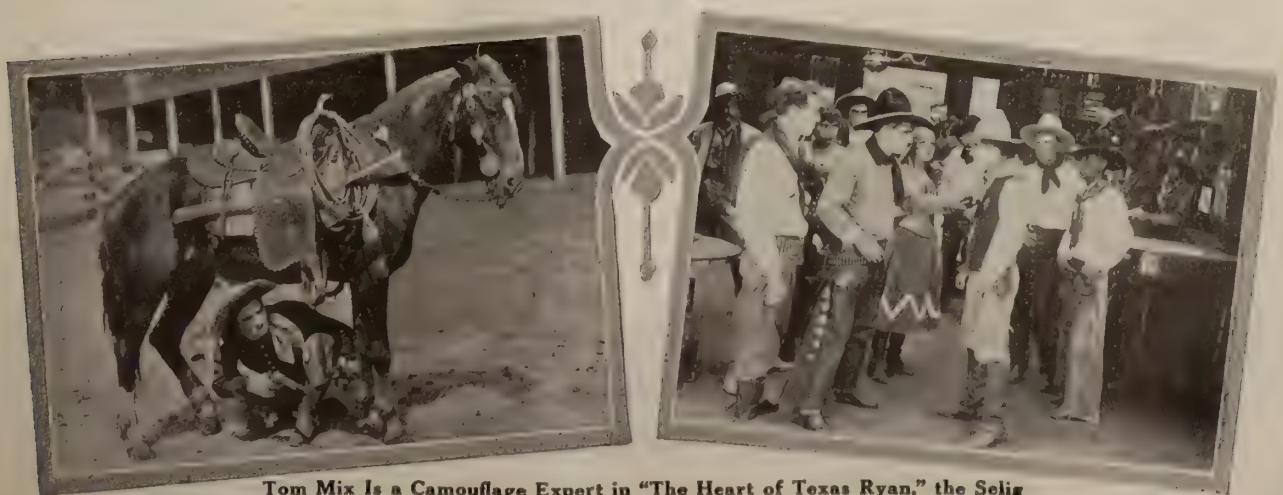
A NEWS item in the daily press recently noted the fact that a prominent actor had crossed the continent, won the forgiveness of his wife from whom he had been divorced, and remarried her.

Al E. Christie calls attention to the fact that, through a remarkable coincidence, this is the subject matter of a Christie Comedy, "He Married His Wife," which has just been released with Edith Roberts as the star. However, in the case of the characters in the picture, the young man, played by Neal Burns, played dead to escape paying alimony, and had to win her back in a fictitious guise in order to save his estate. Before he was half through he was head over heels in love with her again, and the duty became a pleasure.

Many Scientists to See Sunset-Burrud "Legends"

THE first of the Sunset-Burrud "Legends of the Wilderness" will be shown in San Francisco, October 1, before a selected audience of naturalists, artists, photographers, editors and writers of history. The Sunset Magazine, which is collaborating with Leland J. Burrud, the producer, will stage the show in one of the largest theatres.

The first release was filmed in Crater Lake National Park, on and about Crater Lake, Oregon, adjacent to Mount Mazama.



Tom Mix Is a Camouflage Expert in "The Heart of Texas Ryan," the Selig Production Being Revived by Exclusive Features, Inc.

Victor Kremer Is Now Arranging to Transfer His Headquarters from Chicago to New York

VICTOR KREMER, while staying in New York for two weeks, has closed many sales on the forty-seven pictures he controls, including an unusually large number of sales for "Stripped for a Million." The most recent are California, Nevada, Arizona, Washington, Oregon, Montana, Idaho, Nebraska and northern New Jersey.

The picture was reviewed in our last issue and is said to have been passed by the National Board of Review without cut.

Mr. Kremer has been successful with "When Arizona Won," featuring Shorty Hamilton, and "Strife," featuring George LeGuere. A number of territories have also been closed on the short subjects. The entire Pacific Coast and nearly all the states on the Atlantic Coast have been sold.

Mr. Kremer has decided to transfer his headquarters from Chicago to New York and left New York on Wednesday to make final arrangements. He is now looking for new material and is ready to purchase desirable negatives.

Serial Rights for Spain and Latin-America Sold

THE Tower Film Corporation, through Joseph Simmonds, its president, concluded negotiations with the Wistaria Productions, Inc., whereby they secure "The Lurking Peril," the new feature serial, for the Spanish speaking countries, Spain, Portugal, South America, the West Indies, Mexico and Central America, including the Canal Zone.

Mr. Simmonds, after signing the contract, stated: "Two stars, each one big enough to carry over any ordinary serial, Anne Luther and George Larkin, cause me to look forward in anticipation to the concluding episode of what promises to be the serial sensation of the year. I am particularly pleased that the Wistaria were fortunate enough to secure the services of Mr. Barton King to direct this wonderful team, as his record as the producer of the Houdini serial is indicative of the high caliber of the product. So far as the authorship of the story itself goes, I have read over the scenario myself and can only say that Mr. Lloyd Lonergan, the author of 'The Million Dollar Mystery,' has far surpassed his previous efforts as an ingenious and finished writer of serial stories."

Many Foreign Sales Made by C. B. Price

C. B. PRICE COMPANY, INC., has just sold the world rights to a number of feature productions. George W. Lederer's five-reel feature, "The Decoy," in which Francis Nelson is the star, was sold to John D. Tibbetts Production, Ltd. The International Photoplay Distributing Corporation purchased world rights to Victor Kremer's five-reel feature, "Stripped for a Million," starring Crane Wilbur, which is being handled on a state rights basis in this country. "The Kaiser's Bride," starring Gail Kane, the American rights of which have not been disposed of, was sold for the foreign market to Cine Productions, Ltd.

Arrow Film Promotes Two Members of Staff

THE annual directors' meeting of the Arrow Film Corporation was held at the offices of the company in New York this week. A number of important changes were made in the personnel of the officers: Mr. W. Ray Johnston was elected vice-president and Mr. P. B. Dana secretary. Mr. Dana is a newly elected officer of the company, while Mr. Johnston has held the position of treasurer for several years.

Mr. W. E. Shallenberger was re-elected president and the same board of directors re-appointed.

The meeting was enthusiastic and the reports of the progress of business particularly gratifying.

W. Ray Johnston, the new vice-president, has been associated with Arrow for a number of years and is popular in the state rights business. Before associating himself with Arrow he was an officer in the Thanhouser Film Corporation.

Mr. P. B. Dana, the new secretary, has been associated with Arrow less than a year, coming to Dr. Shallenberger from the Famous Players-Lasky Corporation. Five years ago, while a member of an advertising agency, he helped handle the national advertising for "The Million Dollar Mystery."

The foreign department, under the management of Bennett J. Brandon, has already shown great strides.

Arrow's new office in London has shown great activity in disposing of a number of features as well as short subjects.

Mr. J. S. Jossey, Arrow's special representative, is preparing for a trip to the Coast and intends stopping off at Chicago, Minneapolis, Omaha and Seattle on the way to San Francisco.

The Rich Chap's Farewell.
Just one type which went into the 77th's melting pot in "The Lost Battalion," the W. H. Productions feature.

Barroom Brevities.
Everything is brief from the beer to the dog's tail in "Blue Blood and Bevo," new Bulls Eye comedy.

Several Sales Announced by the Film Market, Inc.

ROBERT W. PRIEST, president of The Film Market, Inc., reports the following sales through his company: "The Spoilers" to Big Feature Rights Corporation, of Louisville, for Kentucky and Tennessee; the same feature to Premier Pictures Corporation for North and South Carolina, Georgia, Alabama and Florida.

To Pearce Films, New Orleans, "The Spoilers," "Who Shall Take My Life," "The City of Purple Dreams," "Beware of Strangers" and "Ivan the Terrible." Robert McLaughlin's "The House Without Children" has been sold to Max Glucksman for all of South America, the West Indies, Central America and Mexico.

The Proof Positive.
Adolf Philipp, 5; Gussie Philipp, 4; Paul Philipp, 3.

Adolf Philipp Is Brother and Not Father of Paul

WE are glad to publish the following letter from Paul Philipp, brother of Adolf Philipp, who is president of the Adolf Philipp Film Corporation, which is self-explanatory, and regret the mistake to which he refers. The accompanying photograph is the one which Mr. Philipp submits as "evidence" to support his statement:

"You were kind enough to print a little news item in your last edition, dated September 20, about the Adolf Philipp Film Corporation, of which I am business representative, for which, of course, I am thankful. But a 'terrible' mistake has been made in your notice, in that you say I am the business representative for my 'Father,' Mr. Adolf Philipp. This is not the case, as I am Adolf Philipp's brother, and to prove this I am enclosing a photograph ta'en a 'few' years ago when Adolf (on the left) and I (on the right) were kids, and which is evidence enough. There you see my 'Father' as well as myself in short pants (long pants were pretty expensive) side by side with our little sister. You would oblige the writer if you would reproduce this picture, as my brother Adolf will not talk to me till this mistake is rectified."

Elaborate Sets Used for "Lightning Bryce" Serial

UNUSUALLY elaborate sets are used in the eighteen episode serial "Lightning Bryce," produced by the National Film Corporation, in which Ann Little and Jack Hoxie are co-starred.

These sets are Oriental in design and depict the mode of living and habits of the educated and wealthy. Beautiful carved and inlaid furniture, expensive vases, silk hangings and tapestries, jardenieres, incense burners, rugs of great value—all are included in faithful detail.

Director Paul Hurst was successful in securing this array of expensive and rare interior decoration only after an expenditure of considerable time and money.

Series of Thirty Helen Holmes Melodramas Secured by Hirsh of Aywon Film Coporation

NATHAN HIRSH, president of the Aywon Film Corporation, announces that realizing the need for good short subjects and that exhibitors are seeking high class two-reelers, he has secured thirty thrilling melodramas starring daredevil Helen Holmes.

"Of course," says Mr. Hirsh, "they are railroad stories, the sort of thrillers that Miss Holmes made famous, and in this series she has packed more thrills, stunts, punches than in any other films she ever made.

"Miss Holmes' name as the star of railroad dramas means extra money at the box office. The finest kind of paper and other advertising and publicity helps will be available so that theatre managers should be able to put this series over to record-breaking business."

Territorial rights are now being sold with the exception of New York and New Jersey, which will be retained by the Aywon Film Corporation and booked direct to exhibitors.

Extensive Exploitation for "Someone Must Pay"

Plans have been formulated for an extensive advertising campaign to put over "Someone Must Pay," the new Abramson-Graphic production which will soon be released. One of the features is a song entitled "Someone Must Pay," issued by Waterson, Berlin & Snyder, which they claim will be one of the big classic "hits" of the season.

In order to make this song popular in advance of the actual showing of the photoplay, the publicity department of the Graphic Film Corporation has incorporated the words and music into the press book exploiting the film, thus enabling exchanges to spread broadcast the song without any additional expense, and with the assurance that orchestra leaders, pianists or organists will welcome an addition to the theatre music library and make good use of it on receipt.

Plans have also been made of a large newspaper and magazine campaign which will soon be put in operation.

"Are You Legally Married?" Being Shown at the Harris

THE Elk Photoplays, Inc., announce the feature production "Are You Legally Married," which is now being presented for an indefinite run at the Harris Theatre, New York, will be released by them in Greater New York and northern New Jersey.

This picture is said to be unusual in theme and type and to be an interesting story of man-made laws and flaws, interwoven with many stirring bits. Lew Cody appears in the leading role, that of a male vampire, while Rosemary Theby appears opposite him.

This company is also handling the Helen Holmes serial "The Fatal Fortune" for the same territory, and reports that great interest is being shown by exhibitors, who are booking it heavily.

Release Date Announced for "Lightning Bryce"

THE new serial, "Lightning Bryce," featuring Ann Little and Jack Hoxie, which is being distributed by the Arrow Film Corporation, will be released November 15. Arrow reports the entire foreign rights with the exception of one territory have been sold, and about one-half of the domestic territory has been disposed of. A new addition to the serial beginning with the fifth episode is Noble Johnston, who is especially popular in the Middle West.

And They Pay Him for Doing This!
George Ovey will never become a Bolshevist if he is supplied with roles such as he has here in his first Gaiety comedy, "Dropped Into Scandal."

Comedian Jimmie Harrison Is Now Out of Army and Will Be Featured in a Christie Special

AFTER a lapse of nearly eighteen months which he spent in the army, Jimmie Harrison again comes on the screen featured in a Christie Comedy with Ethel Lynne, the title being "Reno—All Change." Jimmie was formerly seen in the featured roles of Christie one-reel comedies quite often. He is now at work on another Christie Comedy, together with Helen Darling.

Bobby Vernon appears frequently in the new releases of Christie Comedies, among these being "Cupid's Hold-Up," supported by Lucille Hutton, who is also in the cast of "The Miracle Man," George Loane Tucker's picture. "Love —In a Hurry," with Dorothy DeVore, and "His Master's Voice," in which a new Christie leading woman, Alma Bennett, appears with Vernon.

Also numbered in the new Christie Comedy releases are Dorothy DeVore and Jay Belasco in "A Cheerful Liar," which was one of the first Christie one-reel subjects to be shown in New York's Rivoli Theatre, and Ethel Lynne and Jay Belasco in "Lobster Dressing."

Earle Rodney, the popular Christie juvenile who has appeared in many of the one-reel subjects, has gone into Al E. Christie's two-reel Christie Specials, and is prominent with Alice Lake in "Shades of Shakespeare," and, with Fay Tincher in "Dangerous Nan McGrew" and "Wild and Western," which will be one of the new Specials released in October.

Will Star Francis McDonald

William Parsons, president of the National Film Corporation of America, has added a new star to his production roster—Francis McDonald.

Previous to becoming affiliated with the National Studios, Mr. McDonald was featured or played leads in many productions, including "Tony America," "Toton," "The Courageous Coward," "His Debt," "The Final Close Up," "The Divorce Trap," and "Confession."

Mr. McDonald has been signed for a long term contract, to begin immediately. His portrayal of the role of Tom Bartlett in "Confession" was probably his most difficult, but finest.

Pioneer Issues Elaborate Press Book an "Atonement"

THE latest addition to the library of press books which the Pioneer is issuing on all its pictures is on "Atonement." This book is said to have been made upon radically different lines from any that have been issued. It is composed of twenty-four pages, printed in two colors on heavy paper. It is filled with practical matter for exhibitors and exchangemen.

In the past the Pioneer has given to the trade press books that have been met with flattering receptions and the book on "Atonement" is an attempt on the part of the Pioneer publicity department to surpass itself in this direction.

Herbert Lubin Back Home After Trip to the Coast

HERBERT LUBIN, member of the firm of S.-L. Pictures, is back in New York following a trip to California, where he spent four weeks. Part of his time was devoted to a study of the various studios and the methods employed by the leading producers. He also consummated several deals of importance.

Mr. Lubin states that in the cities which he visited en route to the Coast the first production of his company, "Virtuous Men," was meeting with great favor, and is being accorded long runs instances exhibitors have arranged for m prominent theatres, and in several repeat engagements.

Checked.

Stuart Holmes and Florence Short in a little business with the check book in the Hallmark feature, "Love, Honor, and (?)"

Jimmie Harrison

Doesn't need a "jimmy" for popular favor in Christie comedies.

Arrow Announces Release of "Blazed Trail" Films

THE "Blazed Trail" productions being handled by Arrow Film Corporation will be released October 1. John Lowell, George Crosman and Dakota Lawrence are the featured players, and Jules Cowl, well-known character actor, will appear in the third picture of the series.

Joseph Barry, who is directing the "Blazed Trail" productions, has a long and successful career in pictures and on the stage and brings to his new affiliation many years of practical experience. He has been associated with Nestor, Christie, Fox, American and Metro.

Into these productions he is said to be putting the same enthusiasm and effort as in films of greater length, and Arrow announces that the resulting pictures are being heavily booked by exhibitors.

Southeastern Gets Rights to Serial and a Feature

A. C. BROMBERG, editorial manager of the Southeastern Pictures Corporation, Atlanta, Ga., is in town with A. Samuels, president of the company. Mr. Bremberg has just bought "Lightning Bryce," Joe Brandt's new serial, from the Arrow Film Corporation, for eight Southern states—Georgia, Alabama, Florida, Mississippi, Louisiana, North and South Carolina and Tennessee.

Southeastern has also secured "The Birth of a Race" for South Carolina, Georgia, Florida, Alabama and Tennessee. The picture opened at the Tudor in Atlanta for a two-weeks' run, playing at $1.50 top.

W. Ray Johnson
New vice-president of Arrow Film Corporation.

Lincoln at Arctic City Making "The Inner Voice"

E. K. LINCOLN, who is being starred in "The Inner Voice," his first production for the American Cinema Corporation, has left with a company of twenty players for Port Henry, Arctic City, N. Y., to film the first of the group of exteriors for this photoplay.

R. William Neill, formerly a director for Famous Players-Lasky, is handling the megaphone over the Lincoln Company.

Mr. Lincoln is being supported by a cast of screen favorites, including Ruby de Remer, Fuller Mellish, John Sainpolis, Riley Hatch, Sonia Marcelle, Baby Miriam, Batiste and others.

S. P. Blackman, vice-president and secretary of the American Cinema Corporation, is accompanying them on this trip.

Bulls-Eye Now Occupying New Studio in Hollywood

THE Bulls-Eye Film Corporation and Gale Henry's company are now occupying new quarters in Hollywood. The old studios at 1329 Gordon street, which saw the birth of both concerns, will again be used by a dramatic productions company. The new studios on Santa Monica avenue are claimed to be the best equipped for comedy purposes on the West Coast.

The stage in the new studios is large enough for seven large "sets" and dressing room space is more than ample. In the new studios the Bulls-Eye administrative personnel will have ten offices. A complete laboratory, complete with three cutting rooms and two large vaults, are also part of the new studios.

Selecting Cast for Feature

Sam Brodsky, director of "The House Without Children," has been in New York two weeks selecting his cast for the next Robert McLaughlin feature which he is to produce for Argus Enterprises, Inc. Mr. Brodsky promises a surprise in feminine beauty for his next picture.

E. H. Hulsey of Dallas Secures Entire List of Pioneer Attractions for His Territory

A BIG deal in the state rights field is the sale by Pioneer to E. H. Hulsey, of the First National Exhibitors' Circuit of Dallas, of its complete list of current attractions. The pictures included in this sale are "The Boomerang" and "The Long Arm of Mannister," starring Henry B. Walthall; Grace Davison in "Atonement"; Wanda Hawley in "Virtuous Sinners"; "Sins of the Children," with Stuart Holmes and Alma Hanlon; "The Girl From Nowhere," with Cleo Madison and Wilfred Lucas; "The Wives of Men," with Florence Reed, and "Suspicion," with Grace Davison.

Mr. Hulsey is one of the leading exchangemen in his territory, which comprises Texas, Oklahoma and Arkansas. Deliveries will be made immediately, and he is mapping out an exploitation campaign with which to reach every exhibitor, both by personal calls from salesmen and by the literature which will be sent out on a thorough follow-up system.

Sample prints of all these pictures were sent to Dallas and screened before the full sales force.

Adolf Philipp to Produce Three Two-Reelers a Month

THE Adolf Philipp Film Corporation announces that it will produce under the direction of Adolf Philipp three musical film comedies a month, and that negotiations are now under way to secure another studio in the heart of New York City.

The first three, "My Girl Suzanne," "The Midnight Girl" and "Oh, Louise," are finished and the forthcoming pictures will be "The Girl Who Smiles," "Sh!—It's a Secret" and "The Belle of Riverside Drive," for which the casts are now being selected.

Mr. Philipp appears in all of the productions and is assisted by an excellent cast, including a number of pretty bathing and dancing girls. Each picture starts with the words and music, and an introduction of the stars, and then fades into the film story. The music is composed by Adolf Philipp, who is also the composer of several successes, including "Alma, Where Do You Live," "Adele," "The Midnight Girl" and "Auction Pinochle."

Christie Burlesques Early Days of Picture Producing

AL E. CHRISTIE claims to have established a precedent by producing a film in which the Indians win. "This is the first time in the history of the screen," said Christie, "when the Indians succeed in licking the tar out of the white men. I came to the conclusion, after having made some fifty or a hundred wild western pictures in the old days, that the poor Indian had never had a chance."

Christie has Indian scenes in his newest Fay Tincher comedy, which he likens to the serious dramas which he used to make with Thomas H. Ince. But now he has done the same sort of thing in a comedy. "We have the Indians galloping around the ranch house shooting the white folks, dead men dropping on every side and many of both races biting the dust. In kidding the western drama we have a chance to let the Indians win, and kick the stuffing out of a bunch of cowboys for double-crossing them by putting them up to attacking Fay Tincher's band of cowgirls at 'Rosie's Ranch.'"

W. H. Announces New Series

The W. H. Productions will release on the state rights market, commencing in October, a new series of single reel Keystone reissues featuring Chester Conklin, Mack Swain, Mabel Normand and the other prominent Keystone stars. They will also release the series of twelve single reel Fatty Arbuckle comedies.

"Drinkin' Sody Ain't What It Uster Be."
So might the greybeards warble, but Fay Tincher and Earle Rodney take a straw vote and decide they've found a new fountain of youth in their Christie comedy, "Dangerous Nan McGrew."

LEW CODY

FIRST RELEASE

"The Beloved Cheater"

Direction W. CHRISTY CABANNE

Photography JOSEPH A. DUBRAY

PRODUCED BY GLENDALE,

PRODUCTIONS

L. J. GASNIER'S NEW IDEA

—Irresistible Pulling Power

—Unique Story

—A STAR Whose Popularity is Tremendous and Ever-Growing

—Exquisite Production

—Every Essential of Photodramatic Success

L. J. GASNIER
CALIF.

Tom Mix, Daredevil of the Saddle, Takes a Whirl at the Wheel in "The Speed Maniac."
The wheel of Tom's film life has turned at a strenuous pace always, but hits it up a little faster in this, his latest Fox.

Ernest G. Klein Joins Christie

The Christie Film Company has secured the entire services of Ernest G. Klein for the designing of lithographs and other accessories for Christie films. Mr. Klein has made quite a reputation in his work of designing posters, motion picture titles, slides, and other art work used in advertising and exhibiting pictures.

All accessories used in connection with Christie Specials and Christie Comedies will come under Klein's supervision, and the company will thus be able to furnish posters, etc., on all comedies which are of the best standard used in any feature productions of greater length.

Japanese Gardens Designed for Film Will Be Permanent Recreation Spot at Metro Studios

A MINIATURE Japanese estate will be constructed for the Screen Classics, Inc., production of the Japanese stage fantasy, "The Willow Tree," at Metro's studios in Hollywood. After work on the picturization of the play has been completed, the gardens of the estate will become a permanent studio feature for the pleasure and recreation of the company's employes.

The plans as outlined include the laying out of a lake, a hill covered with lawns and ornamental pathways, a temple, a shoji, a Japanese dwelling house, snow lanterns and the willow tree itself. No effort or expense will be spared by Director General Maxwell Karger in reproducing the Japanese setting necessary to make this play the most beautiful scenically that is possible under the most modern studio methods.

Must Counterfeit Nature's Phenomena.

Viola Dana has been assigned to play the dual leading role of the beautiful Japanese image carved from the heart of the willow tree and also of the American girl.

M. P. Staulcup, who designed the special art settings for "The Brat" and "Lombardi, Ltd.," has been appointed technical director for the new production.

With exact reproductions of Japanese architecture and the planting of native trees and shrubbery, the entire effect will be the most realistic and elaborate ever constructed for a Screen Classics, Inc., production. A large pond will be located in the center of the garden and at one end there will be a small hill on which a Japanese temple is to be built.

"The Willow Tree" is a story of the heart of the Land of Nippon, and offers wide possibilities for the extraordinary in scenic effects. A weird storm, a veritable downpour of rain and the tragic shattering of the willow tree by lightning are some of nature's phenomena which must be counterfeited to make this production the notable event it promises to be.

The continuity of the scenario was entrusted to June Mathis, directing head of the Metro scenario staff.

Cecil De Mille Says There Is No Plot Shortage But a Great Lack of Capable Scenario Writers

FOR years the public has listened to the cry of motion picture producers for "new" stories. "Give us something different," has been the burden of the song, and the average layman has about reached the conclusion that stories that are different are both rarer and more precious than rubies.

With this elevation into prominence of the basic plot there has gone a corresponding amount of glory for the author who has supplied the needs of these clamoring gentlemen. Now comes a maker of motion pictures who disclaims all anxiety over the supply of plot material, but who registers a sincere wish that the tribe of continuity writers may thrive and flourish. That producer is Cecil B. De Mille. By "continuity writers," he means trained writers with sufficient understanding and depth to make their work live and breathe.

What Mr. De Mille Says.

"There's no such thing as a shortage of plots," says Mr. De Mille, "with all literature and the wealth of stage material available for screen adaptation and scores of capable authors producing current stories of merit. But the problem of finding writers with the skill and the soul to make great scenarios out of that material is a horse of a very different color. The greatest plot in the world will fail utterly if it is presented in a cut-and-dried fashion. And the simplest little story, properly developed by a real scenario writer, can make the greatest hit.

"A typical example of what I mean is my last picture, 'Male and Female.' It is founded on Sir James M. Barrie's 'The Admirable Crichton.' The screen version is the work of Jeanie Mcpherson. Barrie's original plot consisted of taking a typical London household, shipwrecking its members on an uninhabited island, and subsequently rescuing them. Incidentally, the butler—Crichton—develops into a very real leader on the island.

Barrie and Miss Mcpherson.

"That's about all there is to the basic plot of the original. Yet Barrie, by his unchallenged ability, made a great play out of this material. It was a satire of English life and customs, but it was a satire that pulsated life. Jeanie Mcpherson, in adapting this same material for the screen, discarded the satirical angle of Barrie's play, but she did for the screen just what Barrie did for the stage—gave her finished work the heart, soul and life which makes it a great story.

"If some one will give me the prescription for compounding real scenario writers—so-called continuity writers, if you like—I will make him rich beyond the dreams of avarice."

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Strong Cast for Morey in New Play.

"In Honor's Web" will be the next Harry T. Morey feature to be released by Vitagraph. It is a society play, pure and simple, a type of entertainment in which Mr. Morey is perfectly at home. Perry N. Vekroff, who wrote the original story, has provided a clever murder mystery, although murder, while vital to the story, is not shown in the play.

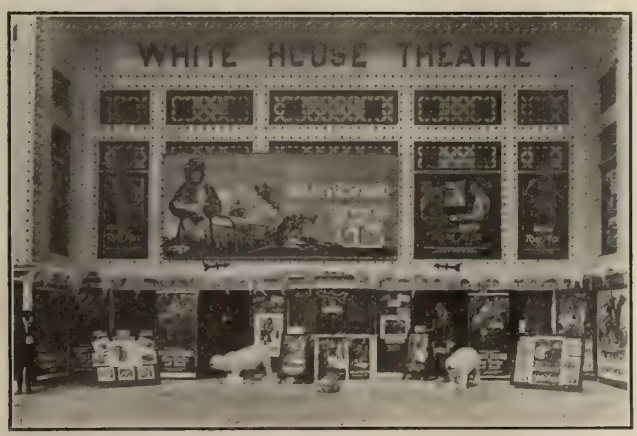
The cast includes Myrtle Stedman, Agnes Ayres, Gladden James, George Backus, George Majeroni, Bernard Siegel and Robert Gaillard. Paul Scardon was the director.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Show Unusual Lobby Display for "The Mints of Hell"

THE White House Theatre, Milwaukee, made an unusually elaborate display for "The Mints of Hell." The lobby is wide, but shallow. Being already painted white, in harmony with the name, the foundation was laid for a display of polar stuff. Imitation icicles were hung from the moulding above the doors, running into the sides of the lobby. Two polar bears were borrowed from a local fur concern and the ticket taker was dressed in a parka, while gilded rocks, scattered about the lobby where they would not be in the way, further added to the suggestion. The display of posters was unusual, as can be seen from the cut. The upper portion of



An Unusual Lobby Display for "The Mints of Hell."

the lobby can take 24-sheets without getting in the way and three and ones were generously employed on the floor level. Carrying the lobby up so high wastes some inside space, but it more than brings return if it gives poster display to a transient business house.

—*P. T. A.*—

Student Press Agents.

Several times in this and the Photoplaywright department we have suggested a combination between the exhibitor and the would-be photoplay writer. Where the scheme has been tried it works well. Charles Beahan, of Clearfield, Pa., is one of those who took the tip and hooked up with the local house, the Driggs. He has only been at it three weeks, or had when he sent in his first sample for criticism, but it is intelligent work and he can write. This is one of the big ideas in such a hook-up. The man who is trying to make a name for himself in photoplay writing knows how to write. He knows how to make a synopsis and how to pick out the salient points in a drama and play them up. This is not a plea for the script writer, but it works that way. Mr. Beahan writes:

Owing to some new rule, the local newspapers refuse to print any press work and everything published must be paid for. Now I believe that the little personal talks sell the picture better than the stereotyped advertising, and I have hit upon the idea of running a column in the paper every Monday, giving our program for the week.

If Mr. Beahan will look over this department he will find every now and then an example of the Bleich weekly program, which we think will give a better display than a single column down the page. The Driggs advertisement is a full column, single width, with about three inches each for the changing attractions. It does not look as important as would a three inch cross page strip or a four sixes. The long and narrow space never looks as important as one across page, and we think that to change the layout would be to gain a decided improvement.

One point to remember, however, is that it is the importance of the production rather than the interest of the plot which determines the display. In the sample sent in, The Heart of Humanity is dismissed in six lines of description, though it played for two days, while The Forbidden City gets twenty lines. This is bad proportioning. The Heart of Humanity is an unusual production, and every effort should have been made to get it over as fully as possible. It should have taken twice the space used by any single day offering. The public should have been told how unusual the picture was. The plot is not as appealing as that of the Chinese play, perhaps, but it is a wonderful production and should have been splashed. Perhaps this was done in the other advertising, for Mr. Beahan sends in only the one example, but it should have been splashed at all points.

There are towns where the local editor cannot see anything but the business office, but this is a short sighted policy. The editor owes something to his readers, **and the great proportion of his readers are vitally interested in photoplay.** So thoroughly do some editors appreciate this fact that they let the house manager conduct his own department where they cannot find a proper person for editor. George A. Bleich actually conducts two such departments, and they are not all about his house at that. Editor Bleich plays fair with Exhibitor Bleich, but he knows that he must get out an interesting page, and he does that—twice in the same place. If the big New York papers can maintain staffs to write about photoplay matters, it would seem that the smaller editors should see the handwriting on the wall. Perhaps the Clearfield editors will see the light some day, meantime if the editor will not give the space for press work, we think that Mr. Beahan has the solution. He puts it in at space rates because nothing sells a picture better than a well written description, and this stuff is well written.

—*P. T. A.*—

Woman Manager Who Beat the Men Now Manages Three Good Houses

Some years ago we printed a picture of Dolly Spurr, of Marion, Ind., to prove that a woman could be both pretty and clever. Here is a picture of that same Miss Spurr in the uniform she put on when the war made puttees popular with the ladies. In explaining her hair, she writes that she had just had a tussle with a calf. She adds no further comment, but as she was touring with some of her family through North Carolina, perhaps she was after some milk for afternoon tea and she held the calf while the rest held up the maternal bovine. Recently we printed a reproduction of Miss Spurr's announcement for her three houses for the coming season. She made such a hit with the Royal Grand, a barn-like structure, that local capital bought the lease over her head and wanted to run it. But she got other capital interested in a new house, and

when the first bunch heard of it they decided to let her have the old house. A third theatre was built and she took that over, too. Lately she signed new leases for all three houses and she writes that she expects to buy all three before the leases expire. If she says she will, she will, and that's all there is to it. Like most successful managers, she has built her prosperity on personality and square dealing. If she says a picture is good, the town turns out because they believe in her, and when she picks a poor one—which is seldom—she does not try to sell it on her personal pull. She lets it run and saves her pull for the next good one.

—*P. T. A.*—

Jacksonville Theatre Takes Four to Advertise Its Attractions

When the Arcade Theatre, Jacksonville, Florida, has an extra attraction. Manager Edw. A. Smith does not add a couple of inches to his Sunday space. He adds a few pages. And the pages are in color, at that, red, blue and yellow for the front and back and blue inside in addition to the black imprint. And practically all of the text relates to the single

The Front and Back Pages of a Four Page Advertisement from Jacksonville, Florida.

attraction, with just a little filler here and there to make a fit. And, mind you, this is not a "just once" stunt, but is done frequently. This seems to be a record. Four and

The Double Middle Pages from the Same Issue.

even eight page special supplements are not unusual, but they mark the opening of a new house or the start of a season. The Arcade does it more or less regularly, and this seems to be not a but the record.

—*P. T. A.*—

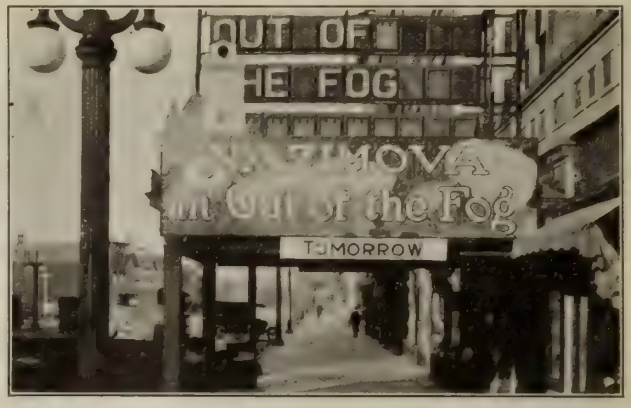
Gave Special Show for Invalid

I. Lisbon, of the Walnut, Family, Strand and other Cincinnati theatres, recently advertised for persons who had never seen a motion picture show. The unusual advertisement attracted general interest and when it was announced that but three replies had been received it made the foundation of a good story. One of the replies was from a bedridden cripple and Mr. Lisbon took a portable machine to her home and showed her one of the current features which made another good story. This is press work of the right sort. It takes a little more thought than the paste-up of press sheet stuff, but it makes immeasurably more business. Another recent stunt was to advertise for the couple who recently became engaged during the showing of a love scene. According to the story the house manager overheard the proposal and reported it, and now the supposedly happy couple are offered a handsome present if they will complete the romance by getting married in the house in which the first "yes" was pronounced.

—*P. T. A.*—

Big Displays Bring Big Returns to Schade Theatre in Ohio Town

The Schade Theatre believes that it pays to do something out of the ordinary. When the house was built, a marquise was run out over the sidewalk, and this was evidently planned with a view to making it work hard, and it has been working hard ever since. At first the displays were mounted on the usual beaver board, but with the war time advance in prices, Mr. Schade found the need for something cheaper and he found it in the corrugated board used for packing. This was vastly cheaper, and a coat of varnish made it waterproof for a week. Strips of lath were used to stiffen the board. Possibly melted parafine would be cheaper than varnish. Among his recent displays, Mr. Schade built a lighthouse for Nazimova, in "Out of the



The Schade Display for Nazimova.

Fog." At night a flashing light in the lantern can be made to add very considerably to the pull of the display. The basis of the title board was a roughly painted surf breaking against a sea wall, a subject within the scope of anyone able to letter well enough to get the titles. For "Stolen Orders" a more elaborate display was built up from the twenty-four

Another Display from the Schade Theatre.

sheet, requiring no skill in painting at all. Real rope was woven in to connect the basket of the car with the gas bag. On the sidewalk level the six sheets were cut out and used for additional attractors. This rather shuts off the sidewalk space, but it is to be presumed that they were

swung from the outside posts except when the photograph was being made. A third, and the most elaborate display was that for Mickey. Three street workers were employed to Rube the streets together with a blanketed race horse, and it will be noticed that the horse looks like a racer and not like a graduate from some trucking stable. The marquise was closed in with greens, through which horses' heads protruded. A huge phonograph record added the Columbia to the tie-up, and in the window to the left of the entrance a cut-out advertises "Mickey Sundaes," while the title is even painted on the sidewalk just to the left of the lamp post. About the only thing Mr. Schade does not do is to use changeable letters for the space below the cornice. Everything else is working, and working hard.

The Street Workers, Phonograph Advertisement and Marquise of the Schade.

—*P. T. A.*—

Uses Toy Balloons to Get Children's Matinee Business

Johnny Mack, of the Hill, Newark, is out after the matinee business of the kiddies. The opening of school sometimes interferes with the regularity of the business, and to get them started right, Mr. Mack started with the August 30 matinee. Before this date he gave out tickets printed up with three coupons, which must be punched in consecutive order to get a balloon. The balloons are printed up, "You do the blowing and we'll do the rest." They are inexpensive and apart from their appeal to the child, their general use on the streets will serve as an advertisement to the adult public. That is the chief advantage of juvenile novelty advertising. If you get them out they advertise to the grown-ups as well as to the children. Nothing seems to possess a greater appeal than balloons.

Saturday August 30
Saturday September 6
Saturday September 13

FREE PATENTED VALVE TOY **FREE**

BALLOON

The child holding this ticket will be entitled to a TOY BALLON When each of the 3 squares are properly punched on day and date in each square. You must come to the HILL THEATRE each Saturday consecutively to get a toy

BALLOON

HILL THEATRE Springfield Ave.

Coupon Ticket Used by Johnny Mack to Get Matinee Business.

—*P. T. A.*—

Jimquin Inaugurates Novel Teaser Stunt to Launch New House in El Paso, Texas

James C. Quin, once better known as "Jimquin of L. A.," but now Jimquin of El Paso, Texas, has come back to first loves and is going to start a handsome theatre in the Texas town. He knows the value of a goor house slogan and he hit upon "Park your cares at the ——." He did not wait for the house to open, but he started in with an elaborate teaser campaign, using a two twos daily with a change of copy. They were all set in precisely the same style because in this way each hooked up with the other. The other catch-lines were "You can park a parade in the plaza or park a piano on the piazza," "You can park a pint with a permit and then park a pint in the pitcher," "You can park a plug in the pasture or park a plane on a plateau," "You can park a pie for a pabulum or park a prune for your palate," "You can park a pal who's perfidious or park a punk in a pedigree." That's as far as Jimquin has gone, but that will give you a start if you want to adopt the same slogan, and there is no reason why you should not if you have not already established a cry. A slogan helps more than most managers realize.

One of the Two Twos Teasers by James C. Quin.

—*P. T. A.*—

Productions Prove Popularity with Patrons

Productions seem to be the big thing for those theatres able, through capacity and stage room, to offer this appeal. For one thing, a production injects life into the performance, and where the production is not so heavy as to dwarf the picture, the production greatly helps the effect. S. Barret McCormick has made some unusual presentations, and other theatres have gained almost as much of a reputation for their manner of presentation as for the pictures themselves. It is not always necessary to use big scenic effects. Many houses work almost entirely with lights, and often the lights prove more effective than scenery could possibly be. Working with spots and slides in combination you can do more than you can with scenery. Here is the way the Billie Rhodes production, "The Blue Bonnet," was put on at Kehrlein's Kinema, Los Angeles:

The overture ended, the lights in the front of the house were dimmed and a beautiful amber light appeared on the curtain, a transparency of silver cords. The amber light dissolved and in its place came a glow of red centered by an enormous spider's web of silver tinsel with a large spider moving its legs in all directions, the illusion representing one of the tense scenes in the picture.

As the web faded out a city street came into view. Suddenly in the distance was heard a Salvation Army band, and as the Salvationists arrived on the stage they were led by Miss Rhodes and a quartet of male singers.

Just to help along, Miss Rhodes went up in an aeroplane and distributed tiny blue bonnets, properly lettered. To judge from the various press stories sent in, the Los Angeles sky must boast more stars than the astronomers ever heard of.

P. T. A.

means

Picture Theatre Advertising

and

Picture Theatre Advertising

means

Good Business

Because it contains the advice of scores of successful exhibitors and the schemes by which they have made money and by means of which YOU can. How to get press work. How to build matinee business. How to run contests. How to build new business. How to hold your own. It's all there. Get your copy now. Any one of a hundred schemes will bring you more than the cost of the copy.

For big towns.

For the littlest town.

It costs only $2 by mail, postage paid. Order from our nearest office to save delay.

MOVING PICTURE WORLD

516 Fifth Avenue, New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Belasco's Name Appears as Motion Picture Star

Once David Belasco declared that he would never have anything to do with motion pictures, but here is a picture of the New Grand Central, St. Louis, in which he is starred above Hayakawa. This is, of course, his appearance in "A

David Belasco in the White Lights.

Star Overnight" in which he appeared for the Stage Women's War Relief. That series offers such a galaxy of new stars that on names alone the series would win out. The cut shows an unusually elaborate display of electrical attractors and forms an interesting study.

—P. T. A.—

Lobby Display Effectively Done

The Lyric, Pittsburgh, has a small lobby, but it manages to get an excellent display without overcrowding, as this cut shows. It will be noted that the door is on a slant, which gives the effect of greater spaciousness than real-

A Small Lobby to Which the Effect of Space Is Given.

ly exists, since the door is wider than the passage. On each side wall are spaces for two three-sheets or one six, while a coming three-sheet is displayed inside the door and three one-sheet frames for stills or paper are placed on either side of the box office. This gives five threes and six frames in a lobby which might be clogged with three frames. Only one of the frames appears in a lobby which might be clogged with three frames. Only one of the frames appear in the picture, but if you look very closely you will see the tops of the others in back of the one showing. It is not always the size of the lobby which counts. The use made of the space is far more important.

—P. T. A.—

Toilet Preparations Boom Constance Talmadge's Play

To exploit "The Veiled Romance," in which Constance Talmadge stars, the New Garrick, St. Paul, used a beauty shop lobby, arranging for free samples of certain preparations through the local stores handling the goods. Samples

A Beauty Shop Lobby from St. Paul.

always appeal to women and this drew the crowd as few features could. It got them into the lobby and most of them went inside once they were there. The Garrick plays it up strong on lobby decoration, and seems to find that it pays to make a big splash in the lobby. Lately they turned the lobby into a model kitchen for "Come out of the Kitchen," and they have worked other similar schemes. City houses in particular find that it pays to work the lobby strongly, even though adequate lobby decoration is costly.

—P. T. A.—

Doubling Displays Gain Space

The Madison and Adams theatres, Detroit, double their displays and get the full value of the display for each house. This display is a four nine, yet Miss Ferguson's cut could not have been as large had the arm not been permitted

A Double Display in Which Each House Gets the Benefit of the Entire Space.

to extend into the adjoining space. This does not take display from the Adams, however, as it runs into blank space. The idea is better than the copy for "As good a picture as 'Rebecca of Sunnybrook Farm,' better than 'Sis Hopkins'" does not mean much. There may have been some who did not care particularly for these pictures who might have been attracted by "Another 'The Turn of the Road.'" Each play should stand upon its own base and reference to any other attraction is likely to weaken the appeal.

—P. T. A.—

Merchant in Big Baby Contest

Here is the advertisement used by the dry goods store which worked with the New Garrick, St. Paul, in the baby contest recently mentioned. This took a space about four and a half inches, across two columns in a five-column advertisement for the store. It got the advertisement in the centre of a space

Entries Close Wednesday
Register on Second Floor
Prize Baby Contest
Held in conjunction with the New Garrick Theater's showing of
"Human Desire."
$10 Prize for Prettiest Boy
$10 Prize for Prettiest Girl
FREE!

A Dry Goods Store Hook-up with a Theatre Baby Contest.

which was read by nearly every woman in town and reached many who would not think of reading the theatre advertising. This is the advantage of a hook-up with other stores. It gets the advertising where women must see it whether they are in search of advertising or not. The House advertises that the prizes are offered by the store and in return gets nine column inches in what is special preferred position. The hook-up pays.

—P. T. A.—

Special Cards for Special Attractions

The Fenray Theatre, Martin's Ferry, Ohio, has started a series of "de-luxe presentations." For these specials post card announcements are put into the mails in time to reach the opening day of the three-day run. The indiscriminate use of mailing matter, other than a weekly program, is not apt to pay, but a series of "de luxe" or "super" or any other named special attractions is going to be a big help to any manager who adopts the scheme and who is careful not to get too greedy and let his standards drop. That is the drawback to any such scheme. It works so well with the big stuff that the manager is tempted to use it to help put over the doubtful picture, and then no one believes him.

—P. T. A.—
Means Picture Theatre Advertising. Picture Theatre Advertising means better business.

Julian Johnston's Open Face Advertising Makes for Sales

Julian L. Johnston, who now does the advertising for the New Garrick, St. Paul, and the Liberty, Minneapolis, used to go in for a lot of drawn attractors, but he is doing some capital work with type and open-face stuff, and we think that in the long run it makes for better business. He does not have to depend

Peaches from the Beaches
Coming Sunday—
for a two weeks' stay—
The Talk of the Continent
Mack Sennett's
Famous
BATHING BEAUTIES
Appearing in Their Attractive Costumes in an Original Bathing Girls Revue With
"YANKEE DOODLE IN BERLIN"
The Comedy Triumph of the Screen
SPECIAL MUSIC
SPECIAL SETTINGS
THE NEW
LYRIC
The prize entertainment of the summer season
Prices for this engagement — Evenings and Sundays, all seats 50c, including tax. Boxes 75c. Matinees, 25c and 35c including tax. Boxes 50c.
Now Showing—
NORMA TALMADGE IN
"THE WAY OF A WOMAN"

An Excellent Example of Open Advertising from Julian L. Johnston.

upon the drawn attractor, as this display for the bathing beauties shows. He uses but a single figure, yet the idea is carried out throughout the entire space. He does not use many words to say a

Two Examples in Placing Head Cuts for Attractors.

lot, and the man who cannot be sold on such an argument will not come under any circumstance. The space is a three tens, but it works like a quarter page on the sheet because it is easily seen and more easily read. For his general run he seems to favor the head cut as an attractor, plus good argument. The two examples shown are pretty much alike, but of the two we like that for Better Times because it gives a larger display to the title. Both are good, and the greater prominence given the Fredericks cut is due to the greater prominence of that star. Vignetting or routing cuts adds 50 per cent. to the cost, but it is worth it if you get a better effect. The best of Mr. Johnston's recent copy is for "True Heart Susie." For this a drawn design shows Miss Gish's face against a black heart shape. Above the copy reads:

Why—
—are "Old Maids"?
Is it because they are men haters or is it just because the right man never noticed them?

This unusual question is answered, etc.

This sort of copy will get attention where a mere statement of the excellence of a play will pass unnoticed.

—*P. T. A.*—

Paramount Up in the Zenith

For the exploitation of Paramount week in Los Angeles, Cecil DeMille and his tame aeroplane helped start the ball rolling. Miss Julia Faye was a passenger with him in a flight over the city, during which she dropped ten thousand aerograms announcing the special week and the new selective Booking Plan. All over the country a special drive was inaugurated by the Paramount exchanges, but the air-flight seems to have been about the most startling scheme devised.

—*P. T. A.*—

Charles H. Ryan Celebrates His Tenth Big Anniversary

Charles H. Ryan, of the Garfield, Chicago, started back in August to prepare for his tenth anniversary week, September 1-8. First of all he began to sprinkle the numeral ten on his programs and with his addressing machine he stenciled each program envelope with an appeal to watch the ten. Then he worked down to an announcement of the anniversay and for the program for that week he used a Cahill-Igoe ready print cover with a four page insert, and added a herald or special card for each of the attractions. The inside page contains a formal appreciation, but the best item runs on the back page where he says:

"Look Back"

There's a lot of you will smile as you stop for a minute and look back to the time when you had to stand on tip toe to reach the cashier's window in those days, and we've watched, year by year, as your heads kept going higher and higher on the barred window.

We remember some of you fellows when you used to come in knickerbockers. We remember when you asked for "two, please," instead of "one," and ushered that first girl of yours into the theatre. Yes, sir!—the "Garfield" has helped along many a romance, and now we see some of our friends who used to come here in knickerbockers, and who brought their best girls here, coming back with that same best girl and another chum who reminds us of the kids we used to know.

And he took Carl Laemmle's birthday cake, added three candles and made his own.

—*P. T. A.*—

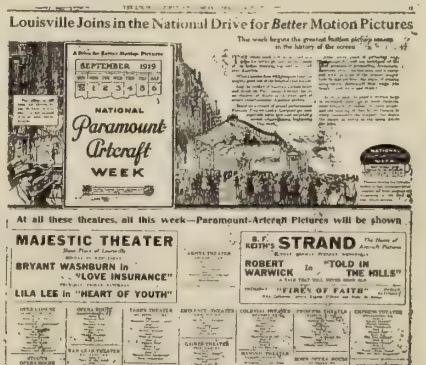
Saenger Amusement Co. Issues Fall Announcement

The Saenger Amusement Company made its fall announcement a part of its weekly publication, the Saengerette. For this issue is used a buff paper with a sage green tone and a black. It is not loud, but it is prominent and artistic, as well. You feel when you pick the sheet up that it is going to tell about good pictures because it is so artistic in itself. The announcement is an eight pager which serves as the cover and double middle for the usual issue on white paper. The announcement covers the season in general and then deals specifically with the first five weeks, making it apparent that the special features will not be thinly spread, but will be regularly employed. The first five titles are "A Society Exile," "The Brat," the new Fairbanks picture, "The Hoodlum," and "The Kingdom of Dreams," offering the pick of the market instead of the best a single releasing company can afford. The Saenger regularly uses a special issue for New Orleans, but for the other theatres in its widespread chain it gets out a four-page news sheet, which is now in its fifth quarterly volume. A special edition is run off for each town, and local advertising is run in that particular section. It makes some work for the printer, but evidently it is worth the trouble and cost.

—*P. T. A.*—

Paramount Hook-Up from Louisville Covers Territory

In connection with Paramount-Artcraft week most of the exchanges got some hook-up with the theatres in their territory, but no house appears to have gone beyond Louisville, which covered all of the leading houses in its district in a full page Sunday display which included forty-seven houses. It does not include all of the houses in the district, apparently, but gets most of the large ones for a radius of a hundred miles. As the Sunday papers travel, it probably helps, though we do not think


Louisville Joins in the National Drive for Better Motion Pictures
SEPTEMBER 1919
NATIONAL
Paramount Artcraft
WEEK
At all these theatres, all this week—Paramount-Artcraft Pictures will be shown
MAJESTIC THEATER
BRYANT WASHBURN in
"LOVE INSURANCE"
LILA LEE in "HEART OF YOUTH"
B. F. KEITH'S STRAND
ROBERT WARWICK in "TOLD IN THE HILLS"
"FIRE OF FAITH"

A Full Page Hook-up with the Louisville Paramount Exchange.

that the Indianapolis theatres got much business from a Louisville newspaper. It is a good hook-up where the paper circulates in the territory of the house, but where some other city paper gets the chief sale, the display becomes largely ornamental and purely a matter of pride.

—*P. T. A.*—

California Theatre Combine Makes Dignified Announcement

Announcing the combination of the California, Imperial and Portola theatres in San Francisco, a five sixteens were used in an exceptionally pretty display. Not too much was said and nearly half the space was taken up with an

attractor. It will be noticed that the main line giving the names of the three theatres uses for each the style of signature affected by that management. This is a small thing, but it is an example of the care employed in preparing the announcement. In the new arrangement the Imperial will take care of the

A Milestone in Photoplay Progress
Announcing the affiliation of— San Francisco's Leading Theatres.
Imperial
California
PORTOLA
Under the Associate Direction of Eugene H. Roth and Jack A. Partington

An Advertisement Combining Beauty, Dignity and Effectiveness.

productions and the Portola will care for the straight runs without production angles. The three will no longer be in conflict with each other, and this will simplify matters considerably. If the three houses combine in their regular advertising displays they will also gain the advantage of large spaces.

—*P. T. A.*—

Tiny Aeroplane Makes Big Business for "Great Gamble"

Here is a capital idea from the Almo Theatre, Raleigh, N. C. To launch the first episode of Pathe's "The Great Gamble," which has some aeroplane

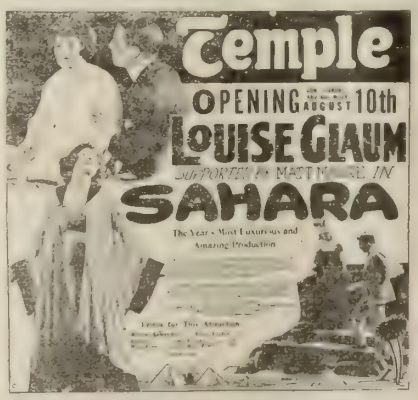
Aeroplane Used to Advertise "The Great Gamble."

stuff, Manager O. R. Browne had a small aeroplane made. It was fabricated from white pine and beaver board and the total cost was about two dollars. This was placed over the banner on the house front. Probably just that would have sufficed to gain attention, for it is by no means a small affair, but Mr. Browne is a showman and he knows that noise and motion attract, and he planned to get both. The propellor was made to revolve, getting its power from a one-eighth horse power electric motor. To the propellor shaft was attached a toothed wooden wheel and this played against a strip of fibre, producing a noise very similar to that made by a plane in action. In making the propellor, cut it out flat instead of trying to shape the blades or your device may start off up the street. Mr. Browne plans to use the plane for each succeeding episode of the serial that the mere sight of the plane or even its hum will remind that the serial is showing. He writes that many of the boys have made up miniature planes which they have attached to their bicycles. It might be a good plan to offer a small prize for the best home-made plane.

—*P. T. A.*—

Meaningless Advertising

One idea of attractor in advertising is to get the attention, but it is better to use attractors which mean something. The greater portion of this five tens from the Temple, Cleveland, is given to cut work and the cuts are meaningless in that they do not tell any part of the story and the only faint suggestion of the color of the play is found at the bottom in the shape of four pyramids and two palm trees. The chief value of the play is the coloring of the locale



A Five Tens with But Little to Tell About the Play.

and the remarkable settings. All this, so far as this particular fifty inches is concerned, might as well have been thrown away. The only hint of the locale is found in the line "The year's most luxurious and amazing production." To back this up there are a picture of the star in a very pretty dress and two scenes which might have been made for any polite parlor play. Apart from the title and the pyramids there is no hint of the offering for the description merely reads:

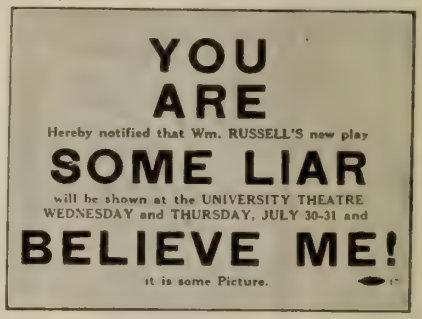
A powerful, thrilling and emotional drama. The story of a love that whitted the strange devil in a beautiful woman and sent her back to look her husband and the world in the eye unafraid.

There is nothing in this to suggest the really remarkable desert scenes, the luxuries of tent life and the scenes in Cairo. It might as well have been some cheap fill-in production for all the good it seems to do the house. Much may have been done in other advertising, but each individual display should bring up the best points. Each should be written with the idea that perhaps this and this alone is to sell some reader.

—*P. T. A.*—

Hoffman Used Striking Card to Get Business for Russell

R. E. Hoffman, of the University Theatre, Minneapolis, used a good throwaway card for American's "Some Liar," with William Russell. He had cards printed up which at first glance reads "You are some liar, believe me." The full text my be gained from the cut. A still better plan is to keep the rest


YOU ARE
Hereby notified that Wm. RUSSELL'S new play
SOME LIAR
will be shown at the UNIVERSITY THEATRE
WEDNESDAY and THURSDAY, JULY 30-31 and
BELIEVE ME!
it is some Picture.

A Throwaway Cut Planned by R. E. Hoffman.

of the text very small, to give the big lines the largest possible value. Printing the big type in the stronger of two colors will also give the effect, but the cheapest plan is to work the large type strong and make them read the smaller lines. Where the message is in 24 point the rest should be in a six and not larger than an eight should be used for as high as 48 point.

—*P. T. A.*—

Makes Slides—And Everything

Lewis H. Rossiter, of the Dixwell Theatre, New Haven, is branching out. We have told how he has his own press and does all of the house small work and the office forms, but now he is going in for slides, as well. By the same token he is turning out some very pretty work along this line. Most slides are weak points in a theatre's advertising, if the stock slides are supplemented by special lettering, but with a small press and a supply of translucent paper work as good as the best of the professional slides can be turned out at small cost. But Mr. Rossiter can work it more easily, we think, by keeping a roller clean and using this to transfer his impression from the type to the glass direct. The type is inked with another roller and the clean roller is passed over the type and then over the clean glass. It leaves ink on the glass. The roller can be kept soft in cold weather by rubbing the surface with glycerine when repeated washups dry it out. Another advantage of having your own press is that program envelopes can be printed up without undue cost. If you cannot afford a press or cannot handle the types you might do as another had done and give a printer free office room in return for the house work. He can pick up enough jobs to make it worth his while.

WHITE A·C
Columbia
SPECIAL
CARBONS

A *SILENT* alternating arc was believed forever impossible.....Today, operators everywhere are making perfect projection on alternating current—*silent, constant, brilliant*—with the marvelous

Columbia
White A. C. Special
Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any place

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

119

Projection Department

Conducted by F. H. RICHARDSON

Griffiths Answers Untermyer

JOHN GRIFFITHS answers Untermyer, of Boston, whose right name is, by the way, Herman Untermyer Von Schalk, the error in omitting the last name being mine, as follows:

In answer to Untermyer, Boston, and such others as may imagine Richardson, Griffiths, et al to be exploiting a brand of optics of their own making, I would submit the following: Does Untermyer (Von Schalk) know how many of the scientific lens men have condescended to investigate the optical system of the motion picture projector under PRACTICAL WORKING CONDITIONS?

If there are more than two they have managed to keep under cover to date. The two I refer to are the Professors Gage, authors of that excellent work, "Optic Projection." True there are others who have freely given of their expert knowledge, but unfortunately their knowledge is either very largely or wholly based on theory.

Point-of-Light Theory.

They have either worked from a point-of-light theory, or have assumed that the same conditions obtain in motion picture projection as obtain in stereopticon projection. In either case they reason from a false premise, hence fall into very natural error. This is true to such an extent that their findings have little if any value as a guide to practical work.

My first article dealing with the divergence of the beam between the aperture and objective appeared in the February 13, 1915, issue, at which time even friend editor disagreed with me.

But I do not blame him for that, for when I read the last part of that article in the light of present knowledge I must admit that I did stub my toe good and plenty in those days. Yet, for all that, the article in question marked the beginning of real progress and, so far as concerned the divergence of the beam, I was correct. My next diagram illustrated light ray action from crater to screen. It was published as a supplement to the light ray experiments article. This also was published in the spring of 1915. "Optic Projection" was not published until 1914 and I did not get a copy until 1916. If I had it would have saved me much hard work and many errors.

Scientific Lore.

Now friend Untermyer (Von Schalk), on page 594 of Optic Projection, under "Image Formation with Motion Pictures," you will find a diagram illustrative of the divergence of the beam between film and objective; also showing condenser image, etc. In fact it is identical in principle with the diagrams I made in 1915. You will, therefore, see that I was about one year behind in handing out the right dope, which friend Untermyer (Von Schalk) finds so dry.

And I don't hear anyone telling the Professors Gage they don't know what they are talking about! Now the question arises as to why the Professors Gage illustrate light ray action through the optical train of a motion picture projector differently from the way other eminent opticians do. Remember that the fact that the Gages are the authors of "Optic Projection" is incontrovertible, or at least very convincing evidence that the diagram in Optic Projection does NOT conflict with the recognized laws of optics.

Certainly the difference is not because the Professors Gage are unfamiliar with the orthodox diagram used by other optical men to illustrate the action of light in the optical system on the projector, because on page 587 of Optic Projection they use that same diagram to illustrate conditions where a point source of light is used in conjunction with corrected condensers. Unlike other prominent opticians, however, the Professors Gage recognize the fact that in practice we do NOT have a point light source or corrected condensers, hence the difference in diagrams.

Illustrate Actual Conditions.

The Gage diagrams illustrate actual conditions as the projectionist is obliged to deal with them. The others illustrate something never found in actual practice. Viewed merely as scientific optics both are quite correct. Viewed as a practical help to the projectionist only the Gage diagrams have the slightest value. The others are, in fact, worse than nothing at all, because they are misleading. The reason why the Professors Gage have proceeded along right lines is found in the fact that they are not only scientific opticians, but one or both of them are also practical projectionists, because they have gathered their data under actual working conditions, as well as from text books.

All opticians are not practical projectionists. Richardson, Griffiths, et al, have no new theory of optics to offer. They merely insist on the correct application of well known optical laws. We arrived at our conclusions by the hard, rocky, uphill road of experience. We are endorsed in our findings by the previous work of the Gages, hence feel fully justified in butting in, friend Untermyer (Von Schalk) to the contrary notwithstanding.

The fact that with our limited equipment and knowledge we arrived at the same conclusions as the Gages arrived at, without any knowledge of their work or findings, certainly entitles our work in this line to serious consideration."

Editor Overlooks a Bet.

The editor of this department has possessed a copy of Optic Projection ever since its publication; also he has made use of it times innumerable, yet, on his word of honor, he did not realize until now that the diagram referred to, page 594, contained, in itself, every single one of his own and Brother Griffiths' contentions with regard to the position of crater image, divergence of the beam beyond aperture and shutter position at aerial image of condenser.

And there have been times when he would cheerfully have given many dollars to have been able to hurl that diagram into the dental display of those optical men who looked upon his dope with ill concealed tolerance—who said, in effect: "You're a good scout; you mean well, BUT you don't know much about optics!" As Griffiths says, they could not very well say that about the Professors Gage.

As to our work being entitled to serious consideration, why, brother Griffiths, it now has that very thing from both the optical men and projectionists, though some of the former were slow in conceding our right to it.

As to License Laws

From a projectionist in a mid-west city comes a letter, as follows:

Will you pack up all the data, up to five dollars' worth, concerning laws of large cities, and mail same to me?

I will not, because five dollars would go but a very short way when it came to getting such data together; also such laws are pretty much all alike.

Do you approve of license for projectionists? If so, why?

Yes. In any event it at least puts some slight check on anyone and everyone who has merely stood outside a motion picture theatre and looked in trying the thing out to "see if he can, by any chance, get by."

What is your idea of a good license law for a city of about one million folks?

Essentially the same as for a city of ten thousand. The principle is precisely the same. The small-town projectionist must handle the same sort of machinery, and interpret the same photoplays, to people who probably pay just as much admission as do those who view the

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

work of the large-city projectionist, hence by what line of reasoning can we maintain one standard of knowledge for one and another for the other.

Law of Secondary Importance.

But after all the license law is of secondary importance, viewed merely as a law. It is the EXAMINATION WHICH COUNTS. On page 621 of the handbook you will find the essentials of a license law set forth as well as I could do it in this or any other article of reasonable length. Taking the matter on page 621 as a basis, any good attorney could draft a perfectly good law. But when you have the law drawn and enacted, its effectiveness will depend practically entirely on the examining board and its examination.

IF the law gives the examining board authority to conduct a real examination, and IF the board believes in a real examination, and IF **the board knows how to conduct a real examination** and IF the city provides facilities for a real examination, then your city and your local will be fortunate indeed, though its members will, you may take it from me, have to get down and scratch some very real mental gravel before they will be able to obtain a card.

Brief and Comprehensive

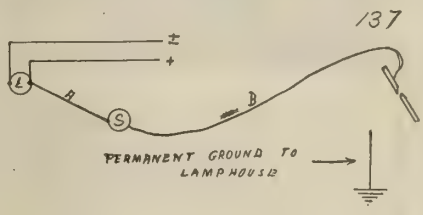
Some anonymous correspondent musses up one whole postcard, marked "Merritt Hall, Camp Merritt, Jersey City," with the following: "Sixty-five feet wide. Good light. Goodnight."

To which I can only reply: From Missouri. Some show. Show me!

Auerbach's Ground Tester

M. Conner, Brooklyn, New York, disputes the practicability of the ground tester submitted by John Auerbach, and aproved by the editor. He says:

Allow me to express my deep appreciation of the work you have been and are now doing for the development of the



profession. I am a student of electrical engineering, and for four years past have been a projectionist. During all that time I have not missed a single issue of the Moving Picture World, and am a diligent reader of its projection department, which same unquestionably is a very great help to those progressive men who wish to become more than a mere, ordinary "operator."

There are those who sneer at you, say that you don't know what you are talking about, and that you make mistakes. Well, suppose you do. What of it! Who among us is perfect? He who makes no mistakes never did anything worth while.

Sees Weak Spot.

With this prelude I shall call your attention to a recent error. I am sure you overlooked the weak spot of the switch, Mr. Auerbach invented for testing for grounds in the projector lamp, page 1165, August 23 issue. His switch is imperfect.

I personally think it unnecessary to remove the permanent ground connection of the projector before testing. But first let me prove that Mr. Aperbach's switch will not work, passing over the fact that it is bad policy to make and break the permanent ground circuit every five minues.

The switch is not safe. It might happen that the lamphouse would become grounded with the switch is in such position that the permanent ground is broken, but the bulb in the socket will not light because it is defective or burned out. In this case the projectionist would have a grounded lamphouse and no knowledge of it. You know what might happen under these circumstances.

It Won't Work.

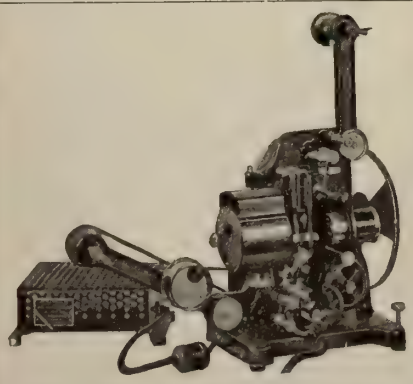
But my main argument is that the switch will not accomplish its purpose. One wire from test lamp socket A leads to wire E, which is the permanent ground. From opposite socket terminal a wire leads to P, which by moving the switch, may be connected with ground wires C or D, leading to the projector. Now assuming the positive lamp jaw to be grounded and switch is set to connect P with F. A test is made on lamphouse connected with wire C.

The bulb will light and all is well. But let us assume the negative jaw to be grounded ,the same being connected to the neutral of an ordinary 3-wire system. Will the bulb light. I think not.

Submits Device.

I submit herewith a device which is simple and which will work. Any projectionist can make one for himself.

A is a wire connected to the positive terminal of one of the projection room lamp receptacles. S is a socket containing an incandescent lamp. Wire B is long enough to reach the carbons of both lamps. When the projectionist desires to test one



New Premier Pathéscope with 4-ampere Rheostat and Weston D. C. Voltmeter

The New Premier **Pathescope** Flickerless *"Safety Standard"* Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *anywhere,* without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 pounds. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12-foot picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathescope Prints from any negative. { Pathescope Negatives from any positive.

Send for 32-Page Convincing Catalog

The Pathescope Co. of America, Inc.

Dept. M.W.

Aeolian Hall, 35 West 42nd Street, New York

Agencies and Service Stations in Principal Cities

DIRECTO HOLD ARK

and

ALTERNO CARBONS

Don't just say carbons—ask for and insist on receiving carbons marked as above.

Speer Carbons are guaranteed.

Try them and you will see why we stand back of them.

SPEER CARBON COMPANY

ST. MARYS, PA.

— AND —

1270 BROADWAY, NEW YORK CITY

or both lamps he opens the table switch and touches the wire end to top or bottom carbon, permanent ground connection being in place. If either jaw be grounded the bulb will light when the wire touches that lamp jaw or carbon.

Just to Show You.

Just to show you, friend Comner, how easily one may slip up, suppose you are using a motor generator set, with the projection room lamps using A. C., as is very often the case. But, of course, that really has nothing to do with the matter. Your contention with regard to the ground testing switch is correct, although that phase of the matter slipped my attention. There are those who claim that if the negative be connected to the neutral of an Edison 3-wire system it does not matter whether the insulation of the lower jaw be perfect or not, but this is not true, because it is an additional safeguard.

With the upper insulation in good shape you could remove the insulation from the lower jaw entirely, and there would be no ill result, but, of course, the instant there was a ground in the upper jaw it would form a direct short circuit. It is mainly for the prevention of this that the insulation of the lower jaw is kept in good condition, always assuming it to be connected to the grounded neutral. What you mean by breaking the ground circuit every five minutes I don't understand.

The tester you show will work, but you will have to make a very different connection in many projection rooms.

Your criticism as to danger of test fooling projectionist if bulb was defective or burned out would apply equally to any tester, would it not? As to the "knockers," why their knocking probably amuses them, and certainly it does not hurt me, hence why should I make a worryment.

Who Can Answer This

From the Regent Theatre, Malone, New York, comes a letter asking help on what seems to be a queer case which is described as follows:

Have installed a three h. p. 35 ampere G. E. Ft. Wayne set which has been used about nineteen months. It acts as follows: Immediately upon bringing the carbons into contact, it seems too short, jerks back to the generator and does not make a light. After bringing the carbons together several times it lights and gives a very fine light.

At times when arc is burning the carbons buzz a great deal. At times the voltmeter shows 50 volts, then drops to 40, then jumps to perhaps 60, then to 35, etc. Had two very good men make the installation and they can make nothing of it. A. C. supply lines carry 110 to 120 volts. A five K. W. transformer assures us of plenty of current. Do you suppose the trouble is in the generator, wiring, lamphouse, or would the carbon jaw insulation cause it?

Search Me.

You may search me. I immediately transferred this matter to the General Electric at Schenectady, asking them to communicate your solution direct to the Regent. My own guess is that it is in the wiring and that in some way A. C. is reaching the arc, as well as D. C., intermittently through a ground. What can our correspondents make of it?

Visitor from New Zealand

Recently the editor received a wire from the office asking him to come to New York City pronto. He did so, and found William W. Wadman, Wellington, N. Z., representing the Denby Fireproof Film Reel Syndicate, Wellington, N. Z., impatiently awaiting his arrival. Friend Wadman grabbed our hand, placed it in a near-vise composed of the fingers and palms of his right hand, and said: "I've been looking forward for months to meeting Richardson, and now it's come true!"

Mr. Wadman came to the U. S. to try and dispose of the "Denby" fireproof film magazine. To date he had not met with success, it being a thing which could, in the nature of things, only be disposed of to projection machine manufacturers and by them incorporated in their equipment. It consists of a sheet steel magazine, or, as they call em in New Zealand, "spool box," with a roller firetrap somewhat similar to those now used, except that it is detachable. The reel is installed permanently in the magazine, and cannot be removed.

The film is stretched to a leader, which is pulled out through the fire-trap with the end of the film. The device certainly is the nearest approach to fire protection for films we have ever seen.

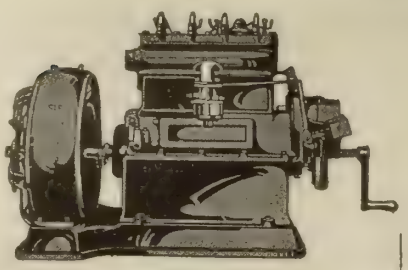
Indorsed by New Zealand Board.

It has been endorsed by the Board of Fire Underwriters of New Zealand as the only thoroughly fireproof device ever placed before them. The fireproof excellence is due to the fact that the magazine is in fact a magazine-shipping box. The film is wound on the reel in the magazine at the exchange, and never again leaves it except in process of projection and rewinding.

The film is shipped in it and on arrival at the theatre the magazine is attached to the projector, runs into a duplicate magazine below, and is rewound from it back into the original magazine. Two objections to its adoption would be cost and shipping weight, but neither of these are excessive.

New Zealand Conditions.

Mr. Wadman talked interestingly on conditions in New Zealand, which progressive country has about 1,000,000 in-



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 24

Universal Motor Co.

OSHKOSH, WISC.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

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YOUR DEALER, OR

CARBON IMPORTS CO.

110-112-114 West 42nd St., New York City

MIRROROID

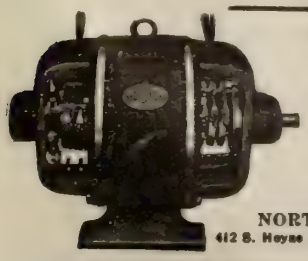
The Perfect Projection Screen

OVER 12,000 IN USE

Write for Sample and Quotations

H. C. GENTER & CO.

NEWBURGH, N. Y.



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FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Broksw Bldg., New York

The DeVry Portable Projector

has received the unanimous endorsement of all the leaders in filmdom. Producers, Stars, Exchanges and Theatres find it an invaluable aid in their work.

Write for our catalog, telling of its application and how you, too, may profit by its use. Address:

THE DE VRY CORPORATION

1256 MARIANNA STREET CHICAGO, ILL.

B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

Cinemaquipment Center, Entire Second Flo or, 729 7th Ave., at 49th St., New York

habitants and four cities of size. This population supports about 350 theatres, the largest of which seats 1,900, though several seat up to a thousand.

Admission ranges from twelve to twenty-four cents, and for super features reaches forty-eight cents. Large pictures are the rule, the size being from twenty-four to twenty-six feet. Projectionists are not licensed. They receive from twenty to thirty-five dollars per week. Shows open at two p. m. and run until ten fifteen, with an intermission from five-thirty to seven. The projectionists, taken as a whole, are, according to Mr. Wadman, progressive. The Moving Picture World is widely circulated. There are many handbooks in use, and the projection department is followed closely.

Cloth Screens Used.

There are a few Powers and Simplex projectors, and lots of Erneman, Pathe and Gaumont machines, mostly of ancient vintage. Cloth screens are largely used, but there are a few of plaster and two gold fibre screens have been installed.

New Zealand consists of two islands, of a combined length of about one thousand miles, by a breadth of two hundred. The temperature is very like that of our Oregon.

There is a Biograph Operators' Union, to which perhaps fifty per cent. of the projectionists of the country belong. It is gaining in strength. Projection rooms are very fair, taken as a whole. Oh yes, by the way, I nearly forgot. Friend Wadman says the New Zealand underwriters have agreed to reduce insurance on motion picture theatres by fifty per cent. where the Denby is used. He would never have forgiven me had I omitted that important fact.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.

566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products.

Gundlach

Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.

808 So. Clinton Ave., Rochester, N.Y.

A Well Arranged Exchange Building of Moderate Cost.
Views of reception room, front elevation and league headquarters of the Palmore & Homand Building of Baltimore.

THIS EXCHANGE BUILDING HAS MERIT

Moderate in Cost, Well Arranged, It Should Prove Big Trade Magnet in Many Localities

DOWN in Baltimore Palmore & Homand have erected a building at 420-422 City Hall Plaza that will interest many of our exchangemen readers. It is fireproof and of brick, concrete and steel, measures thirty by thirty feet and cost $20,000. J. W. Beal, of Baltimore, was the architect and the construction work was performed by the Guilford Building Company of the same city.

The building consists of three stories and a basement and is devoted entirely to the film business.

The ground floor is occupied by the offices of Palmore & Homand who conduct the Baltimore Booking Company and also the Palmore & Homand Exchange. These offices consist of a reception room with cashier's and a private office partitioned off at the right. Back of these is the examining room, nine feet deep and extending across the rear of the building. At the right side of the examining room is the upper section of a double decker film storage vault, the lower deck of which is in the basement.

Good Features of the Vault.

This vault measures six by nine feet and is equipped with steel barred reinforced shelving which runs around three sides and will accommodate two thousand reels. It is well ventilated and the electric light globe is protected by screening which obviates any danger of hot glass being thrown from a broken bulb. An automatic switch lights the vault when door is opened and turns off current when door is closed.

The basement is furnished with shelves for posters which may be lifted to the office floor on a dumb-waiter. Two lavatories and a toilet are located in the basement; also the gas hot water heater which obviates bothering with coal storage and ash removal.

Arrangement of Second Floor.

The second floor is partitioned off into nine offices, each of which measures seven by nine feet and contains a desk and two chairs. These offices are occupied by film representatives, supply men and allied lines of trade.

The third floor has been furnished by the Exhibitors' League of Maryland as permanent headquarters, and contains also accommodations for the League secretary and stenographer.

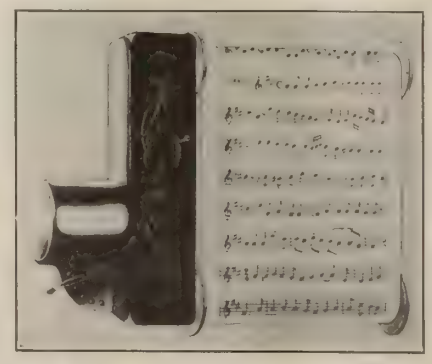
Both upper floors are equipped with toilets and lavatories, and all are connected by five-foot stairways.

Should Prove Profitable and Popular.

There are many cities in which a building of this type and approximate construction cost would prove popular with and profitable to both the firm interests and its owners.

It affords facilities for exchange quarters and film storage as well as for headquarters for accessory dealers and agents. In any town sufficiently supplied with theatres to warrant its erection there would be enough exhibitors and managers as well as projectionists who would welcome a common gathering place to ensure the tenancy of the meeting hall or assembly room on the upper floor. This might be sub-divided to serve more than one organization.

By gathering the film users and vendors into one accessible location, both would profit. This plan has proved popular in the larger cities, as witness Buffalo, in which two exchange buildings of magnitude will soon be occupied. It is equally good on the moderate scale outlined above for other locations.



M. Bertrand's Music Turner, Which Works Automatically at Any Desired Speed.

Here's a New Music Turner That Works Automatically

ULYSSE BERTRAND, of 24 Rue Montgrand, Marseilles, France, sends us a photograph and description of an automatic music-turning device invented by him for use by musicians in picture houses and theatres.

The device which calls for music printed in continuous strips, consists of two motor-actuated rollers, one above the other. The music is rolled upon the lower roller and transferred at predetermined speed to the upper as it is played.

A switch and a governing device permit of the mechanism being started, stopped and speed regulated at will of each individual musician.

The illustration gives a very good idea of the appearance of the device regarding the manufacture of which in America, M. Bertrand would like to correspond with interested parties.

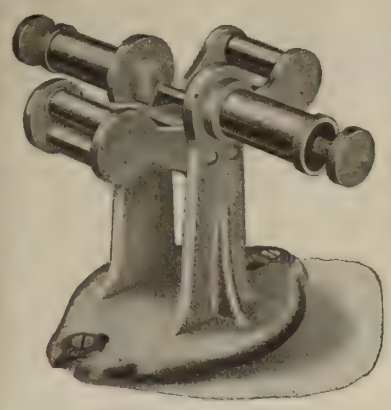
$50 Reward Offered

We have just been advised by projectionist Mueller, of the Broadway Theatre, 5206 Broadway, and also the Leland Theatre, 4716 Lincoln avenue, both of Chicago, that the mechanisms and lenses of both houses have been stolen.

From the Broadway Theatre Simplex mechanism Nos. 8267 and 8297. From the Leland Theatre 1916 Motiograph machines, mechanism Nos. 2165485 and 2165476.

Mr. Mueller advises that a reward of $50 will be given for the arrest and conviction of the guilty party and return of the mechanisms.

Save $4.80 by subscribing direct for Moving Picture World. News men charge the 15 cents per copy price. Send $3 and get your paper every week, by early mail, and miss no issues. That will give you $4.80 for War Savings Stamp investment.



(Patents Pending)

Price of Machine Complete $12.50

including 10 Sticks of Compound

A SMALL INVESTMENT— LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

— and —

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

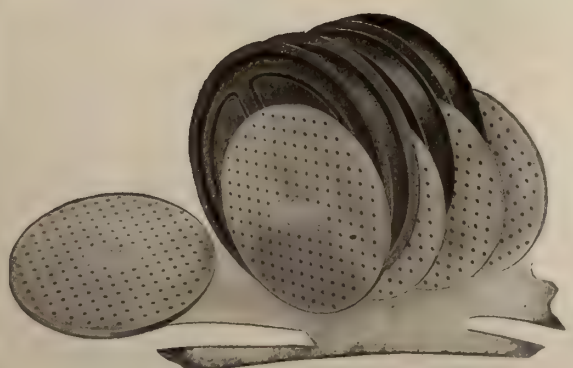
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.

Wax always in position. Requires no adjusting.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

Price per Box of 10 Sticks.....$1.00
In lots of 10 Boxes, 75c per Box.

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
ROOM 205 RIALTO THEATER BLDG. ST. LOUIS, MO
Keep in a Cool Place
Price, $1.00
PATENT PENDING



Patents Pending

Werner's New Life for Films Compound in perforated metal containers, for use in film storage cabinets or carrying cases, keeps films soft and pliable. Will freshen brittle and dried out films.

Prolongs the life of films.

Five-inch size, with flanges for inside of film box. Price, $0.75 each.

Ten-inch size, for placing between reels. Price, $1.00 each.

Guaranteed to be effective for 12 months.

Werner Film Protector Manufacturing Co., Inc.

205 RIALTO THEATRE BLDG., ST. LOUIS, MISSOURI

How the Oplex Sign Appears in Daytime.
This is the way in which the Madison Theatre of Detroit utilizes the Oplex interchangeable lettering to attractively advertise its features.

THE OPLEX SIGN DOES DOUBLE DUTY

Its Interchangeable Lettering Constitutes an Attractive Invitation by Night and Day

IN choosing the sign for a moving picture theatre, three points present themselves. First, how does the sign adapt itself to giving the passerby a clear, concise idea of what the theatre is offering, the ever changing bill? Second, what is the appearance of the sign when illuminated? Third, how does the sign look in the daytime?

All of these points are given careful consideration in the design of the Oplex unit interchangeable signs manufactured by the Flexlume Sign Company, Buffalo, N. Y.

The need for a sign which will tell a suitable story in small space is met by the Oplex interchangeable letters, which stand out with great prominence even in the small sizes. These letters consist of the regular Oplex raised glass letter mounted on a metal panel which fits into the body of the sign.

Letters Are Quickly Changed.

The letters can be changed in a few minutes, for all that is necessary is to take out one set of letters and put in another. There is no wiring to change and the reading of the sign can be changed in a few minutes without the aid of an electrician. If the theatre manager will ask his electrician he will find that this is an unquestionable advantage.

These Oplex interchangeable signs give a splendid effect when illuminated. The letters are of snow white raised glass and the lamps are directly behind each one. The result is each character stands out of the darkness a solid letter of light, its outline unbroken. The brilliancy of the illumination depends, of course, upon the amount of current used, but the Oplex letters make every bit of current effective.

Daytime Appearance Strong Point.

The daytime appearance of these signs is one of their strongest points—the raised white glass letters standing out from the dark background constitute an ideal day sign. White on black has always been considered one of the strongest forms of display. The raised white

(*Continued on page* 2014)

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis Mo., U. S. A.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING
TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2347

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

Try Reco Hoods for
Sign, Stage or Canopy Lights
They Cover the Bulb and Show Brilliant and Lasting Colors
Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.
For 5, 10, 25 and 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS, LA.
281 LEXINGTON AVE., NEW YORK

The most simple and practical Locking Device made.

FINAL WARNING!

After September 30 You Must Use U. S. Government Regulation Film Shipping Cases

NU-CODE
FILM SHIPPING CASES

are built to meet every requirement of the new law—AND EVEN BETTER

TESTED AND APPROVED BY THE BUREAU OF EXPLOSIVES

The Best Made at Any Price

You can pay more but get no better, because "NU-CODES" are the maximum in quality

Used Exclusively by the Big Leaders, such as:

Mutual, Fox, Universal, World, Select, Famous Players, Triangle, Metro, Goldwyn, First National Exhibitors, U. S. Government, American Red Cross, Ford Motor Company, International Harvester, numerous Universities, and many other organizations.

We also make Round Tin and Galvanized Iron Film Cans—Prices on request.

IMMEDIATE DELIVERY. Write for Quotations on the Sizes and Quantities You Need

RUSSAKOV CAN COMPANY

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Film Case Department

NOTICE!

MEYERS & SCHWARTZ

75 NEW MONTGOMERY ST.

SAN FRANCISCO, CAL.

HAVE BEEN APPOINTED

SOLE PACIFIC COAST DISTRIBUTORS

OF

SPEER CARBONS

SPEER Alterno Combinations
for A. C. Work

and

SPEER Hold-Ark Combinations
for D. C. Work

"The Carbons with a Guarantee"

Manufactured by

SPEER CARBON COMPANY

ST. MARYS, PA.

About That Organ

While we are unable to accept any more orders for instruments to be delivered this year, we wish to announce that we are in a position to guarantee January and February completion of orders placed now.

To the exhibitor who has been hampered in his plans for the completion of a new house or the renovation of an old one by doubt as to where to look for his musical equipment, this will be good news.

Builders of pipe organs since 1880, our promise of deliveries is based upon the same reliability as our refusal to promise impossible dates and keep customers waiting.

We believe that this frank policy will be appreciated. It is time to talk about these January and February deliveries now. Let us have your specifications and we will go into details.

M. P. MOLLER

HAGERSTOWN, MARYLAND

Builders of Pipe Organs since 1880

(*Continued from page* 2012)

letters give this effect in its strongest form.

A sign of this kind shouts the theatre's offering to the man on the street both day and night, while the ordinary electric sign has very little day value.

Many of the most expensive theatres that have been erected in the last year have been equipped with Oplex signs, their owners appreciating the fact that in addition to the many advantages that have been mentioned, the artistic designs which are possible by using Oplex signs give the theatre an air of distinctive quality.

NOTHING IS TOO GOOD FOR ALASKA

Residents Will Pay Anything to See a Show and Exhibitors Purchase the Best Equipment

W. H. CODE, owner and manager of the Code Theatre in Nome, Alaska, arrived in Seattle to spend the winter and was interviewed by our Seattle correspondent. Mr. Code reports that Alaska is being re-inhabited since the signing of the armistice and the closing down of some of the war industries, which drew the white men out of Alaska by shiploads. Those who enlisted in the army are gradually returning and the motion picture business is looking up once more.

Mr. Code's enthusiasm waxed strong when he spoke of Captain L. A. Lathrop's new Empress at Cordova.

Finest House in Alaska.

This house, which opened on June 26, is the finest theatre building in Alaska. It is housed in a concrete building which also contains an up to date apartment house. The theatre seats 800 and has a magnificent organ.

Captain Lathrop also operates the Empress at Anchorage and several other houses through southwestern Alaska.

One of the first things that Mr. Code did when he arrived in Seattle was to purchase a Power's 6A Excelite Equipment.

"I'm trying to cut down my electric bill," he explained to the World correspondent. "I pay 25 cents a kilowatt-hour for electricity, and you bet it cuts into profits. I'm willing to try anything that is supposed to save electricity."

A Long Haul.

Another purchase of Mr. Code's was a generating set which is to be sent to Point Barrow, the northernmost tip of Alaska and on to the mouth of the MacKenzie river, stopping at all the trading posts along the MacKenzie, at Hershel Island, and at Koyukuk Camp, said to be the richest per capita settlement in the North country. This journey means a 2,000 mile trip by dog team. Two men will take the equipment and films on two sleds drawn by twenty dogs each. It will be expensive, but Mr. Code says there is no limit to the prices that those who have exiled themselves for several years in the northern country will pay to see a show. The return trip will be made by way of Point Hope.

Pacific Northwest Active.

An idea of the increasing activity in the motion picture business of the Pacific Northwest is given by the report of the H. A. Johnson Company, supply dealers of Seattle, who declare that their business this fall has exceeded in net sales anything they have ever done in a corresponding length of time. Ray Kelsall, the store manager, says that they are ahead of the factory on orders for Power's machines. They have recently taken the agency for the Menger Ring and Weinstein Lobby Displays, and are rebuilding the entire lobby of John Danz's Colonial Theatre to install these built-in cases.

Poster Illuminating Device.
The flower box at foot of frame has not yet received its floral load.

This Is an Attractive Way of Lighting Your Posters

HERE is a good stunt for that new house—also to be used in connection with the renovation of the old one. It consists of a one-sheet frame to hold posters and a method of throwing a concealed light on the poster.

At foot of the frame is a window box, ten inches wide, thirty-three inches long and seven inches deep, which is to be filled with artificial flowers. Along the back of the inside of the box are three sockets for incandescent bulbs connected by wiring encased in a metal conduit.

Each lamp socket is equipped with a reflector which throws the light upon the poster above. The lights and reflecting apparatus are concealed by the flowers and the general effect is that of an illuminated painting with a floral decoration at its base.

The device may be set on the rear wall of the house or in the lobby and when not lighted the flowers will present an equally attractive appearance.

Menger, Ring and Weinstein are responsible for the idea which they have embodied in the attractive shape shown in the accompanying illustration.

Four Moss Theatres Renovated.

B. S. Moss' Regent, Hamilton, Jefferson and Flatbush theatres, in New York, have reopened again after having been closed for several months in order to undergo extensive alterations and improvements. Large symphony orchestras will be a permanent attraction in all the theatres of the B. S. Moss circuit.

The walls and ceilings of the Moss theatres have been decorated in a manner to produce that subtle charm and soothing restfulness so necessary to the full enjoyment of the screen, and the old seats have been replaced by more commodious ones of a new design.

Glass Stage for Morosco Studio.

Bids have been received by the Famous Players-Lasky Corporation for a new glass stage to be constructed at the Morosco Studio to facilitate the additional production work which is contemplated this fall. The dimensions of this stage have not yet been stated, but it is understood that it will be one of the largest on the West Coast.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Carl Boller & Brother
Theatre Architects
RIDGE BUILDING, KANSAS CITY, MO.
Consultants to other architects. Advisors to owners regarding plans and specifications of contemplated theatres.

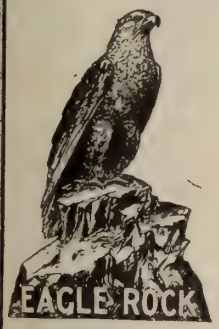
·H·W·J·EDBROOKE·
Architect
·DENVER· ·COLORADO·
DISTINCTIVE THEATRES

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

EAGLE ROCK FILM

The Quality Raw Stock

Right photographically. Will not go to pieces in the projector.



Made by

The Eagle Rock Manufacturing Company

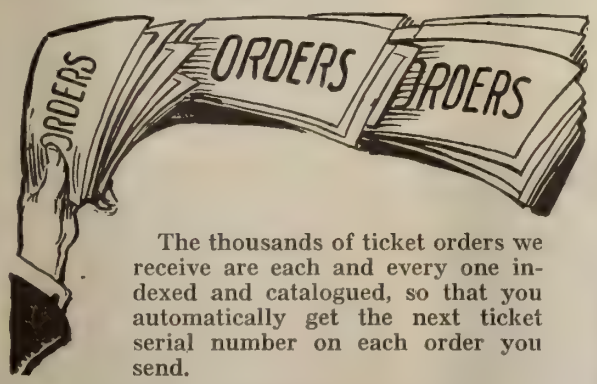
Verona, New Jersey

EASTMAN FILM

is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" on the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



The thousands of ticket orders we receive are each and every one indexed and catalogued, so that you automatically get the next ticket serial number on each order you send.

If you say "duplicate last order" it is duplicated exactly.

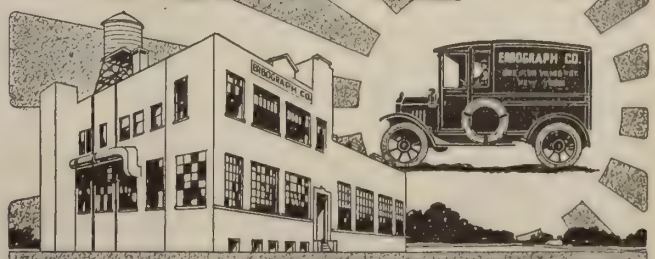
No extra charge for this service. Ask us to quote prices on better tickets and perfect service.

The Perfected AUTOMATICKET REGISTER is the ticket selling marvel of the age.

Write for particulars.

THE AUTOMATIC TICKET SELLING & CASH REGISTER CO.
1731 BROADWAY NEW YORK

ERBOGRAPH FOR SERVICE



PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
209-211 WEST 146TH STREET, NEW YORK
LUDWIG G R [illegible]

Live News from Everywhere

HERE IS AN ANONYMOUS MANAGEMENT

One Cannot Very Well Kick to the Owner of This Attractive Indianapolis Picture House

"MISTER SMITH'S THEATRE" is the name of a new house, situated in North Illinois street, between Washington and Market streets. It was opened to the public on Labor Day.

"Mister Smith's Theatre," the ownership of which is being kept secret, is to be devoted exclusively to high class motion picture attractions. An orchestra and other musical features will be offered in connection with the program of pictures.

"The Buckle in the Amusement Belt."

The house, advertised as a little one with big ideals, has a homey air about it. The decorations are in gray, with deep red draperies. The equipment is of the most modern design and the ventilating system is arranged with a view to insuring pure fresh air at all times.

The new theatre is located in the heart of the amusement and shopping center of the city, or, as "Mister Smith" says, "is the buckle in the amusement belt."

Vandals Injure Stratford.

R. V. Schmidt, manager of the Stratford Theatre, operated by Schmidt and Hesseldenz, Nineteenth street and College avenue, Indianapolis, has appealed to the police to assist him in the effort to apprehend the vandals who entered the photoplay house recently and destroyed property valued at approximately $1,000.

The motion picture screen was slashed, the organ was damaged by cutting the pipes and the film projectors were battered with heavy instruments. The performances were not delayed by the work of the marauders, as an improvised screen was painted on a plastered wall, back of where the regular screen hung, and was used until a real screen could be obtained

Turley Controls Sipe.

A deal was consummated at Kokomo Indiana, recently by which Charles Turley assumes control of the Sipe Theatre of that place, Sidney Stern withdrawing from the partnership that was formed by the two prior to the opening of the house last season.

Associated with Mr. Turley in the active management of the Sipe will be John Shirk, who will combine his new duties with the management of the Pictureland Theatre, with which he has been identified for a number of years. The lobby of the Sipe is to be redecorated and several improvements will be made in the interior.

Brown Takes a Vacation.

Floyd Brown, manager of the film division of the H. Lieber Co., of Indianapolis, owners of the First National Exhibitors' Circuit franchise in Indiana, has left on a ten day vacation trip to cities in Ohio, Michigan and Illinois.

They, Also, Vacationized.

Ralph W. Abbett, manager of the Universal exchange in Indianapolis, and Cleve Adams, one of Universal's salesmen, have just returned after a two weeks' vacation in New York, Atlantic City and several other eastern resorts.

Detroit News Letter

The Washington Reopens.

CHECKERS" re-opened the Washington Theatre on Thursday evening, September 11, under the operation of William Fox. The entire theatre has been redecorated inside and out and renovated. New fixtures and equipment have been installed and the place improved one hundred per cent. Fred Schafer is the house manager.

Weeks to Manage Canadian Exchanges.

George Weeks, formerly in Detroit for Universal and Paramount, and recently manager in St. Louis, has been appointed general manager in Canada of the six exchanges about to be opened there by Paramount. George still has his beautiful home in Ann Harbor, Mich.

Brady Opens Supply Concern.

G. D. Brady, a local operator, has engaged in business for himself under the style of Exhibitors Supply Company, of Michigan, and established an office at 107 John R street. He will specialize in projectors and general theatre equipment and supplies.

Found 'Em All Reading It.

Nat Bregstein, of the Moving Picture World, has returned East after spending a week here. Nat came after subscriptions, but found the leading exhibitors everywhere regular World readers, who did not hesitate to congratulate Nat on the splendid improvement in the paper, as to style, general makeup and quality of contents.

Frank L. Packard.
Author of "The Miracle Man" and George Walsh's latest feature, "From Now On."

Davis Joins Universal Exchange.

Lynn Davis has joined the sales department of the Detroit Universal Exchange. Roule Kleever has been appointed exploitation manager for the local office.

Carl Fulton Visits Detroit.

Carl Fulton, of the E. E. Fulton Company, of Chicago, was a recent visitor. Carl formerly operated a number of theatres in Ironwood and Manistique, Mich., selling out when he enlisted with the Engineers Corps. He is now vice-president and sales manager for the Fulton Company.

Short Notes of the Theatres.

George S. Murphy advises that he intends building a theatre at Number 1 Western avenue, Muskegon, Mich.

The new Koppin Theatre, Detroit, which opens October 15 is equipped with three Power's Six A machines and a Minusa Screen.

Col. W. S. Butterfield has opened his first theatre in Ohio—the Regent at Lima. The opening took place September 11. The policy is exclusively pictures.

Henry Zapp and George Ranshaw, with Senator Tripp, of Allegan, have leased the Family and Regent theatres, Ionia. Mr. Zapp will manage the Regent and Mr. Ranshaw will take charge of the Family. Both are former film salesman out of Detroit exchanges.

The Majestic Theatre, Detroit, will change to a vaudeville policy, effective September 22.

J. E. Stocker, who has re-opened his Myrtle Theatre, Detroit, now has one of the coziest houses in the city. He spent many thousands remodelling and making improvements, installing new equipment.

Washington Brevities

Kent Leaves Washington.

THE theatre folk in this territory parted company last week with a great deal of regret from Sidney E. Kent, who has been in charge of the Triangle activities in Washington for a long time. Mr. Kent goes to Newport, R. I., where it is said he will engage in the brokerage business. Mose Bobys, who was his assistant and who is well known throughout the territory, is in charge of the office. Mr. Unger is expected here from the New York office to map out the future policy of the exchange.

Stutz Succeeds Klein.

Fred Klein, who has been managing Loew's Columbia, has been transferred to the Loew house in Cleveland, as assistant manager. Mr. Stutz, who was assistant to Mr. Klein is in charge of the house now.

Make Room for the Big Noise.

To accommodate the additions to the orchestra at the Metropolitan Theatre, Harry M. Crandall has caused the orchestra platform under the proscenium to be increased in size. This enlargement of the musicians' playing space necessitates the removal of the first row of orchestra chairs across the full width of the auditorium.

Two Minds with But a Single Boat.
Albert Ray and Elinor Fair make a fair crew in their Fox, "The Lost Princess."

San Francisco News Letter

Theatres Change Hands.

SEVERAL transfers of moving picture theatres in Northern California have been made of late, through the medium of the United Theatre Exchange, among these being the following: the New Piedmont, Oakland, from Miss A. Kimball to Robert McNeill and associates; a one-half interest in the Emeryville Theatre, Emeryville, from T. J. Tobias, to R. W. Hart; the Colonial, 554 Haight street, San Francisco, from Otto Liedelt to Joe B. Cravero; the Rex, Sixteenth and Valencia streets, San Francisco, from L. A. O'Brien to T. W. Williams; the Rex, Sacramento street, San Francisco, from F. R. Fisher to E. C. Cunningham, and the theatre at Davis, Cal., from A. J. Tufts to O. R. Nation.

New Theatre Planned.

Alexander Pantages arrived at San Francisco recently to confer with his local representative, John J. Cluxton, in regard to the erection of a new theatre in this city. The lease on the present building will expire shortly, and the structure changed hands recently.

Police Officers Object to Film Practice.

The Association of Police Officers, of California, was formed a short time ago at a meeting held at Sacramento, for the purpose of "protecting police officers against vicious legislation" and to "combat the practice of the film world in picturing the policeman as the criminal and the crook as a martyr." Much of the meeting was given over to a discussion of alleged misrepresentation and calumny on the part of producers.

Short News Shots.

Plans are being made for the remodeling of the Savoy Theatre on McAllister street, San Francisco.

The Pacific Theatre & Realty Co. has purchased property at Modesto, Cal., and will erect a theatre at an estimated cost of $75,000.

Jack Tillmany, for years conductor of the Portola Theatre orchestra, San Francisco, has accepted a similar position at the T. & D.

P. J. Hanlon has decided to name his theatre at Vallejo, The Virginia, the location being on Virginia street. Construction work on this house is well under way

OTTAWA'S PROJECTIONISTS WALK OUT

But They Return in Time to Give the Evening Performance and Everything Is Lovely Again

OTTAWA, Ontario, moving picture theatres—at least some of them—enjoyed the sensations of a six-hour strike on September 10, when the regular projectionists walked out at noon and came back again in time for the evening performances. The theatres affected included the Regent, Central, Imperial and Family theatres, and the raison d'etre was that the managers had neglected to sign the new agreements which became effective on September 1.

The question of wages was not at stake, because the exhibitors readily granted increase to make the salaries of the operators from $26 to $32 per week. But the bone of contention was a clause in the contract in which J. Thebault, a representative of the State Employes, was named as business agent for the operators' local. The exhibitors raised objections to this, because they have nothing to do with the stage hands' union.

After a consultation the name was deleted from the documents and harmony reigned once more. None of the exhibitors found it necessary to close shop for the afternoon.

Plenty of Projectionists.

With the return of Canada's overseas army, a plethora of projectionists is now found in film circles in a number of Canadian cities. The Toronto local had many of its members in uniform and some of them were laid away beneath the poppies of Flanders. About forty have returned, however, and are still in good standing with the local. In the meantime, quite a number of other men have been trained for positions in the theatres, with the result that there is now a surplus of qualified men.

Same Situation in Ottawa.

Much the same situation prevails in Ottawa, Ontario, where a number of operators went back to their old posts as soon as they stepped out of khaki.

Conditions are not acute, however, and there will not be much difficulty in adjusting matters, with so many new picture theatres under way.

Paramount Distributors Announced.

Announcement is made at Toronto, Ontario, of the formation of the Famous Players-Lasky Film Service, Limited, for the distribution of Paramount-Artcraft pictures in the Dominion of Canada. This company is associated with Regal Films, Limited, it is understood, and the bureaus will be operated in conjunction with Regal branches in Toronto, Winnipeg, Calgary, St. John, Vancouver and Montreal.

Will Open New Branches.

Offices of the new Canadian Exhibitors' Exchange Company, Toronto, the protege of the Exhibitors' Protective Association, of Ontario, are to be opened shortly in Winnipeg and Montreal. The exchange is making a bid for the business of all "independent" exhibitors, whether the latter are members of the association or not.

According to the policy of the company, each district of the Province of Ontario is assessed a certain percentage of film rental, based on the cost of each production for Canada. The company plans to secure rights for a sufficient number of releases to be able to market at least one feature each week throughout the year.

Buys Theatre From Colonel.

The Ottawa Valley Amusement Company continues to make additions to its Eastern and Northern Ontario. Recently the company took over, by purchase, the Princess Theatre, of Perth, Ontario, which was operated for a considerable time by Colonel J. M. Balderson.

Regulations for Operators.

Regulations have been drawn up by the Government of Manitoba, which provide that all projectionists of the Province must become qualified for their work, that all machines and booths must be equipped or fitted with fireproof shutters and that all operating rooms should be made fireproof.

Improving Each Shining Moment.
Lee, the shine man at the Lasky studios, tries to shine the footgear of Margaret Loomis, Bryant Washburn and Lois Wilson all at once. Next!

S. R. O. SIGN REMAINS IN MINNEAPOLIS

State Fire Marshal Nettleton Tells the Film Board of Trade That Present Law Is Adequate

THE Standing Room Only sign will remain on the job in Minnesota, and exhibitors of the state are breathing easier.

No attempt will be made by the state fire marshal's office at the present special session of the Minnesota Legislature to obtain enactment of the new legislation with a view to limiting the attendance according to the seating capacity of picture theatres in the state.

The following statement was made by George H. Nettleton, state fire marshal for Minnesota, when he appeared recently before a special meeting of the Minneapolis Film Board of Trade which had prepared to fight any adverse legislation that might be sought at the present legislative session.

Mr. Nettleton had previously been quoted by the daily newspapers of the Twin Cities as saying that he would support any bill that would prevent the crowding of theatres and the limiting of attendance according to seating capacity.

Attitude Was Misunderstood.

"My attitude has been misunderstood," he said. "I am in favor of rigid enforcement of the present regulations affecting theatres, and under these regulations the state fire marshal can take steps to prevent overcrowding in the aisles and other passageways that are essential to safety. I think the present law is adequate and I will do my best to enforce it. Under the circumstances I do not consider it necessary to ask the enactment of any new law covering this particular subject."

Mr. Nettleton, who was introduced at the meeting by Clyde Hitchcock, one of his deputies and owner and manager of the Minneapolis Princess Theatre, stated that if any drastic action or change in laws affecting the moving picture theatres was contemplated by the fire marshal's department, he would first confer with the Minneapolis Film Board of Trade.

What Will Licenses Cost?

The license committee of the Minneapolis city council will meet shortly and the sixty-eight exhibitors of the city are wondering what treatment they will receive at the hands of that body.

Hope that theatre licenses will be allowed to remain the same as during the past year is faint. Members of the committee most friendly toward the moving picture industry are all said to be in favor of an increased license for photoplay theatres.

In the event that the committee decides to raise the license, the exhibitors of Minneapolis will ask for a graduated license fee, to be based on the seating capacity of each of the various theatres.

Making It Easy for Small Houses.

Some exhibitors favor a classification plan, putting the small neighborhood house in the third class, with a license fee amounting to but one third of that for the downtown house.

License fees charged against picture houses in Minneapolis during the last year were $75 for a theatre of less than 350 seating capacity, $100 for theatres with a seating capacity between 350 and 600 and $150 for theatres with a seating capacity of mere than 600.

"Daddy" Strong Celebrates.

George ("Daddy") Strong, the first operator of a moving picture machine in the Northwest, has just passed his seventy-seventh birthday. Mr. Strong, a Civil war veteran on a tinclad Mississippi gunboat of the Federal navy, played the part of father to more than 5,000 sailors who received their war training in Minneapolis during 1917 and 1918. That many of them had not forgotten him was made evident by the fact that on his birthday the Minneapolis Universal exchange, where Mr. Strong runs the film inspection department, was deluged with letters addressed to "Dad."

Short News Items.

Fred Hinds, formerly special publicity representative for the Minneapolis Pathe exchange, has left for Birmingham, Ala., to join the S. A. Lynch Enterprises.

W. C. Pugh, who traveled in North Dakota for Universal, is now with the Minneapolis Pathe exchange.

The Friedman Film Corporation in Minneapolis has enlarged its offices in the Film Exchange Building.

Samuel Ludwig, president of the Ludwig film exchanges, was a recent visitor in Minneapolis.

A New Version of "Fire-Side."

Comes in "Honeymooning," Mr. and Mrs. Carter De Haven's newest Capitol comedy for Goldwyn.

Seattle News Letter

Fashions Shows Are On.

THE fall fashion shows are on at the Coliseum one evening of each week, and business is showing a resulting increase. These shows, given in co-operation with one of the leading department stores of Seattle, have become a popular event of every spring and fall.

World Office Opens.

Jack Weil, World Film manager for the Northwest, announces the opening of a Portland office, with G. E. Jackson as manager and Nye F. Dobbins, as auditor. The address of the Portland office is 390 Burnside avenue. The opening of an office in Spokane is also contemplated.

Meldrum Died from Heart Failure.

It has been discovered that John R. Meldrum, formerly manager of the Universal office in Seattle, who was reported murdered in Portland, dropped dead of heart failure.

Elk Theatre Sold.

The Elk Theatre at Rexburg, Idaho, has been sold by Rolla Duncan to the Swanson Theatre Company, of Salt Lake City. J. E. Madsen, at one time manager of the Seattle Mutual office, is to be resident manager of the new house.

Select Notes.

David Swing Ricker, exploitation manager for the Western division, accompanied by W. H. Brouckhart, who is assisting him, are in Seattle.

A. B. Knox has arrived from Salt Lake and has started on his first trip for Select.

First National Notes.

F. V. Fisher, manager of the Seattle First National office, has returned from Spokane. C. H. Feldman is now out covering Montana, while George J. Ekre is covering Oregon, and C. P. Merwin is working eastern Washington.

Peck Starts Goldwyn Campaign

Frank C. Peck, in charge of Goldwyn publicity for the Pacific Northwest, has arrived in Seattle and has started an exploitation department.

Drummond with Vitagraph.

W. J. Drummond has been placed in charged of the Portland territory for Vitagraph.

Pittsburgh News Letter

James Steele Is In Hospital.

JAMES STEELE, film man and exhibitor of Pittsburgh, who was seriously injured in an automobile accident on May 31, is now a patient at the Mercy Hospital here, although present indications point to a rapid recovery.

Phil Selznick for Australia.

Phil Selznick, Pittsburgh salesman for the Select and for the past year officiating in the same capacity for the Cleveland office of the same company, was agreeably surprised recently when he was notified to get himself in readiness to leave for Australia as a special representative of the company.

Short News Items.

A. R. Cherry has been appointed supervisor of Allegheny County for Universal.

Harry H. Buxbaum, district manager for the Paramount, returned to Pittsburgh the early part of September after a two weeks' vacation which he spent at Ocean Grove.

Mark Horowitz, for some time salesman

for the Quality Film Corporation, Pittsburgh, has resigned and gone to Charleston, W. Va., to engage in the wholesale candy business.

Leo F. Levinson, manager of the Pittsburgh Select exchange, is again on the job after a two weeks' vacation at Conneaut Lake, where he won the tennis tournament on Labor Day.

The Victoria Theatre, New Castle, owned by Mike and Panyhinton, has reopened with equipment which includes Power's 6-B Cameragraphs.

S. Saniel, of the S. & S. exchange, Pittsburgh, has gone on a two months' business trip to Europe.

E. W. Elder is now connected with the Quality Film Corporation, Pittsburgh, in the capacity of traveling representative.

Oscar Krugh is now on the road for the Hatch exchange, Pittsburgh.

Harold C. Gauding, formerly connected with the Universal exchange as salesman, is now with the Exhibitors Mutual in a similar capacity.

Omaha News Letter

Maxwell Manages Realart.

M. E. MAXWELL has been named manager of the Realart exchange in Omaha, to succeed B. A. Lucas, who has gone to Chicago. Mr. Maxwell, formerly of Minneapolis, comes to Omaha from San Francisco.

Adams Company Increases Holdings.

The Adams Theatre Company of Des Moines, owner of a string of motion picture houses throughout southern Iowa, has added to its holdings by buying the Rialto of Newton, Iowa.

Regent Is Sold.

P. E. Johansen, Mason City, Iowa, has sold his house, the Regent, to the Palace Theatre Company, which already owns houses in Cedar Rapids, and Waterloo. The name of the Regent has been changed by the new owners to the Palace.

Cassidy Leaves Omaha.

Frank O. Cassidy, one of the oldest exchange men in Omaha, will terminate his connection with the Universal Film Exchange, of Omaha, October first.

He leaves Omaha to go to California. He will visit at Los Angeles and Universal City before deciding where he will locate. He has the best wishes of all his fellow exchange employes of Omaha and of the exhibitors of this territory, many of whom he has known for a number of years.

Wants to Come Back.

It is hard for an exhibitor to quit the game. Tom Crawford was for years an exhibitor in Broken Bow, Lexington and Gothenberg, Neb., and Red Oak, Ia. Recently he sold the Scenic Theatre in Red Oak and started East for his health. He is now back in the Middle West, inquiring of his friends if they know of a theatre which he can secure as his own.

Mintz Joins Select.

B. A. Mintz, formerly with the World, Pittsburgh, and Triangle, New York City, has been secured to represent the Select-Selznick exchange in Omaha, in the western half of Iowa.

Short Notes.

Fred Hunt, for the last five years representing Pathe, out of Omaha, has accepted a position with the Paramount-Artcraft exchange in Omaha.

C. W. Bartlett, Fairbury, Neb., has remodeled his theatre, the Majestic, added 200 more seats and a big stage, and opened September 15.

Harry Nesheim, Waukon, Ia., has taken over the Barthell Opera House there, enlarged it to 800 seats and opened September 16.

The Royal Theatre, Sioux City, Iowa, and the Majestic, Council Bluffs, Iowa, are now showing only two pictures a week instead of three, as in the past. Their admission prices were raised when the policy was changed.

BALTIMORE PROJECTIONISTS TO DANCE

Festivity, Discontinued During War, Will Be Resumed in Latter Part of Coming November

PREPARATIONS are now being made by the members of Operators' Union, Local 181, to hold a moving picture ball at the Lyric Theatre in the latter part of November. The matter was taken up at the last meeting of the union, September 7. Basil Morgan moved that the ball, which had been an annual event up to the last two years, due to the war, should be given this year. The motion was seconded and carried unanimously.

Will Invite Stars.

It is the intention of the committee in charge of arrangements to endeavor to have a few moving picture stars attend the affair as their guests. G. Kingston Howard is president of the Baltimore Local. The committee of arrangements includes Basil Morgan, chairman; Arthur Abrams, Dave Block, George Benjamin, Lawrence Cannatella, Arthur Carmine, Charles Conners, Arthur Stewart, Frank Holmes and Sam Isaacson.

J. Leo MacDonald Married.

The marriage of Miss Alvina Lens to J. Leo MacDonald on Sunday, September 7, has been announced by the bride's mother, Mrs. Elnora Lens, 2,500 Fait avenue. Mr. MacDonald is the manager of the Pictorial Theatre, 3310-12 East Baltimore st. The young couple spent their honeymoon in Atlantic City.

Benefit Held at New Theatre.

Through the courtesy of Louis A. DeHoff, manager of the New Theatre, 210 West Lexington street, a benefit performance of moving pictures and music was given on Sunday night, September 7, to raise funds to defray the expenses of the entertainment which was given the sailors and marines on Navy Day. Addresses were made by former Governor P. L. Goldsborough and Charles R. Posey. $200 was collected. Due to the excessive heat, the audience was small.

Open Convention.

The eleventh annual session of the Benevolent and Protective Order of Elks, of West Virginia, was opened in Fairmount, W. Va., for two days, at the Grand Opera House.

Personals of Baltimore.

Milton Caplon, president of the Variety Pictures Corporation, 412 East Baltimore street, and Guy L. Wonders, manager of the Wilson Theatre, visited New York during the week of September 8.

Jack Whittle, who has been in Atlantic City for the summer, has returned to Baltimore, and will act as the representative of the Empire Film Company, of Washington, D. C., in this territory.

F. B. Wathne has returned to Baltimore after spending some time in Virginia in the interests of his company, the Variety Film Corporation.

George C. Easter, president of the Baltimore State Rights Film Company, 420 City Hall Plaza, returned from a trip through Western Maryland in his Franklin car during the week of September 8, and is now on a trip through the Eastern Shore of Maryland, Delaware and Virginia.

William E. Bowden, who has been managing the Fairyland Theatre for Wallace High, has become the sole distributor in Maryland for an auto safety signal company.

A banquet was tendered to Prof. E. V. Cupero, leader of the City Park Band by the members of the band at the headquarters of the Baltimore Musical Union, 847 Hamilton Terrace, on Sunday night, September 7. Prof. Cupero is also leader of the New Theatre symphony orchestra.

A. L. Hepp bought the Gem Theatre, Greeley, Neb., less than a year ago, when it was losing money hand over fist. He has made such a success of it that he is now building a $10,000 house, which he will name the Idylhour.

John Krauth, Denison, Iowa, exhibitor, has just returned from serving in France and re-opened his theatre. "Better business than I had when I left," he said.

The Oriental Had Followed the Star to Bring the Girl the Crystal's Message.
Clara Kimball Young with the principals of her big cast in the Equity production, "Eyes of Youth."

BUFFALO WILL HAVE SECOND EXCHANGE

The New Building Will Be on Franklin Street and Will House Metro, World and the Vitagraph

A NEW exchange will be erected on Franklin street, just north of Chippewa and directly opposite the Famous Players-Lasky building now in the course of construction. It will occupy a lot 60 by 100 feet. The building will be two stories and will house the local offices of Metro, World and Vitagraph. Metro will have the entire second floor, while World and Vitagraph will "get in on the ground floor."

There will be individual vaults, a large screening room, co-operative shipping department and all the latest ideas in film exchange construction will be incorporated.

To Open February 1.

It is announced by Henry W. Kahn, Metro manager, that the doors of the new exchange will open for business February 1, 1920. W. C. Allen is manager of Vitagraph, whose offices are now on Exchange street. J. C. Kimberly represent World and is now on Main street, and Metro is at present in the Palace Theatre building.

Carver Out of Luck.

Samuel Carver, manager of the Family Theatre, recently purchased the Victor Theatre on Genessee street near Goodyear. The painters had finished only a few days work when fire started in the building and the entire front was damaged, the loss being figured in excess of $1,000. Mr. Carver had planned to open the house September 14, but has postponed the opening date until the twenty-eighth. He has also leased the Columbia Turn Verein, where he will present motion pictures.

Richard E. Patton Dies.

Richard E. Patton, manager of the Gayety Theatre, died Tuesday, September 9 at his home 194 Chippewa street. Mr. Patton had been ill for a number of days, but death was not expected and the end came as a shock and surprise to his many friends. Mr. Patton was born in Columbus, Ohio, forty-six years ago. He is survived by his widow, Mrs. Flo Patton. The funeral services were held Friday afternoon, September 12.

New Arrivals in Town.

Manager Richard C. Fox, of the Famous Players-Lasky branch, is passing out the Pittsburgh stogies. An eight-pound boy is the reason. Everybody doing fine, thank you. James Bailey, manager of Keith's Main street house, is also celebrating the arrival of a boy, who is declared as the champion prize fighter in his class.

Another Sunday "Movie."

The Garden Theatre, one of Buffalo's three burlesque houses, has followed the lead of Shea's Court street house and is presenting a program of films on the Sabbath. The first show was given Sunday, September 14, and attracted good-sized audiences. Smoking is permitted throughout the house.

New Realart Salesman.

Lee Marcus has been engaged as salesman by Realart. He will cover the territory in the Southern Tier. Manager Wilkinson recently anounced the appointment, as representatives, of J. Earl Wells and Mell R. Edwards.

Plaza Celebrates Birthday.

The Plaza Theatre, on William street, celebrated its ninth anniversary the week of September 15. Florence Haney and Joe Perry, soloists, were one of the features of the musical program.

Join Paramount Staff.

A. K. Howell, formerly special representative for Fox in New York City and G. R. Terrill, formerly with First National in Gotham have both joined the local Famous Players-Lasky sales staff.

Higher Elmwood Prices.

"Eddie" Wineberg, manager of the Elmwood, announces that the boost in admissions from twenty to twenty-five cents for evening performances was received without a murmur by his patrons.

Cincinnati News Letter

Realart Leases New Quarters.

THE Cincinnati branch of the Realart Pictures Company, has leased half of the fifth floor of the Film Exchange Building, at Broadway and Pioneer streets, and will move to the new location about October 1. Several of the other exchanges already have taken space in the building, which is now being used for the county court house, pending the completion of the new court house building on Main street.

New House for Portsmouth.

Plans have been received in Cincinnati for a new theatre to be erected on the north side of Gallia avenue, Portsmouth, Ohio, by the Majestic Company. Bids have been asked and construction will be commenced at an early date.

Kansas City New Letter

Walters Adds to Force.

J. L. WALTERS, manager of the Kansas City territory for the S. A. Lynch Enterprises, has been handling the Film Clearing House at long range—the Kansas City office of the latter having been located a mile from the Triangle office. September 1, Mr. Waters moved the Film Clearing House to the S. A. Lynch quarters, Twenty-second and Grand. Marty Williams, formerly manager of the Film Clearing House, is now associated with Mr. Water's organization.

H. H. Barrett Has Three Now.

H. H. Barrett is another entrant into the ranks of string-owners in Kansas City. He started with the Mozart Theatre, a suburban house; and has kept to the suburban field. He has been operating the Broadmour, a high class theatre in one of the best apartment house and residence neighborhoods, and has recently added the Emerald. The three theatres are in widely separated residence districts, each having its own distinctive clientele.

Burkey Theatre to Open Soon.

W. O. Burkey has been delayed in the completion of his new theatre at Eighth street and Virginia avenue. This house, to be known as the Burkey, will probably open about the first of October. Mr. Burkey formerly handled the Troost Theatre at Fifteenth street and Troost avenue, and has also operated a downtown house. C. H. Burkey, his brother, is the owner of the Summit Theatre.

Getting Ready at Arma, Kansas.

Neely and Piccinelli, who are building the Diamond Theatre at Arma, Kansas, will open early in October. Arma is a village; but the partners are going to give the people of that community a large house, beautifuly equipped.

MacMeekin Manages Realart.

J. N. MacMeekin, two years special representative of Select in coast territory, previously with Universal in the same territory, is now branch manager for Realart in Kansas City.

Oregon News Letter

Poster Concern Opens Office.

THE Western Poster Mounting Company, of San Francisco, has opened a branch in Portland, with William A. Davis in charge. Davis was formerly in charge of the poster department for the Universal Film Company in Portland. Just now most of the paper is being handled out of Seattle, but Davis expects to get his own prints soon.

Jackson Heir Arrives.

George E. Jackson, manager of the Portland World Film Company office, is now the proud father of a baby girl. Jackson was apprised of the good news while he was in eastern Oregon. He is covering his territory by automobile, and he will have travelled several thousand miles by the time his journey is completed.

Si Danz Runs Astoria Star.

Si Danz, owner of the Star Theatre, Astoria, Oregon, has assumed management of the Liberty, and while Strauss still owns the house, he is leaving the entire booking arrangements with the Star owner.

Portrait of a General.

Lou Tellegen and the "plans" in "The World and Its Woman," Goldwyn feature, in which he co-stars with Geraldine Farrar.

The newsstand price of Moving Picture Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

EASTWARD the course of screen empire takes a return ticket. Sitting in his New York office in the Longacre building, one day last summer, David W. Griffith told why he had made up his mind to remove his production plant within commuting distance of Times Square. Recognizing that the largest city in the United States is the logical center of the artistic and intellectual life of the country and that the best way to keep in touch with this desirable division of humanity is to go where it can be found and make it a neighbor, and further encouraged by the reception accorded his production on Broadway of "Broken Blossoms," the director of the Thomas Burke story determined to take the back trail toward the rising sun. The new Griffith studio on Orienta Point is the result. The twenty-eight acre estate of the late Henry M. Glagler, at Mamaroneck, will furnish an ideal location for the production of moving pictures. Thus does the director who blazed the way for the logical classification and proper presentation of the better grade of screen drama come back to the city of his early triumph and the scene of his masterpieces' longest runs.

This matter of the long run is unquestionable at the bottom of the report that Griffith is to have a theatre on Broadway. Since he has demonstrated that there is a large and eager public for the support of the super feature when it is presented in a manner equal to its individual merit, what more indicative of sound business sense than for him to arrange for a theatre of his own whose policy shall be dictated by him and where he shall have every opportunity to carry out his own ideas of presentation and extend the run of his features until the public itself gives the cue for the final showing?

The driving force behind such a theatre will, as usual, be closely related to the box-office and, now that it has been proved that the public is willing to pay just as much for the best screen attractions as for those of the stage and two and three dollar movies have come to stay, there is every reason to expect a further revelation of the artistic possibilities of the silent stage and the birth of even greater triumphs of presentations than the best endeavors of the past.

The division of the moving picture into its proper classes is going to work out several important problems for the producer. Not the least of these benefits will be a much larger return from the most worthy of his output, by reason of the favorable conditions surrounding a theatre designed for the exclusive presentation of the eight-reel feature.

WEITZEL.

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"The Merry-Go-Round"

Five-Reel Fox Subject Features Peggy Hyland in Story of Street Carnival Life.

Reviewed by Robert C. McElravy.

THE settings and atmosphere of this five-reel Fox subject, "The Merry-Go-Round," are calculated to give it a particular appeal to matinee audiences attended by children. Many of the scenes are taken on the grounds of a small circus or street carnival, and the presence of the chimanzee and various freaks will give children something to appreciate.

The story interest itself is one that can be easily followed, since it contains no great complications and is rather obvious in type. Peggy Hyland appears as cashier of the circus, a girl raised by a gypsy fortune teller. She turns out to be the missing daughter of a wealthy man, and Jack Mulhall plays the good looking young hero who comes along and helps solve the mystery of her birth. Incidentally, of course, he wins her love and ousts the former manager of the show who aspires to wed her.

The particular strength of this production is in its semi-romantic settings and the general atmosphere. The plot contains no very unusual twists or truns, but develops considerable heart interest. There is a touch of pathos in the girl's love for her gypsy mother in preference to her parents, from whom she had been separated so many years.

Cast.

Gypsy.....Peggy Hyland
Jack Hamilton.....Jack Mulhall
Ezekial Powers.....Edward Jobson
Andrew Pomeroy.....Edwin B. Tilton
Mrs. Pomeroy.....Vera Lewis
Charles Merryweather.....Robert Walker
Jerry Crump.....Willard Louis
Charlotta.....Lule Warrenton

Story by Richard Washburn Child.
Scenario by Douglas Bronson.
Directed by Edmund Lawrence.

The Story.

Gypsy, the girl heroine of "The Merry-Go-Round," is cashier of a small circus or street carnival show. The show is the property of Jerry Crump, a portly individual who loves Gypsy, but is suffering from finanical reverses. Crump desires to unload his circus on anyone who will buy.

Jack Hamilton, the hero, is a young man seeking to even matters with a financier, named Andrew Pomeroy, who is threatening to ruin him because of an old enmity for his father. Pomeroy is about to squeeze Jack on the street, and the hero is hastening to see him when his auto is stalled near the circus grounds. Jack and his lawyer visit the circus to get help for the automobile, which has skidded over the edge of an embankment. While on this errand he meets Gypsy and Crump, and the latter induces Jack to buy the show with his dwindling funds. Following this purchase, Jack goes to the city and interviews Pomeroy. But his pleading is of no avail, and Pomeroy carries out his threat to ruin the young man financially. Jack then determines to manage the circus himself and while doing so quickly loses his heart to the girl. Gypsy's supposed mother, an old fortune teller, then says the girl is not her own, but the daughter of wealthy parents. She had been stolen as a child by Gypsy Bob and reared by the fortune teller. Jack identifies Gypsy, by a photograph, as the missing daughter of his enemy, Pomeroy. Crump, who overhears the story, hastens to apprize Pomeroy that his child has been found. Pomeroy takes Gypsy and when Jack visits him next day, not knowing of this, the financier accuses him of attempted blackmail. Gypsy flees back to the circus, and she and Jack determine to wed. Pomeroy and his wife, seeing the drift of things, finally consent to the match.

Program and Exploitation Catchlines:

Piquant and Popular Peggy Hyland in a Romance of the Road and the Arena.

Delightful Story of the Open Road and of the Love of a Millionaire for a Gypsy Maid.

Hit the Sawdust Trail to This Theatre and Take a Spin on "The Merry-Go-Round." You Will Find It Breezy, Clever and Entertaining.

You Will Enjoy Seeing Peggy Hyland as the Daughter of a Gypsy Fortune Teller, Who Wins the Love of a Wealthy Man.

Exploitation Angles: Play up the star and the circus atmosphere of the story. If you can, get some circus effect in your lobby. You can at least get a few sheets of stock paper to advertise the coming of a carnival. Use this for teaser and then come out and tell that the carnival is at your house.

"Are You Legally Married?"

Elk Photoplays, Inc., Production Based on Non-Uniformity of Divorce Laws Artistically Made.

Reviewed by Margaret I. MacDonald.

THE title of the Elk Photoplays, Inc., feature picture, "Are You Legally Married?" now on its second week at the Harris Theatre, is misleading in the sense that it suggests sensationalism. On the contrary, the picture is an entertaining and well-made drama, devoid of any suggestive or immoral characteristics. It is based on the lack of uniformity in the divorce laws of the

REVIEWS AND ADVERTISING AIDS (Continued)

different states which, according to Miles Dobson, B. A., on whose work of research the film bases its authority for statements made in its subtitles, is one of the curses of the country.

The production is unusually well constructed. Its story, strong in human interest, is clearly told. Its salient points stand out well, and are unimpeded by unnecessary detail. Its characterization is interesting and is especially well represented by a competent cast whose interpretation has been made perfectly human by the aid of careful direction.

Rosemary Theby in the role of the divorced wife gives a fine performance. Nanon Welch's conception of the role of Annette Redding, also a divorcee, is pleasingly original, her performance being unusually graceful. Lew Cody as the degenerate husband, whose actions forced his wife to resort to the divorce court, handles the role with great skill. Henry Woodward also does commendable work.

Cast.

June Redding.....Rosemary Theby
John Stark.....Lew Cody
Annette Redding.....Nanon Welch
Wayne Herne.....Henry Woodward
David Redding.....H. J. Barrows

Story by Miles Dobson, B. A.
Adapted by Henry Christene Warnack.
Directed by Robert T. Thornby.

The Story.

The story of "Are You Legally Married?" centers about two young women, each of whom is forced to resort to the divorce courts, and points to the trouble that is caused by the inequality of the divorce laws of the various states. It also tries to prove that a divorce secured outside of one's own state through what is termed constructive service is not legal, leaving the parties involved still man and wife in the eyes of the law, and open to prosecution for bigamy in case either marries again. A rather interesting point lies in the fact that if the picture's statement be true, at least six hundred thousand American couples are illegally married.

According to the story, June Redding, owner of a Western ranch, comes East to live with her cousin, Annette Redding, who has been divorced. She meets a friend of Annette's, who pleases her by his attentions, and marries him. Neglect and dishonesty cause her to leave him. Upon learning that the circumstances attached to the case will not allow her to get a divorce in New York State, she goes, on the advice of her attorney, to Reno.

Afterward she marries a man of fine character, whom she really loves, and a child is born. The first husband, who has sunk lower and lower, to avenge himself on his wife, makes a study of the divorce law and finds that in the eyes of the law she is not legally married to her second husband. Prosecution for bigamy is begun and the case is decided in favor of the first husband, who, running from the courtroom to escape a shot being fired by the infuriated second husband, falls in front of a passing automobile and is killed, thereby removing the only obstacle to the happiness of the others.

Program and Exploitation Angles: Pictorial Plea for Uniform Divorce Laws the Country Over.
Sensational Expose of Evil Results of a Reno Divorce.
How a Reno Divorce Might Blight More Than One Life.
Are Hundreds of Thousands of Couples Legally Married?
Divorce and Remarriage Viewed from Sensational Angle.

Exploitation Angles: Make the title your selling point. Start with a teaser campaign two or even three weeks in advance of the showing. Post a second or third time to keep the bills fresh. Then try and get up a newspaper discussion on the uniform divorce law ten days in advance. Don't hook up with the film until you begin to advertise, and by that time you will have the town talking. A good novelty would be a subpoena as witness in the bigamy case. Make it clear that this is a discussion of the law and not of morals, and that it is a clean film.

"The Third Kiss"

Jesse Lasky Presents Vivian Martin in an Adaptation from a Novel by Heliodore Tenno.

AS an attraction, "The Third Kiss" depends largely upon the popularity of Vivian Martin as a type of innocent girlhood. The story contains some dramatic materials, readable in printed fiction, but not brought into powerful relation for the photoplay until after several reels of preparation, showing the heroine and other engaged in settlement work, and even then not presented with enough intensity to place "The Third Kiss" on a par with the better class of Lasky products. The

Vivian Martin
Old-fashioned, but very, very nice in her Paramount, "The Third Kiss."

main situation, reached toward the last, is that of a wife in name only.

This relation is brought about through an innocent young girl tolerating the attentions of a young married man with whom she has become actively engaged in settlement work. She is an heiress who has disguised her identity in that of a working girl, in order to get at the truth about factory conditions. Almost in the face of the young married man's wife, she accepts his attentions until gossip is busy with her name. Although she is not seriously compromised, the married man's chum offers to marry her, and she decides to accept him on condition that they do not live as man and wife. This relation is reached after much laborious preparation and then scantily dealt with.

The Groom kisses his bride twice when opportunity offers, and warns her that the third will mean that they become truly man and wife. The third kiss comes after he rescues her from a fire, an embrace fully anticipated from the title.

Cast.

Missy.....Vivian Martin
Oliver Cloyne.....Harrison Ford
Rupert Bawlf.....Robert Ellis
Cynthia Bawlf.....Kathleen Kirkham
Dr. Paton.....Thomas D. Persse
Gwendolin Finn.....Edna Mae Cooper
Mrs. Casey.....Jane Keckley

Story by Heliodore Tenno.
Scenario by Edith Kennedy.
Directed by R. G. Vignold.

The Story.

The man who gives the "third kiss" is Oliver Cloyne, the chum and financial backer of a young married man named Bawle, engaged in settlement work. Bawle neglects a devoted young wife and becomes fascinated with Missy, a lively little factory girl, who proves to be an active and vital assistant in forwarding his schemes. Bawle is so fascinated by Missy that he disregards gossip about his attentions to her until the tide of opinion in his little world sets strongly against the girl. It is then that Cloyne comes to the rescue of an embarrassing situation by proclaiming that he is engaged to marry Missy. She accepts the situation and actually does marry Cloyne, but with the understanding that they shall be husband and wife in name only.

They set up the sham of a honeymoon, during which Cloyne discovers that he has married the heiress of millions, who only pretended to be a factory girl in order to study social conditions in a factory she owned. He is attracted to her bedroom, one night, and kisses her twice. When she gently repulses him, he warns her that the third kiss will mean their complete marriage. A crazed woman, who has lost her child in a factory fire, manages to trap the young wife in the factory cellar and sets fire to the building. The heiress is rescued by her husband, and at last the third kiss unites them for life.

Program and Advertising Angles: How a Third Kiss Bound Man and Woman to a Life of Happiness.
Odd Twist to Unconventional Plot Brings Surprise Ending.
Vivian Martin Star of Sensational Photoplay Filled with Thrills.
Vivid Fire-Scene Climaxes Story of Baffling Details.

Exploitation Angles: Play up Miss Martin for the chief appeal, but let the title help. Such teaser or scatter lines as, "Did you ever get the third kiss?" "How many times have you been kissed," etc., will rouse interest in the story. In your straight advertising, play up the girl of wealth who masquerades as a factory worker. In a mill town, makes this the chief appeal.

"Loot"

Six-Reel Universal Production Based on Thrilling Crook Tale by Arthur Somers Roche.

Reviewed by Robert C. McElravy.

IN this six-reel Universal subject, entitled "Loot," the producers offer another version of the famous crook story written by Arthur Somers Roche. The leading feature, in which a wholesale jewelry robbery is carried out in broad daylight, was incorporated originally in a film serial, "The Gray Ghost," but has here been made the basis of a separate tale.

There are plenty of action and thrills

REVIEWS AND ADVERTISING AIDS (Continued)

episode affords the spectacle of a burning ship, and the third places much of its action in "submarine gardens." "The Mystery of '13'" is of the sort that the average audience will devour with avidity.

Cast.

Jim Kelly } Paul Kelly } .....Francis Ford
Marion Greer.....Rosemary Theby
John Greer.....Mark Fenton
Hugo Madiz.....Peter Gerald
Butts.....Phil Ford
Edith Greer.....Elsie Van Name

Story by Elsie Van Name.
Direction by Francis Ford.
Supervised by Luis Burston.

The Story.

The story of "The Mystery of '13'" concerns the persecution by the masked fraternity of "13" of various persons, including one Jim Kelly, a South American ranch owner, who attracts their vengeance by helping one of their victims to escape. Kelly is held in prison by them and is about to be shot when Madiz, the agent of John Greer and master of the evil fraternity, decides that it would be a wise thing to marry Kelly to pretty Marion Greer, John Greer's niece, before executing him, so that she would inherit the interests of her wicked uncle, the rich estate of Kelly. This act is inspired by the discovery of a map in Kelly's possession, showing where certain treasure has been buried on his ranch by pirates.

Kelly's escape as a stowaway on the same ship on which Marion and Madiz are returning to the north causes his capture the second time, and also his escape when the ship takes fire and sinks. His brother, Paul Kelly, hearing that Jim is dead, suspects Greer, and undertakes to prove his suspicions. Jim appearing on the scene for a brief period before being shot by one of the "13" interrupts matters for a time. He is finally spirited away while the man who is guarding his supposedly dead body is overcome by asphyxiating gas. The action then shifts to the bottom of the ocean, where Marion and Butts are seen in diving equipment fighting over a strong box in which the map has been placed.

"A Temperamental Wife"

Latest Constance Talmadge First National Release Is Consistently Amusing all Through.

Reviewed by Edward Weitzel.

GOOD workmanship is to be found in every feature of "A Temperamental Wife," the First National release written and produced by John Emerson and Anita Loos, with Constance Talmadge as the mercurial young woman whose attempts to teach her husband that she will not share his heart with any other woman ends in her learning that she has been kicking up a row for nothing, and furnishes the fun of the comedy. The authors of the scenario acknowledge their debt to "Information, Please," a stage play written by Jane Cowl and Jane Murfin. How much or how little material they took from the play does not alter the satisfactory result accomplished in the finished picture. The story, although treated in a light vein, is plausible and genuinely amusing. It is put together with skill, and there are no loose ends of plot visible at any time. The characters are human and the things they do are funny without being foolish. It is possible to laugh at all the mishaps in the comedy and retain one's self-respect while doing it. The entire production is marked by good taste and thorough understanding of its needs. Constance Talmadge and her support are successful in carrying out the spirit and fun of all the scenes, and there are frequent revelations of feminine nature that give the comedy something more than mere surface value.

"A Temperamental Wife" is first class entertainment for any right minded film patron and will be heartily welcomed by the admirers of the attractive and talented star whose taste in the selection of gowns and frocks is not the least of her accomplishments. Wyndham Standing as Senator Newton, Ben Hendricks as Doctor Wise, E. Jensen as Smith and Armand Kaliz as Count Zoolock are prominent members of the cast.

Cast.

Billie Billings.....Constance Talmadge
Senator Newton.....Wyndham Standing
Dr. Wise.....Ben Hendricks
Smith.....E. Jensen
The Count.....Armand Kaliz

Story and Direction by
John Emerson and Anta Loos.

The Story.

"A Temperamental Wife" starts off with a rush. Billie Billings, the young woman with the temperament, but, as yet, minus a husband, is seen driving her car at a great rate of speed along a road leading out of Washington, D. C. She is being pursued by a young man in another machine. When both are overhauled by a motorcycle cop, Billie explains that the young man is her fiance and she is running away from him because she caught the wretch with a blonde typewriter on his knee. The guilty youth tries to say a word in his own defence, but Billie breaks the engagement then and there, hurls his ring at his drooping head and rides away forever.

Constance Talmadge
Decides who's to be boss in "A Temperamental Wife."

This unhappy adventure in love is so discouraging that Billie vows she will never look at another man until she is positive there is not the smallest corner of his heart that contains the faintest image of any other woman. With only her maid for company she goes to the Chevey Chase Hotel, near Washington, to suffer in silence and to try to forget the perfidy of the male sex. The presence of a cute little count, already madly in love with her, interfers with her heartache, and she is quite the gayest and brightest of the large supply of girls at the resort when Senator Newton, a handsome bachelor, is ordered to Chevey Chase by his doctor, who comes along himself to see that his orders are obeyed.

Doctor Wise brought Billie into the world, so he feels fairly well acquainted with her. He introduces the Senator, tells Billie what a wonderful catch he is and helps on the game until Miss Billings becomes Mrs. Senator Newton. One of the things greatly in the Senator's favor was that although his courting had frequently been interrupted by long distance calls from his private secretary this useful person was a male being by the name of Smith. It was not until after the return to Washington from the honeymoon that Mrs. Senator Newton learns that Smith is a member of her own sex. She demands that her husband discharge Smith at once. When he refuses, Billie sends for the Count and starts a flirtation. Doctor Wise does his best to patch matters up and almost succeeds, but his plan miscarries at the last moment and the lady with the temperament elopes with the Count. They go to a country inn, Billie registers them as Count and Countess Zoolack and orders separate rooms, to the pained surprise of her companion.

A letter to her husband, left on the hall table at home, brings him to the inn in short order. When he finds that his wife has registered as the Countess Zoolack he tells her he is through with her forever and leaves her with the Count who forced his way into the room. The little man goes to embrace Billie, but she gives his hair a good pulling, pushes him into the bedroom of her suite and locks him in. She then runs into the hall and starts to ring the fire alarm. The Senator comes rushing back, the doctor arrives with Smith, her husband and her twins, and Senator Newton and his chastened little wife mend the nearly fatal break in their matrimonial affairs. They also agree, the hour now being past midnight, to stay where they are until morning, but the hotel clerk bedecks himself with a badge of authority and sternly informs that the inn is a respectable house. Humbled and abashed the Senator and his wife wander forth into the night. The last seen of them they are seated on the back seat of an old rattletrap drawn by an ancient nag, their arms about each other, while an equally ancient farmer drives them slowly toward home.

Program and Exploitation Catchlines:

Constance Talmadge in Peppy Photoplay, First of Her Series as First National Star.

Clever Entertaining and True-to-Life Story of "A Temperamental Wife" Who Was Insanely Jealous of Every Other Woman.

Plausable and Amusing Comedy of a Young Wife Who Finds That Her Jealousy of Her Husband's Stenographer Was Entirely Unfounded.

Clever Constance Talmadge in Amusing Comedy Produced by John Emerson and Anita Loos Based on Successful Stage Play.

Exploitation Angles: Play up not only the star but the author-producers, linking them up with their past productions. But play up the funny angles of the story, and tell also of the stage origin of the success. With four good angles to work with you should be able to reach any type of clientele. If you can afford to circularize get out a series of teasers, one merely leading off with "Have you a Temperamental Wife. We have." About three days later send a second mailing card to the same list of addresses headed "This is our 'Temperamental Wife.'"

REVIEWS AND ADVERTISING AIDS (Continued)

"His Royal Slyness"

Two-Reel Comedy Produced by Hal E. Roach and Released by Pathe.

Reviewed by Herbert J. Hoose.

WITHOUT a doubt, "His Royal Slyness" is one of the most pretentious comedies that Harold Lloyd has ever appeared in. The sets in the king's court are luxurious enough for use in the best feature pictures, and no expense seems to have been spared in making this excellent comedy. The entire two reels are replete with laughter, thrills and everything that is necessary to form good, clean fun. Lloyd's supporting cast gives an admirable performance. Artistic subtitles are used in this film.

Cast.

The American Boy.....Harold Lloyd
Princess Florbelle.....Mildred Davis
Prince of Roquefort.....Harry Pollard
King Louis XIVIIX.....Gus Leonard
Count Nichola Throwe.....Noah Young

Titles by H. M. Walker.
Directed by Hal E. Roach.

The Story.

"His Royal Slyness" deals with Princess Florbelle, who is one of the members of the court of some mythical kingdom. The princess decides to make a choice between the Prince of Roquefort and another prince, who is on a visit to America. Count Nichola Throwe, who is built like Samson, and who is the visiting prince's guardian, hands him a message. It states that he must return home immediately.

It so happens that the prince has found a flame of his own on this side of the ocean and does not relish the thought of having to desert her. As the prince is wondering what he will do, a book agent strolls into the apartment. When he stands beside the prince, his charmer immediately recognizes the close resemblance between them. The book agent is taken to the court of King Louis XIVIIX, and instantly the substitute prince falls for all the beautiful female attendants. Such actions on his part horrify the royal family, and during his presence, the court is kept in continual uproar. The princess, tiring of the festivities of the royal household, dons the garb of a peasant, strolls about unnoticed, and meets the American.

During this time, the peasants became restless and began to revolt. After being stoned by a boisterous mob, the subbing prince becomes peeved and gets all dressed up in a classy uniform and sets out to win the princess. In the meantime, the real prince, who had been thrown down by his flame in America, puts in a belated appearance. There is plenty of excitement until the American turns the kingdom into a republic and makes the princess his wife.

"From Hand to Mouth"

Two-Reel Harold Lloyd Comedy, Produced by Hal E. Roach and Released by Pathe.

Reviewed by Herbert J. Hoose.

THE first of the new series of Harold Lloyd comedies is titled "From Hand to Mouth" and is in two reels. It has an interesting story and is one of the best films ever exhibited in which Harold Lloyd injects his hilarious antics. Mildred Davis, who is now playing the pretty girl parts in these comedies in place of Bebe Daniels, gives a most creditable performance and will make a lasting impression on all who witness the picture. Harry Pollard is there as usual with his spats and everything. Special mention should be made of Peggy Courtwright, who plays the part of the waif. This little actress is capable of big things and enacted her role extremely well.

An artistic touch has been added by the use of decorative subtitles.

Cast.

The Boy.....Harold Lloyd
The Girl.....Mildred Davis
The Kidnapper.....Harry Pollard
The Waif.....Peggy Courtwright

Titles by H. M. Walker.
Directed by Alf Goulding.

The Story.

The story concerns a beautiful young girl, who is about to inherit a fortune and who is subject to the wiles of a gang of thieves, who are desirous of annexing the fortune for themselves. The leader of the gang works in collaboration with the attorney that is transacting the girl's legal matters, and together they formulate a scheme whereby they can get the fortune.

The girl, while riding along the thoroughfare one day, notices a large crowd gathered about a boy, who is shielding an innocent looking waif. She leaves her car and, upon reaching the spot, inquires as to the nature of the charges preferred against them. She learns that the starved boy has attempted to pass counterfeit money to a grocer in order to get something to eat for himself and his little companion, who was equally as hungry as he was. She pays for the foodstuffs, which the boy destroyed in his attempt to escape, and then jumps in her car and speedily drives away. The boy, astounded by her generosity, chases after her car, but is left far in the rear.

The boy is seen, one day, attempting to make a getaway and finally winds up in a touring car occupied by the thugs, who are on their way to kidnap the heroine. If she fails to sign the papers by twelve o'clock, she will forfeit the right to her inheritance. When the leader of the gang finds the boy in the car, he realizes the opportunity to make him the goat. The boy finally consents to do the kidnapping, while the gang guards against the police. He starts in by "jimmying" the window with a crowbar and creating much unnecessary noise. After gaining entrance he spies a tempting food layout, which he commences to wrap himself around. Upon hearing the commotion, the girl comes downstairs and finds the boy. She recognizes him as the same one she had rescued from the clutches of the police.

About that time the thugs enter and carry the girl off to their den. After locating their haunt, the boy goes out after the police. He insults them, they chase him and he leads them to the den, where the thieves are rounded up. The boy then rushes the girl to the lawyer's office, she attaches her signature to the document and the fortune is saved. In the last scene, the boy is making love to the girl over a lunch counter.

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REVIEWS AND ADVERTISING AIDS (Continued)

"Witness for the Defense"

Paramount-Artcraft Subject Presents Elsie Ferguson in A. E. W. Mason Drama.

Reviewed by Henry L. Smith.

PARAMOUNT-ARTCRAFT has chosen an admirable vehicle for Elsie Ferguson in this screen adaptation of a novel by A. E. W. Mason, entitled "The Witness for the Defense." She has just the necessary poise and emotional strength for bringing out the delicate shades of feeling in a story of this type. Her portrayal of Stella Derrick adds to her growing list of screen successes.

The narrative is one of the best written by the English novelist, and has been adapted with a fine adherence to the original novel. It carries the heroine to India, after her happy life in England, as the wife of Captain Ballantyne, whose bestial qualities are admirably depicted by Warner Oland, who makes of him a loathsome creature indeed. Few among the followers of the picture will mourn the loss of Ballantyne after his mysterious murder, but all will be intensely interested in the trial of the wife and her subsequent acquittal on evidence presented by Henry Thresk, a friend who visited the Ballantynes shortly before the murder.

It is Thresk's part in the acquittal and the motives behind his testimony that go to make up the chief problem of the story. There is pathos in the loyalty of Stella's former lover, Dick Habelwood, who renews his suit for her hand after the trial. The climax, in which Dick's devotion stands the full test of Stella's confession that she herself murdered Ballantyne in self-defense, is strong.

Cast.

Stella Derrick.....Elsie Ferguson
Dick Hazelwood.....Vernon Steel
Capt. Ballantyne.....Warner Oland
Henry Thresk.....Wyndham Standing
Wigney Derrick.....George Fitzgerald
Harold Hazelwood.....J. G. Gilmore
Margaret Pettifer....Amelia Summerville
Teresa Derrick.....Cora Williams
Mary Derrick.....Blanche Standing
Baram Singh.....Leslie King
Gardner.....Capt. Charles Charles
Gardner's wife.....Mrs. Bryant
Richard Pettifer.....E. Girardot
Lawyer.....Henry Warwick

Story by A. E. W. Mason.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

The witness for the defense in the case of Stella Ballantyne is a hunter of big game, by the name of Thresk. He first comes upon Stella when she is being brutally treated in her India home by Captain Ballantyne, her husband, a decadent and a victim of alcoholism she has married at the behest of her father, though she was engaged to an ambitious young Englishman of wealth, high ambition and fine character, by the name of Hazelwood. Thresk sees that Stella is being treated with degrading brutality and asks her to leave Ballantyne.

Though she has thrown over the splendid man she loved, and who loyally loved her, she sticks to the beast she has married, whom she detests. Thresk visits the unhappy couple in their hunting camp, and learns from Ballantyne that his life is threatened by natives for wrongs he has done them. Thresk departs soon after. Ballantyne cruelly kills the pet bird of his wife, and she threatens to kill him in retaliation. This takes place in the presence of a witness, an Indian servant. Later on, Ballantyne is shot at night in his tent, and his wife is accused of the murder.

At the trial she makes no defense, and the evidence goes against her until Thresk unexpectedly appears and turns the case in her favor by testifying that her husband's life was threatened by natives. When she is acquitted, Thresk demands that she pay the price, but she refuses. She returns to England, Thresk following her. She meets young Hazelwood, whose love has been loyal to her. In his presence and that of Thresk, Stella admits she killed her husband in self-defense. Young Hazelwood exonerates her, and she is once more taken to his arms.

Program and Advertising Phrases: Baffling Story of Love and Crime with Justifiable Motive and Happy Ending.
Elsie Ferguson, Star in Latest Paramount-Artcraft, Carries Ideal Role for Display of Her Talents.
Great Stage Success Screened in Thrilling Details.
Thrilling Situations and Intense Climaxes in Stirring Screen Drama.

Exploitation Angles: Play up Miss Ferguson for your big end. This should be all that is necessary in most houses, but use the rest of the material you have and make it work as hard as you can. The star will sell her following. Use the "famous play" angle for those who do not play favorites. Put the crux of the story into a problem and rouse interest in the answer. Try something like this: "She was accused of the murder of her sodden, brutal husband. She was saved from punishment by the testimony of a man who sought her favor, but once free she turned to the man she had always loved. What were the witness' rights? Do you agree with the solution offered in "The Witness for the Defense"? Hammer on that in your advertising and make a "series" slide of the same thing.

PREMIER TITLE CO
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THE BIOSCOPE
85 Shaftesbury Avenue, London, W.
Specimen on Application

COMMENTS

Pathe Exchange, Inc.

HE LEADS, OTHERS FOLLOW (Rolin-Pathe).—A comedy number, with Harold Lloyd, Harry Pollard and Bebe Daniels in the cast. Harold woos the daughter of a newly rich Irish family. Most of the scenes occur at a masque ball. The plot is rather thin, and the business only fairly amusing.

PATHE REVIEW NO. 18.—This opens with some charming tinted scenes in France, showing the town of Aix-les-Bains and its picturesque environments, including a view of Hautecombe Abbey. Picking peaches in Georgia is the second subject, showing the gathering of the crop and its shipment in refrigerator cars. There are some very instructive studies of spiders by Dr. Ditmars and some close-ups of the Senegal finch, a bird which weaves its nests from strips of palm leaves.

THE RING OF FIRE (Pathe).—Chapter 8 of "The Great Gamble." This pictures Darrell's difficult rescue of Arline from the swamps, where she was attacked by live alligators. Nell meets up with an old admirer named Robinson, and she and Shorty once more play the badger game on him. The story again reverts to Aline and Darrell, who are captured and tied to the stake by the Seminole Indians. The action is not so rapid as in some numbers, but the incidents are entertaining.

Wide Interest Shown in "Everybody's Business"

WIDE interest is being created by "Everybody's Business," which is being distributed by the W. H. Productions Company on the state right market, and the producers announce that exhibitors are assured of extraordinary exploitation feature.

The co-operation of national civic organizations has been secured, and in addition, through the medium of the National Security League, the W. H. Productions Company announce that school superintendents will be advised to have various classes attend the showing of the picture in a body, which will result in advertising in thousands of homes.

The novelization of this story has been written by H. C. Witwer and will be published in many newspapers, and a song written by Louis Weslyn, composer of "Send Me Away With a Smile," will be an important factor in the exploitation.

Books Four Big Universal Films for South America

SOUTH AMERICA will see four of the biggest and most recent Universal-Jewel productions. This fact was disclosed by the announcement of the sale of the rights of the four productions to Argentina and Chile to Max Glucksman, of Buenos Aires.

Mr. Glucksman is one of the largest film importers in South America and books only the bigger American productions.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG PRODUCTIONS.

Aug. 31—Checkers.
Sept. 21—Evangeline.
Oct. 12—Kathleen Mavourneen.
Nov. 9—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.
Oct. 12—The Last of the Duanes.
Nov. 30—Wings of the Morning.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.
Oct. 19—The Speed Maniac.
Dec. 7—The Daredevil.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.
Dec. 21—The Lure of Ambition.

EXCEL PICTURES.

Sept. 21—The Merry-Go-Round (Peggy Hyland).
Oct. 5—The Lost Princess (Ray and Fair).
Oct. 19—Snares of Paris (Madelaine Traverse).
Nov. 2—The Web of Chance (Peggy Hyland).

VICTORY PICTURES.

Sept. 14—Broken Commandments (Gladys Brockwell).
Sept. 28—From Now On (George Walsh).
Oct. 12—Sacred Silence (William Russell).
Oct. 26—Chasing Rainbows (Gladys Brockwell).
Nov. 9—The Winning Stroke (George Walsh).
Nov. 23—Eastward Ho! (William Russell).
Dec. 7—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

Sept. 28—His Naughty Wife.
Oct. 12—Wild Waves and Women.
Oct. 26—The Yellow Dog Catcher.
Nov. 9—Footlight Maids.
Nov. 23—Back to Nature Girls.
Dec. 7—The Schoolhouse Scandal.
Dec. 21—The Roaming Bathtub.
Jan. 4—Chicken a la Cabaret.
Jan. 18—Hungry Lions and Tender Hearts.
Feb. 1—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

Aug. 17—The Frozen North.
Aug. 24—Sound Your "A."
Aug. 31—Hard Lions.
Sept. 7—In Switzerland.
Sept. 14—All That Glitters Is Not.
Sept. 21—Everybody's Doing It.
Sept. 28—In Spain.
Oct. 5—Honest Book Agents.
Oct. 12—New York Night Life.
Oct. 19—Bound in Spaghetti.
Oct. 26—In the Movies.
Nov. 2—Window Cleaners.
Nov. 9—Confessions of a Telephone Girl.
Nov. 16—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Aug. 31—Uncle Tom Without the Cabin (Ben Turpin).
Oct. 19—Salome vs. Shenandoah.
Oct. 2—His Last False Step.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each)

Sept. 7—Back Stage.
Oct. 26—The Hayseed.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

Aug. 31—The Witness for the Defense (Elsie Ferguson).
Oct. 12—The Lottery Man (Wallace Reid).
Oct. 19—Why Smith Left Home (Bryant Washburn).
Oct. 19—Sadie Love (Billie Burke).
Oct. 26—His Official Business (Vivian Martin).

PARAMOUNT-ARTCRAFT SPECIALS.

The Miracle Man (George Loan Tucker Production).
Told in the Hills (Robert Warwick).
Oct. 5—The Life Line (Tourneur).
Oct. 5—In Mizzoura (Warwick).
Oct. 12—The Grim Game (Houdini).
Oct. 26—The Teeth of the Tiger (All-Star).

SUCCESS SERIES (REISSUES.)

Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

July 27—The Immovable Guest.

PARAMOUNT-BRIGGS COMEDIES.

(Series of One-Reel Comedies—Weekly Release.)

Oct. 5—Saturday.
Oct. 12—Secret S'Ciety.
Oct. 19—Fire—Fire.
Oct. 26—A Handy Man Around the House.

PARAMOUNT-BURTON HOLMES.

Oct. 5—Around About London.
Oct. 12—Teak Logging with Elephants.
Oct. 19—A Day in Florence.
Oct. 26—The Law-Makers.

PARAMOUNT MAGAZINE.

(Issued Weekly.)

Oct. 5—Trout Stream of the Adirondacks; Reblazing the Trail.
Oct. 12—The World's Famous Bridges; Reflections of a Bachelor Girl.
Oct. 19—The Four Seasons.
Oct. 26—The How and Why of Your Transmission; The Land of the Reindeer.

PARAMOUNT-POST NATURE PICTURES.

Oct. 12—Raindrops.
Oct. 26—Midst Peaceful Scenes.
Nov. 4—A Night in June.
Nov. 23—Sunshine and Shadows.

PARAMOUNT-BURLINGHAM TRAVEL PICTURES.

(Series of One-Reel Scenics to Be Released Fortnightly Beginning Early in November.)

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

The Girl from the Outside (Rex Beach').
Lord and Lady Algy (Tom Moore).
The World and Its Woman (Geraldine Farrer).
Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

Aug. 24—Close to Nature (Carter De Haven).
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

Aug. 10—God's Handiwork.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

GOLDWYN-BRAY PICTOGRAPHS.

Sept. 7—The Samoan Follies; The Mysteries of Snow, Cartoon: Out of the Inkwell.
Sept. 14—Meet Nick Carter; A Bare-Handed Fight with an Alligator; Cartoon: How Animated Cartoons Are Made.
Sept. 21—Hello, Mars; Strange Appetites; First Cartoon in Color.
Sept. 28—The Uncrowned King of Brazil; The Movies Exposed; Trained Sea Lions; Cartoon: The High Cost of Living.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

ARTCO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing Houses.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ella Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).
Lombardi, Ltd. (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
The Brat.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 7.

The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capelliani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 21.

The False Code (Frank Keenan—Five Parts—Drama).
The Great Gamble (Episode No. 8, "The Ring of Fire"—Two Parts—Drama—Western Photoplays).
He Leads, Others Follow (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 21 (Topical—Literary Digest).
Pathe News No. 78 (Topical).
Pathe News No. 79 (Topical).

RELEASES FOR WEEK OF SEPT. 28.

The Twin Pawns (Mae Murray—Six Parts—Drama—Acme Film Corporation).
The Great Gamble (Episode No. 9, "Through Iron Doors"—Two Parts—Drama—Western Photoplays).
Soft Money (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 19 (Educational).
Topics of the Day No. 22 (Topical—Literary Digest).
Pathe News No. 80 (Topical).
Pathe News No. 81 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).

"FLYING A" SPECIALS.

Six Feet Four (William Russell—Six Parts).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

August—The Other Half (A Brentwood Production).
September—Dangerous Waters (William Desmond).
September—For a Woman's Honor (H. B. Warner).
September—The House of Intrigue (A Haworth Production).
September—The Dragon Painter (Sessue Hayakawa).
October—Kitty Kelly, M. D. (Bessie Barriscale).
October—The Prince and Betty (William Desmond).
October—Poor Relations (Brentwood).
October—The Gray Wolf's Ghost (H. B. Warner).

CHAPLIN CLASSICS.

Oct. 5—The Floorwalker.
Nov. 16—The Fireman.
Dec. 28—The Vagabond.
Feb. 8—(1920) One A. M.
Mar. 15—The Count.
May 2—The Pawnshop.
June 13—Behind the Screen.
July 25—The Rink.
Sept. 5—The Immigrant.
Oct. 17—The Adventurer.
Nov. 28—The Cure.
Jan. 9—(1921) Easy Street.

STRAND COMEDIES.

(One-Reel Comedies.)

Sept. 7—A Fair Sample.
Sept. 14—Betty's Back Again.
Sept. 21—Truly Rural.
Sept. 28—Mixed Drinks.

Select Pictures

September—The Faith of the Strong (Mitchell Lewis).
September—A Regular Girl (Elsie Janis).
October—The Country Cousin (Elaine Hammerstein).
October—Sealed Hearts (Eugene O'Brien).
October—The Glorious Lady (Olive Thomas).
November—Piccadilly Jim (Owen Moore).

Specials.

The Undercurrent.
A Scream in the Night.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03863.
Sept. 17—A Lion in the House—03917.
Oct. 1—Chasing Her Future (Edith Roberts and Jimmie Adams).

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britst Brunette—Six Parts)—03899.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911
Oct. 6—Loot (Ora Carew—Six Parts—Drama)—03944.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03782.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

Elmo, the Mighty

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03806.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept. 15—No. 14, "The Human Bridge"—03913.
Sept. 29—No. 16, "The Plunge"—03933.
Sept. 22—No. 15, "The Wheel of Terror."
Sept. 29—No. 16, "Parachute Perils"—03933.
Oct. 6—No. 17, "The Plunge"—03946.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912
Sept. 29—No. 5, "Unmasked"—03932
Oct. 6—No. 6, "The Elevator Mystery"—03945.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.
Sept. 29—No. 4, "Tempest Cody's Man Hunt"—03942.
Sept. 22—No. 5, "Tempest Cody's Man Hunt"—03942.
Sept. 29—No. 5, "Tempest Cody Plays Detective"—03943.
Oct. 6—No. 6, "Tempest Cody Gets Her Man"—03948.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)

Sept. 6—A Star Overnight (David Belasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.

Issued Every Friday.

OKEH KOMEDIES.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.
Oct. 6—One Lovely Night (Neal Burns—One Reel)—03947.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.
Sept. 24—An Oriental Romeo (Charlie from the Orient with Harry Swett and "Duke" Garcia).

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Man (Peter Morrison and Magda Lane)—03921.
Oct. 4—At the Point of the Gun (Pete Morrison and Josephine Hill).
Oct. 11—Winning a Bride (Herbert Heyes and Fritzie Ridgeway)—03954.

Vitagraph

VITAGRAPH FEATURES.

The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Gray Towers Mystery (Gladys Leslie).
The Winchester Woman (Alice Joyce).
In Honor's Web (Harry T. Morey).
A Fighting Colleen (Bessie Love).
The Black Gate (Earle Williams).
The Combat (Anita Stewart).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parts).
The Wreck (Anita Stewart).
The Wolf (Earle Williams—Six Parts).
The Climbers (Corinne Griffith).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).
Squabs and Squabbles (James Aubrey).

O. Henry Series.

(Two Reels Each.)

The Buried Treasure (Edward Earle and Agnes Ayres.
Shocks of Doom (Edward Earle and Agnes Ayres).
A Ghost of Chance (Edward Earle and Agnes Ayres).
The Guardian of the Accolade (Agnes Ayres).

Wolfville Tales.

(Two Reels Each.)

The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Toad Allen's Elopment (Neil Shipman).
The Trials of Texas Thompson (Neil Shipman).
The Washerwoman's War (Neil Shipman).

Smashing Barriers.

(Serial in Fifteen Episodes, Featuring William Duncan.)

No. 1—The Test of Courage.
No. 2—The Plunge of Death.
No. 3—The Tree Hunt of Tortune.
No. 4—The Deed of a Devil.
No. 5—The Living Grave.
No. 6—Downward to Doom.
No. 7—The Fatal Plight.
No. 8—The Murder Car.
No. 9—The Dynamite Tree.
No. 10—Overpowered.
No. 11—The Den of Deviltry.
No. 12—Explosive Bullets.
No. 13—The Deadfall.
No. 14—Trapped Like Rats.
No. 15—The Human Chain.

World Pictures Corp.

Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kid (Evelyn Greeley).
Nov. 10—The Steel King (Montagu Love).
Nov. 17—Dad's Girl (Jackie Saunders).
Nov. 24—The Poison Pen (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).
Oct. 13—Gum Drops and Overalls.

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat Went Dry (Six Parts).

KINOGRAMS.

Issued every Tuesday and Saturday.
(Topical).

PRIZMA.

Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.
Spell of the Yukon.
Oahu.
Japan.
Petrified Forest.
Sky Mountain.
Eden of Pacific.

Feature Releases

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.

Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

Cuckoo Comedies.

MARK M. DINTENFASS.
(Series of Two-Reel Comedies with Bobby Burns—First Release September.)

EQUITY PICTURES CORPORATION.

Eyes of Youth (Clara Kimball Young).

A. H. FISCHER FEATURES, INC.

The Amazing Lovers (Grace Darling-Ramsaye Wallace).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Burglar by Proxy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).
Sept. 29—Back to God's Country (Neil Shipman).
Oct. 6—The Thunderbolt (Katherine MacDonald).

HALLMARK PICTURES.

(Distributed through Hallmark Exchanges, formerly Film Clearing House and Enterprise Distributing Corporation.)

The Trail of the Octopus.
(Fifteen Episodes.)

No. 1, "The Devil's Trademark."

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh Chicago and Detroit.)

Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Rubbering.
Aug. 30—When It's Time to Retire.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Comedies—Two Parts Each.)

My Girl Suzanne.
The Midnight Girl.
Oh! Louise!

PUBLIC HEALTH FILMS.

Fit to Win.

REALART.

Soldiers of Fortune.

ROGERS FILM CORPORATION.
(A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.)

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Features.

The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.

Sept. 1—His Majesty the American (Douglas Fairbanks).
Oct. 20—Broken Blossoms.

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Broken Barriers.

(Continued on page 2032.)

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED. MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS. MINIMUM, $1.00

SITUATIONS WANTED.

CAMERAMAN with Selig Standard camera desires a position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Ill.

ACCOUNTANT can undertake supervision of bookkeeping for one or two additional firms, giving such daily, weekly or monthly attention and personal work as may be agreed upon. Audits, trial balances, statements, opening and closing books. Address L. B. L., P. O. Box 13, Station G, N. Y. City.

LABORATORY EXECUTIVE at liberty wishes to connect with reliable concern. 12 years' experience in all departments of a modern laboratory; can be highly recommended by some of the leading men in the industry. D., care M. P. World, N. Y. City.

EXPERIENCED CAMERAMAN with complete equipment desires to connect with a reliable firm. Highest credentials. Address R. S., care M. P. World, N. Y. City.

YOUNG MAN wishes position as assistant cameraman. Just finished course in cinematography at Columbia University. Can furnish references. Wishes to advance in photographic line. Address Assistant, 149 East 62d St., N. Y. City.

MANAGER, twelve years' experience, also film booker Vitagraph, Fox exchanges. Handle anything, hustler, good personality, married, age 35, expert on projection, understand proper stage and musical settings for pictures, live press agent, good all-round man, go anywhere. Reliable, care M. P. World, N. Y. City.

HELP WANTED.

PIANIST of thorough picture and vaudeville experience wanted for the Refowich Theatre, Freeland, Pa. State salary and experience in first letter. Address Refowich Bros., Mahanoy City, Pa.

EXPERIENCED HELP WANTED in all branches film laboratory work at once. Address or call on Mr. B. Ward, Thanhouser Laboratories, New Rochelle, N. Y.

PROJECTIONISTS—There is a constant demand for projectionists of quality. Get a copy of "Richardson's Handbook" and use it during your leisure. Make yourself worth a fat pay envelope. Sent postpaid on receipt of $4.00. Moving Picture World, 516 Fifth Ave., N. Y. City.

WANTED—Moving picture title artist capable of designing background in keeping with title. Interchurch World Movement, 111 Fifth Ave., N. Y. City.

BUSINESS OPPORTUNITIES.

FOR SALE BUSINESS or investment netting 14 per cent., modern brick office building, well located. First floor occupied as the only operating theatre in county seat. For particulars address John P. Buckley, Lander, Wyo.

EQUIPMENT WANTED.

WANTED TO BUY a carrying trunk for Graphoscope Junior projector, also parts for above machine. Condition no account. H. S., General Delivery, New Rochelle, N. Y.

EQUIPMENT FOR SALE.

430 VENEER theatre seats, 400 leather upholstered. Immediate delivery. Camwalt, 826 Sixth Ave., N. Y. City.

ABOUT 350 spendid opera chairs; 2 Power's 6-A machines. Low prices for quick sale, no dealers. Bargain, care M. P. World, N. Y. City.

CAMERAS WANTED.

WANTED—Motion picture camera. Prefer Bell & Howell, Pathe, DeVry or any good standard camera. Moving Picture School, 644 Eighth Ave., N. Y. City.

CAMERAS, ETC., FOR SALE.

IF YOU ARE INTERESTED IN LEARNING TO MAKE MOTION PICTURES, WE OFFER THE FOLLOWING CAMERAS TAKEN IN TRADE ON NEW UNIVERSALS, ALL GUARANTEED: 100-ft. capacity Williamson Cinematograph, mahogany case, fitted with 50 M.M. Tessar F:3.5 lens in focusing mount and leather case. Price, complete, $65.00. Panoram and tilting top tripod, $25.00. 150-ft. capacity De Franne, Jr., fitted with 50 M.M. Ser. Ic. F:3.5 lens in focusing mount, complete with three magazines, regular and trick crank. Price, $75.00. 200-ft. capacity Ideal motion picture camera, fitted with 50 M.M. Tessar F:3.5 lens. Price, $65.00. 400-ft. capacity Photo Cines Model 5, fitted with regular and trick crank, outside focusing device, 50 M.M. Tessar. A $250.00 camera for $140.00. 200-ft. capacity U. S. Compact, slightly used, fitted with 50 M.M. F:3.5 Tessar, fine condition. Price, $82.50. A splendid opportunity to obtain good motion picture cameras for very little money. New Universal, regular model, rock-bottom price, $367.00. New Universal, fitted with automatic internal shutter dissolve; rock bottom price, $467.00. Immediate shipment. Panoram and tilting top tripods at $50.00, $75.00 and $108.00. A lot of equal-to-new DeVry Portable Projectors, Model C-2, $115.00 each. Wire deposit and any item will be shipped for examination, or send today for our complete catalog, which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

FOR SALE—Photo Cines Professional motion picture camera, lens F. 3.5 tessar, diaphram dissolve. Tripod with panarama and tilting head, two magazines; practically new. A bargain if taken at once. Wm. Leucht, Jr., 2405 So. 6th St., St. Joseph, Mo.

FILMS WANTED.

WANTED—Western subjects of two, three or five reels, with posters. State title, make, star and price. Must be good condition. Southern Film Service, Inc., Houston, Texas.

WANTED—"The Passion Play" and "Cabiria," new or second-hand. Address Olaz, care Berg, 226 West 42d St., N. Y. City.

WANTED—For export films second-hand features, 1-reel comedies and dramas. Must be in perfect condition, not rained. Give names of film artists and price. R., care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—Comedies, dramas, features, at reasonable prices. Exhibitors' Film Exchange, 126 West 46th St., N. Y. City.

THEATRES WANTED.

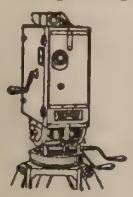
WANTED—First-class moving picture theatre in town of 10,000 or over. Will pay cash. W. E. Scherer, Peru, Ind.

THEATRES FOR SALE OR RENT.

CIRCUMSTANCES over which I have no control force sale moving picture theatre, live Florida town. Best equipment; lease; good will. Six thousand dollars cash, no competition. Florida. care M. P. World, N. Y. City.

FOR SALE—One of the best established moving picture theatres in the city; capacity, 900. This is one of the fastest growing cities in Massachusetts. L., care M. P. World, N. Y. City.

MOTION PICTURE CAMERAS, NEW OR USED



400-foot Photo Cines, Model No. 5. Forward and Reverse Trick Crank. Reflecting focus device. Tessar F:3.5. A splendid value $145.00

The latest Universal with the wonderful internal shutter dissolve, complete as listed for $512.00. Bass special..... $467.00

200-foot capacity Topical or News Weekly Camera. Tessar F:3.5 lens. A snap at $75.00

Panoram and Tilt Tripod from $30.00 up.
Eastman Negative Film, $37.50 per 1,000 feet.

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WILLIAM N. MOORE

PATENT ATTORNEY

LOAN AND TRUST BUILDING

WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The Last of the Open Range.
Vigilants (Seven Parts).

Young America.
(Series of Twelve Two-Reelers.)
Lone Star Dramas.
(Series of Two-Reel Westerns.)
The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)
"Lightning" Bryce.
(Serial—Featuring Anna Little and Jack Hoxie.)
Blazed Trail Productions.
(Series of Twelve Two-Part North Woods Dramas Released Every Other Week.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)
Billie West Comedies.
Out of Tune (Two Parts).
L. J. Burrud Scenics.
"Legends of the Wilderness."
(First Release Oct. 15.)

ENTENTE FILM CORPORATION.
247 North Eleventh Street, Philadelphia, Pa.
Colonel Bridau.

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.
Mothers of Men (Claire Whitney).

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

J. FRANK HATCH.
912 Longacre Building, N. Y. City.
Tempest and Sunshine.

HILLER AND WILK, INC.
1476 Broadway.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(Forty Single-reel Tom Mix Westerns.)
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five-Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
When Arizona Won.

Reissues.
Ten George Ade Fables.
Ten Broncho Billy Dramas.
Ten Snakeville Comedies.

Features.
Stripped for a Million (Crane Wilbur—Five Parts).
Strife (George LeGuere—Five Parts).

MONOPOL PICTURES COMPANY.
1476 Broadway, N. Y. City.
Crimson Shoals.
Alma Where Do You Live?

NATIONAL FILM CORP. OF AMERICA.
1600 Broadway, N. Y. City.
("Hall Room Boys"—Two Reels Each—Released Every Other Week.)

OLIVER FILMS, INC.
308 West Forty-eighth Street, N. Y. City.
The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).

MacFadden Series.
(Fifty-Two Short Story Comedies—Weekly Release).

C. B. PRICE COMPANY.
Times Building, N. Y. City.
(Indian Dramas—Fifteen Single-Reel Subjects.)

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.
Mother Love and the Law.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

WILLIAM STEINER.
220 West Forty-second Street, N. Y. City.
Sky Eye (Seven Parts).

TERRITORRIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
1476 Broadway, N. Y. City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).
Some Nerve (Charles Chaplin—One-reel reissue).
The Lost Battalion.

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WALDORF PHOTOPLAYS.
229 West Forty-second Street, N. Y. City.
Where Bonds Are Loosed.

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

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Realizing that regardless of architectural beauty—decorations—or conveniences, NO THEATRE CAN BE ANY MORE SUCCESSFUL THAN ITS PROJECTION WILL ALLOW IT TO BE, the architects whose names are connected with the finest theatre buildings erected or contemplated now work hand in hand with the Simplex builders.

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THE LEADERS OF THE INDUSTRY EXPERIMENT NO LONGER. THAT IS WHY THEY SPECIFY SIMPLEX WHENEVER PERFECT PROJECTION IS REQUIRED.

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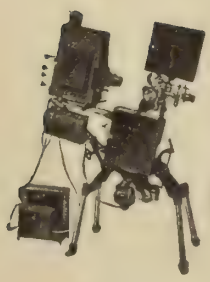

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